

# Concert Program for October 22 and 23, 2010

Nicholas McGegan, conductor  
Elizabeth Schleicher, soprano  
Victoria Carmichael, alto  
Keith Boyer, tenor  
Steven S. Slusher, tenor  
Mark Freiman, bass  
St. Louis Symphony Chorus  
Amy Kaiser, director

**BEETHOVEN** **Symphony No. 4 in B-flat major, op. 60** (1806)  
(1770-1827) Adagio; Allegro vivace  
Adagio  
Allegro vivace  
Allegro ma non troppo

Intermission

**SCHUBERT** **Mass No. 6 in E-flat major, D. 950** (1828)  
(1797-1828) Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus dei

Elizabeth Schleicher, soprano  
Victoria Carmichael, alto  
Keith Boyer, tenor  
Steven S. Slusher, tenor  
Mark Freiman, bass  
St. Louis Symphony Chorus  
Amy Kaiser, director

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Nicholas McGegan is the Linda and Paul Lee Guest Artist.

Amy Kaiser is the AT&T Foundation Chair.

The concert of Friday, October 22, is underwritten in part by a generous gift from

Mr. and Mrs. Barry H. Beracha.

The concert of Saturday, October 23, is underwritten in part by a generous gift from

Mr. and Mrs. Jay G. Henges, Jr.

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Jesse Aston

### **Nicholas McGegan** Linda and Paul Lee Guest Artist

Nicholas McGegan is loved by audiences and orchestras for performances that match authority with enthusiasm, scholarship with joy, and curatorial responsibility with evangelical exuberance. The London *Independent* calls him “one of the finest baroque conductors of his generation” and *The New Yorker* lauds him as “an expert in 18th-century style.”

Through nearly twenty-five years as its music director, McGegan has established the San Francisco-based Philharmonia Baroque Orchestra as the leading period performance band in America—and at the forefront of the “historical” movement worldwide thanks to notable appearances at Carnegie Hall; the London Proms; the Amsterdam Concertgebouw; and the International Handel Festival, Göttingen, where he has been artistic director since 1991.

In Göttingen and with the Philharmonia Baroque he has defined an approach to period style that sets the current standard: probing, serious but undogmatic, recognizing that the music of the past doesn’t belong in a museum or in academia but in vigorous engagement with an audience, for pleasure and delight on both sides of the platform edge.

Active in opera as well as the concert hall, he was principal conductor of Sweden’s perfectly preserved 18th-century theater Drottningholm 1993-96, running the annual festival there. And he has been a pioneer in the process of exporting historically informed practice beyond the small world of period instruments to the wider one of conventional symphonic forces, guest conducting orchestras such as the Chicago Symphony, Cleveland Orchestra, and Philadelphia Orchestra, