

Concert Program for October 15 and 16, 2010

David Robertson, conductor
Andrew Kennedy, tenor
Scott Andrews, clarinet
Roger Kaza, horn

COPLAND **Concerto for Clarinet and String Orchestra, with Harp and Piano** (1947-48)
(1900-1990) Slowly and expressively—
Rather fast

Scott Andrews, clarinet

STRAVINSKY **Symphony in Three Movements** (1942-45)
(1882-1971) ♩ = 160
Andante; Interlude: L'istesso tempo—
Con moto

Intermission

BRITTEN **Serenade for Tenor, Horn, and Strings, op. 31** (1943)
(1913-1976) Prologue
Pastoral
Nocturne
Elegy
Dirge
Hymn
Sonnet
Epilogue

Andrew Kennedy, tenor
Roger Kaza, horn

SHOSTAKOVICH **Symphony No. 9 in E-flat major, op. 70** (1945)
(1906-1975) Allegro
Moderato
Presto—
Largo—
Allegretto; Allegro

David Robertson is the Beofor Music Director and Conductor.

Andrew Kennedy is the Robert R. Imse Guest Artist.

Scott Andrews is the Helen E. Nash, M.D. Guest Artist.

Roger Kaza is the Edna W. Sternberg Guest Artist.

The concert of Saturday, October 16, is the Joanne and Joel Iskiwitch Concert.

The concert of Saturday, October 16, is underwritten in part by a generous gift from Mr. and Mrs. Mark E. Hood.

The concert of Saturday, October 16, is part of the Wells Fargo Advisors Orchestral Series.

Large print program notes are available for Saturday, October 16, through the generosity of Lutheran Senior Services and are located at the Customer Service table in the foyer.



Michael Tomasco

David Robertson **Beofor Music Director and Conductor**

A consummate musician, masterful programmer, and dynamic presence, David Robertson has established himself as one of today's most sought-after American conductors. A passionate and compelling communicator with an extensive knowledge of orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. In fall 2010,

Robertson embarks on his sixth season as Music Director of the 131-year-old St. Louis Symphony, while continuing as Principal Guest Conductor of the BBC Symphony Orchestra, a post he has held since 2005.

Highlights of Robertson's 2010-11 season with the St. Louis Symphony include a gala concert with soprano Renée Fleming, and the orchestra's seventh consecutive appearance at New York's Carnegie Hall. Guest engagements in the U.S. include performances with the Boston, San Francisco, New World, and San Diego symphony orchestras, and the New York Philharmonic. In March 2011 he conducts the Ensemble ACJW, the performing arm of the Academy, a professional training program for young musicians developed by Carnegie Hall, the Juilliard School, and the Weill Institute, in a program combining Mozart's unfinished opera *Zaide* (*Das Serail*) and the New York premiere of Luciano Berio's reconstruction of the same piece. Internationally, guest engagements include the Royal Concertgebouw Orchestra, where Robertson appears regularly, the Deutsches Symphonie-Orchester Berlin as part of Musikfest Berlin, and several concerts with the BBC Symphony. In addition to his fresh interpretations of traditional repertoire, this season Robertson conducts world premieres of works by Stephen McNeff, Avner Dorman, Joey Roukens, and Christopher Rouse.

Born in Santa Monica, California, Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. Robertson received Columbia University's 2006 Ditson Conductor's Award, and he and the St. Louis Symphony are recipients of three major awards from ASCAP and the League of American Orchestras, including the 2009-10 and 2008-09 Award for Programming of Contemporary Music, and the 2005-06 Morton Gould Award for Innovative Programming. *Musical America* named Robertson Conductor of the Year for 2000. In 1997, he received the Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors. He is the recipient of honorary doctorates from Westminster Choir College, Webster University, and Maryville University, as well as the 2010 Excellence in the Arts award from the St. Louis Arts and Education Council. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences. David Robertson and his wife, pianist Orli Shaham, are parents of twin boys. Robertson also has two older sons.



Andrew Kennedy Robert R. Imse Guest Artist

Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music in London. He was a member of the Young Artists Program at the Royal Opera House, Covent Garden where he performed many solo principal roles. Kennedy has won numerous prizes and awards including the 2005 BBC Singer of the World Rosenblatt Recital Prize. He is a Borletti-

Buitoni Trust Award winner and won the prestigious Royal Philharmonic Society Young Artists' Award in 2006. He was also a member of BBC Radio 3 New Generation Artists Scheme.

Operatic roles include Tamino in *The Magic Flute* (English National Opera); Jaquino in *Fidelio* (Glyndebourne Festival); Ferrando in *Così fan tutte* (Glyndebourne Touring Opera); Tom Rakewell in *The Rake's Progress* (La Monnaie and Opéra National de Lyon and recently released on DVD); Vere in *Billy Budd* (Houston Grand Opera); Tito in *La Clemenza di Tito* (Opéra National de Lyon); Shepherd in *Tristan und Isolde* (Glyndebourne Festival); his La Scala debut as Tom Rakewell; Don Ottavio in *Don Giovanni* (Opéra National de Lyon); Peter Quint in *The Turn of the Screw* in his debut for Houston Grand Opera; and Belmonte in *Abduction from the Seraglio* (Welsh National Opera).

Concert engagements include Jaquino in *Fidelio*, Francesco in *Benvenuto Cellini*, and Mozart Requiem for the London Symphony Orchestra with Sir Colin Davis (all recorded for the LSO Live CD label); Novice in *Billy Budd* (LSO with Daniel Harding, recorded on EMI/Virgin Classics); Tom Rakewell in *The Rake's Progress* (Stresa Festival with Gianandrea Noseda); Orfeo in Haydn's *Orfeo ed Euridice* (Boston Handel and Haydn Society with Roger Norrington); Mozart's Mass in C minor (Hallé Orchestra with Mark Elder); and St. Matthew Passion (Netherlands Philharmonic with Sir Colin Davis). Performances of Britten include *Nocturne* (BBC National Orchestra of Wales), *Serenade for Tenor, Horn and Strings* (City of Birmingham Symphony Orchestra, BBC Scottish Symphony Orchestra, and BBC National Orchestra of Wales, and at the BBC Proms with the Nash Ensemble and Edward Gardner), and *Les Illuminations* (Edinburgh International Festival/Scottish Ensemble and with the Orchestre de Picardie).

Equally passionate about song repertoire, Kennedy gives numerous recitals in Europe and the U.K. and appears regularly with the pianists Julius Drake, Roger Vignoles, Iain Burnside, and Malcolm Martineau.

Future engagements include a tour of Britten's *Serenade* with the Stuttgart Radio Symphony Orchestra and Max in *Der Freischütz* for Opéra Comique, Paris, under Sir John Eliot Gardiner.

Andrew Kennedy debuts with the St. Louis Symphony this week.



Scott Andrews Helen E. Nash, M.D. Guest Artist

Praised as “elegant” in the *Boston Globe* and “extraordinary” by the *New York Times*, Scott Andrews has been critically acclaimed in solo and chamber music performances across the country. A sought-after collaborative musician, Andrews has performed with many of today’s leading artists, and as an avid proponent of new music, he has performed with organizations such

as Composers in Red Sneakers, the Auros Group for New Music and Boston Musica Viva. He has toured and performed with such ensembles as the Ying String Quartet, the Calyx Piano Trio, and the Boston Symphony Chamber Players among many others. Andrews has been Principal Clarinet of the St. Louis Symphony since 2005. Before joining the STL Symphony, Andrews had been a member of the Boston Symphony Orchestra for 11 years and has also performed with the Philadelphia Orchestra, the Saito Kinen Orchestra, and the Mito Chamber Orchestra. His premiere recording of Julian Wachner’s Concerto for Clarinet will soon be available on Chandos Records.

Andrews has lectured and given classes throughout the United States as well as in Europe and Japan. He was for many years the Woodwind Department Chair at Boston Conservatory and a faculty member of the Tanglewood Music Center in Lenox, Massachusetts. Currently, he is Director of the Missouri Chamber Music Festival, a two-week collaborative festival in Webster Groves, Missouri, celebrating its inaugural season this June.

Originally from Virginia, Andrews studied piano and violin before discovering the clarinet, studying with Edward Knakal of Virginia Beach. He attended the Virginia Governor’s School for the Arts and also studied at the Interlochen Music Center in Michigan. He graduated with distinction from the New England Conservatory of Music where he was a clarinet student of Harold Wright.

Scott Andrews most recently performed as a soloist with the St. Louis Symphony in March 2008.



Roger Kaza Edna W. Sternberg Guest Artist

Roger Kaza rejoined the St. Louis Symphony as Principal Horn in the fall of 2009, after 14 years with the Houston Symphony. He was previously a member of the STL Symphony horn section from 1983-95, and prior to that held positions in the Vancouver Symphony, the Boston Symphony, and the Boston Pops, where he was solo horn under John Williams. A native of Portland, Oregon, he attended Portland State University, studying with Christopher Leuba, and later transferred to the New England Conservatory in Boston, where he received a Bachelor of Music with Honors in 1977, under the tutelage of Thomas E. Newell, Jr.

The son of two musicians, growing up in a musical family, Kaza received his early training on piano, giving two solo recitals on that instrument before concentrating on horn. He has studied composition with the Czech-American composer Tomas Svoboda, and conducting with Leonard Slatkin, Gunther Schuller, and Murry Sidlin. He conducted over 40 concerts with members of the Houston Symphony under the auspices of its *Community Connections* outreach program, giving concerts in schools, churches, homeless shelters, and retirement homes.

As an educator, Kaza has served on the faculties of the University of Houston, Rice University, St. Louis Conservatory, University of Missouri-St. Louis, Southern Illinois University-Edwardsville, and has given master classes at the Eastman School, Juilliard School, Indiana University, University of Michigan, and many others. Students from his years of teaching fill orchestral positions worldwide, including principal players in major U.S. symphonies, and chamber groups such as the Canadian Brass. In addition, he has been engaged as guest artist and performer for the International Horn Society at international and regional conferences. He is the writer/producer/performer of the instructional CD, *Audition: Improbable*, and a contributor to the syndicated NPR radio show and podcast, *Engines of Our Ingenuity*.

Kaza has appeared as soloist with many orchestras, including the Vancouver and Houston symphonies, and the Carlos Chavez Chamber Orchestra in Mexico City. A frequent chamber musician as well, he has performed at numerous summer venues, including the Bravo! Vail Valley Festival, Chamber Music Northwest, Mainly Mozart, and the Aspen and Marrowstone festivals. He presently serves as instructor of horn at the Chautauqua Institution's Music School, where he is also Principal Horn of the Chautauqua Symphony.

Roger Kaza frequently collaborates with his wife, pianist Patti Wolf. They reside in Creve Coeur with their two daughters. Kaza most recently performed as a soloist with the St. Louis Symphony in December 1987.

From the 1940s

BY PAUL SCHIAVO

Ideas at Play

The four compositions on our program were written within a period of just five years, spanning the middle of the 1940s. Remarkably, this near-contemporaneity yields nothing like stylistic consistency. Instead, these pieces illustrate the great range of musical expression achieved by composers during the second quarter of the 20th century.

Another notable aspect of these compositions: none reflects overtly the catastrophic world events that took place during the decade in which they were written. One of the composers from whom we hear, Dmitry Shostakovich, had already written a graphic war-time soundscape, his famous “Leningrad” Symphony. Another, Benjamin Britten, would later compose a searing lament inspired by the global conflict, his *War Requiem*. But the symphonies by Shostakovich and Igor Stravinsky we hear this evening make only the most oblique reference to the epic struggles taking place while they were written, whereas Britten’s *Serenade* and Aaron Copland’s *Clarinet Concerto* give absolutely no hint of those events. Composers can, and often do, respond in their work to historic events. Yet music also offers refuge from calamities in the larger world, a sanctuary in which tones and rhythms have beauty and meaning purely in themselves.

Aaron Copland Concerto for Clarinet and String Orchestra, with Harp and Piano

Born: Brooklyn, New York, November 14, 1900 **Died:** Tarrytown, New York, December 2, 1990 **First performance:** November 6, 1950, in New York; Benny Goodman was the solo clarinetist, and Fritz Reiner conducted the strings of the NBC Symphony **STL Symphony premiere:** August 18, 1973, George Silfies was soloist, with Aaron Copland conducting at the Mississippi River Festival; the only previous performance of the concerto **Scoring:** Solo clarinet, harp, piano, and strings **Performance time:** Approximately 18 minutes



Copland

In Context 1947-48 *General George Marshall appointed U.S. Secretary of State, architect of the “Marshall Plan” to rebuild Western Europe; President Truman outlines the Truman Doctrine in response to Communist aggression; Jackie Robinson breaks major-league baseball’s color barrier*

From the mid-1930s through mid-1940s Aaron Copland established himself as not only America’s leading composer but as a composer of uniquely American sensibility. In works such as the ballets *Rodeo*, *Billy the Kid*, and *Appalachian Spring*, in his stirring *Lincoln Portrait* and *Fanfare for the Common Man*, Copland found a musical style that resonated with the spirit of American populism in its most idealistic form. Through simple harmonies used in original ways, through lively rhythmic syncopations, and through references to American folk music, Copland succeeded in expressing the vitality and dignity he sensed in this country and its people.

Copland’s growing stature prompted a number of requests for compositions. One came in 1947 from clarinetist Benny Goodman, who asked Copland to write a concerto for him. In accepting this commission, the composer knew that he would be able to explore a wide gamut of the clarinet’s expressive possibilities. Goodman was a consummate instrumentalist, at home with Mozart as well as jazz. Moreover, he was no stranger to modern concert music, having already commissioned Béla Bartók to write his *Contrasts* for clarinet, violin, and piano, and having performed and recorded that work with its composer.

Still, Copland found that the music for the concerto did not come easily. After completing the first of the work’s two movements while traveling in South America during the summer of 1947, he searched in vain for a suitable theme for the second. Not until a year later did he finish the composition. Interestingly, Copland did not consult with Goodman while writing the piece. Only after the work was finished in all essentials did the composer and clarinetist go over the score and make some small adjustments.

The Music: The two movements of Copland’s Clarinet Concerto entail sharp contrasts of style and mood. The first portion of the work unfolds in slow tempo and is marked by a tender lyricism that places it among

Copland

Copland's most poignant and touching creations. ("I think it will make everyone weep," the composer wrote to a friend when he had finished it.)

This initial movement is linked to the second by a cadenza for the solo instrument. Copland wrote this soliloquy using snatches of tunes that are treated more fully in the finale, which proves as energetic as the first movement is dreamy. The music is full of the angular rhythms and pungent dissonances that are common to jazz and Copland's style alike. But the movement does more than just imply the sounds of popular music. One of its melodies actually quotes a Brazilian song Copland heard during his trip to South America in 1947.

Igor Stravinsky Symphony in Three Movements

Born: Oranienbaum, Russia, June 17, 1882 **Died:** New York, April 6, 1971 **First performance:** January 24, 1946, in New York, the New York Philharmonic played under the composer's direction **STL Symphony premiere:** December 31, 1954, Lukas Foss conducting **Most recent STL Symphony performance:** November 10, 1996, Joseph Silverstein conducting **Scoring:** Two flutes and piccolo, two oboes, three clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani and bass drum, harp, piano, and strings **Performance time:** Approximately 22 minutes



Stravinsky

In Context 1942-45 50 nations sign U.N. Charter in San Francisco; atom bombs destroy Hiroshima and Nagasaki; Jackson Pollack moves to home in East Hampton where he will create "drip" paintings

Igor Stravinsky completed his *Symphony in Three Movements* in 1945. The composition had been gestating, however, for several years. In 1942 Stravinsky wrote a movement of a concerto-like piece for piano and orchestra. He then set this work aside for other obligations and opportunities. One was a request in 1943 from Franz Werfel—the Austrian writer who, like Stravinsky and so many other European artists, had taken refuge in Los Angeles—for music to accompany his film *Song of Bernadette*. Stravinsky's initial enthusiasm was dampened by the financial arrangements—which were, he claimed, "entirely in favor of the film producer"—and after completing music for one extended scene he abandoned this project also.

Finally, a chance to present a new orchestral work with the New York Philharmonic led Stravinsky back to these unfinished pieces. Using the music for piano and orchestra as the basis for the first movement and his film score for the second, he fashioned a three movement symphonic composition by composing a suitable finale.

The Music: In view of its prolonged and piecemeal genesis, it is hardly surprising that this work is no paragon of classical symphonic form.

Rather than following any conventional models, the *Symphony in Three Movements* develops on its own terms out of its own musical momentum. Its details bear no more resemblance to any previous symphony than do its broad outlines. Practically every measure carries Stravinsky's unmistakable signature: the highly charged rhythms, the sudden and surprising juxtapositions of contrasting ideas, and the extraordinary instrumentation yielding aural colors and textures that remain startling decades later.

The opening movement, which bears an indication of tempo but not of character, bristles with energy. Stravinsky's original conception of the music is remembered in the prominent part for the piano. (This was not the first of Stravinsky's compositions to have begun as a concerto-like work for piano only to assume a quite different form. His ballet *Petrushka* originated in the same manner.) The ensuing *Andante* presents an entirely different demeanor, that of a light and elegant serenade. A brief *Interlude*, just seven measures in length, leads directly into the finale, where Stravinsky caps the symphony with a series of striking episodes and an explosive climax.

Since it was composed during the years of World War II, the question arises whether this symphony was in any way shaped by the tumultuous events of that period. In a commentary written for the initial performance, Stravinsky denied that the work expressed a dramatic scenario or any ideas related to the world beyond music. Still, he admitted, the composition reflected, even if in an abstract way, "this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension, and at last cessation and relief."

Benjamin Britten *Serenade for Tenor, Horn, and Strings*, op. 31

Born: Lowestoft, England, November 22, 1913 **Died:** Aldeburgh, England, December 4, 1976 **First performance:** Wigmore Hall, London, on October 15, 1943; Peter Pears sang, Dennis Brain was the horn player, and Walter Goehr conducted **STL Symphony premiere:** June 17, 1972, Jeral Becker was tenor, Roland Pandolfi played horn, with Walter Susskind conducting a performance at the Missouri Botanical Garden **Most recent STL Symphony performance:** October 13, 2006, Richard Croft was tenor, Jennifer Montone played horn, with Nicholas McGegan conducting **Scoring:** Tenor voice, horn, and string orchestra **Performance time:** Approximately 25 minutes

In Context 1943 *General Dwight Eisenhower appointed commander of allied forces in Europe; Italy surrenders to allied forces and declares war on Germany; Porgy and Bess opens on Broadway*

Benjamin Britten composed his *Serenade* in 1943. He wrote the work for a musician who would be his collaborator and companion of nearly four decades, the tenor Peter Pears, and for Dennis Brain, a young English

Britten



Britten in 1945

instrumentalist who would go on to establish himself as a horn player of legendary ability.

The *Serenade* offers settings of six English poems ranging from an anonymous 15th-century funeral dirge to verses by the Romantic poet John Keats. Despite the diversity of authors and styles, the poems are united by a common theme. Edward Sackville-West, to whom Britten dedicated the work, identified this in an article on Britten's music: "The subject is Night and its prestigia [conjuring tricks]: the lengthening shadow, the distant bugle at sunset, the Baroque panoply of the starry sky, the heavy angels of sleep; but also the cloak of evil—the worm in the heart of the rose, the sense of sin in the heart of man."

The Music: Framing the songs are a prologue and epilogue featuring the horn. These sections are notable for employing "natural" horn technique: the player foregoes the use of the valves and push buttons that allow the modern horn to play a full range of evenly tempered pitches, resorting instead to changes of air pressure and lip position for producing different notes. Only certain pitches are available through this method of playing. Some of those pitches vary from the tempered scale with which we have become so familiar, and therefore sound "out of tune." The charm of their natural tuning quickly becomes apparent, however, in the Prologue, where the horn plays unaccompanied.

The first song sets verses by the 17th-century poet Charles Cotton. Here words and music combine to produce a gentle portrait of nature, a pastoral scene at sunset. Although Cotton's text considers certain sights of evening—specifically, the illusions created by lengthening shadows—the next poem, by Tennyson, meditates on sound. In particular, it imagines bugle calls echoing off the walls of a castle and across the countryside, the sounds being provided by the horn in a series of brilliant fanfares.

These first two songs have envisioned the arrival of night in peaceful and romantic terms. The next two movements consider it in a more disturbing vein. First comes a setting of one of William Blake's most haunting poems, which speaks enigmatically of the corruption of innocence. There follows a requiem filled with dread of post-mortem torments. Britten's setting of the 15th-century Lyke Wake Dirge builds relentlessly from a quiet opening to fearsome swoops and dissonances.

The fifth song banishes these terrors in what seems the twinkling of an eye. Now the night belongs not to demons and devils but to Diana, the goddess of the moon. Ben Johnson's paean to that "excellently bright" deity elicits fleet and gossamer-light music in the one true fast movement of Britten's *Serenade*. This gives way to the nocturnal meditation of John Keats's sonnet "O soft embalmer of the still midnight." For the first time the horn is silent, but it sounds again from afar in the unaccompanied Epilogue.

Dmitry Shostakovich Symphony No. 9 in E-flat major, op. 70

Born: St. Petersburg on September 25, 1906 **Died:** Moscow on August 9, 1975 **First performance:** November 3, 1945, in Leningrad (now, as before, St. Petersburg); Evgeny Mravinsky conducted the Leningrad Philharmonic Orchestra **STL Symphony premiere:** December 23, 1948, Harold Farberman conducting **Most recent STL Symphony performance:** October 19, 2003, Keri-Lynn Wilson conducting **Scoring:** Two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings **Performance time:** Approximately 27 minutes



Shostakovich

In Context 1945 *Red Army arrives at Auschwitz and Birkenau concentration camps; Soviet Union announces the fall of Berlin; Benjamin Britten's opera Peter Grimes premieres in London*

Shostakovich's Symphony No. 9 is, in both its duration and sonic weight, the smallest of the composer's 15 symphonies. It is also the most cheerful, or may seem so, although the composer's comment—"a merry little piece"—as with most of Shostakovich's utterances, is not wholly to be accepted.

This apparent genial character had not been Shostakovich's original intention. He began writing the symphony in the spring of 1945, shortly after the Allied triumph over Germany in World War II, as a grandiose victory celebration. That initial idea suggested a work that was to include solo voices and chorus and express a program that Shostakovich described as "the awakening of the masses." But having made a substantial start on this project, he decided to recast the music on a more modest scale.

Shostakovich justified this change by citing the danger of "drawing immodest analogies," clearly to Beethoven's Symphony No. 9. The composer had, moreover, recently produced two monumental symphonies—his Seventh, or "Leningrad," and Eighth—bound in spirit to his nation's military struggle against Hitler's armies, and it may be that he simply could not manage yet another heroic work at this time. So instead of an epic patriotic statement, Shostakovich produced a symphony drawn along taut neo-classical lines.

The Music: The spirited Allegro that opens the work is built on two main themes: an agile melody announced at the outset by the strings, and an even more jocular—if not jesting—one presented by the piccolo. There follows a gentle second movement to which the woodwinds impart a pastoral charm.

Next comes a rollicking scherzo launched, as was the previous movement, by the clarinet, an instrument much favored by Shostakovich. The music begins in a vibrant manner but takes an ominous turn when a trumpet solo injects a martial element. As the music grows increasingly

Shostakovich

agitated, it acquires something of the wild and rather surreal character we encounter in many of Shostakovich's compositions.

Eventually the orchestra's frenzy subsides into a series of strong and austere proclamations by the brass, marking the start of the Largo fourth movement. This portion of the work is composed principally of an elegiac bassoon solo, perhaps serving as a reminder of the twenty-million Russian lives lost in winning the victory and peace the symphony was written to celebrate. But Shostakovich won't end the work on this mournful note. The last phrase of the bassoon's lament slips seamlessly into the finale, which is by turns playful, violent, and triumphant, yet does not wholly dispel the wild, fearsome mood that came before.

Program notes © 2010 by Paul Schiavo

Text: Serenade for Tenor, Horn, and Strings, op. 31

Pastoral

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock,
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the west,
Shall lead the world the way to rest.
– *Charles Cotton*

Nocturne

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory.
 Blow, bugle, blow, set the wild echoes flying,
 Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
 Blow, let us hear the purple glens replying:
 Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
 Blow, bugle, blow, set the wild echoes flying,
 And answer, echoes, answer, dying, dying, dying.
– *Alfred, Lord Tennyson*

Elegy

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.
– *William Blake*

Dirge

This ae nighte, this ae nighte,
–Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.

When thou from hence away art past,
–Every nighte and alle,
To Whinny-muir thou com'st at last;
And Christe receive thy saule.

If ever thou gavest hosen and shoon,
–Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hosen and shoon thou ne'er gav'st nane
–Every nighte and alle,
The whinnes shall prick thee to the bare bane;
And Christe receive thy saule.

From Whinny-muir when thou may'st pass,
–Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.

From Brig o' Dread when thou may'st pass,
–Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.

If ever thou gavest meat or drink,
–Every nighte and alle,
The fire shall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
–Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
–Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.
– *Lyke-Wake Dirge (Anonymous)*

Hymn

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats they light,
Goddess excellently bright.

Earth let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close:
Bless us then with wished sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.
– *Ben Jonson*

Sonnet

O soft embalmer of the still midnight!
Shutting, with careful fingers and benign,
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine;
O soothest Sleep! if so it please thee, close,
In midst of this thine hymn, my willing eyes.
Or wait the Amen, ere thy poppy throws
Around my bed its lulling charities;

Then save me, or the passed day will shine
Upon my pillow, breeding many woes;
Save me from curious conscience, that still hoards
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oiled wards,
And seal the hushed casket of my soul.
–*John Keats*

Regional Arts Commission Donor Spotlight



Founded in 1985, the Regional Arts Commission (RAC) is St. Louis's largest annual funder of the arts dedicated to the cultivation, promotion and fostering of cultural programming of all disciplines in St. Louis City and County. The revenue for annual grants comes from a portion of the hotel/motel sales tax in St. Louis City and County. RAC has distributed more than 5,000 grants during its 25-year history, investing over \$70 million in the St. Louis region.

What are RAC's mission and goals?

RAC's mission is to create an environment that nurtures artists as well as arts and cultural organizations. RAC is committed to encouraging and supporting diverse cultural expression as well as opportunities for engagement in the arts for all citizens of the region.

What does RAC look for when choosing organizations to support?

RAC has an established set of criteria used by citizen panels, staff and Commissioners to determine funding levels and institutions funded. These include: Artistic Merit, Community/National Impact, Effective and Accountable Management, Audience Development, and Diversity.

Why does RAC support the St. Louis Symphony?

The STL Symphony has consistently, over the last 25 years, received the single largest grant awarded by RAC. The Commission recognizes that the STL Symphony is a great orchestra and a significant asset to the St. Louis community. RAC supports the orchestra because of its extraordinary quality, the breadth and accessibility of its programming, and its outstanding community outreach and educational programs. David Robertson is one of the most innovative and highly regarded conductors on the international music scene. This institution brings recognition and visibility to the St. Louis region and is important in terms of tourism, economic growth, attraction of corporations and businesses, and the spirit and cultural enrichment of the community.

Why should other organizations support the St. Louis Symphony?

Other organizations should support the St. Louis Symphony for the same reasons that the Regional Arts Commission does—the St. Louis Symphony is an extraordinary asset to the St. Louis community that serves as a national model for orchestras.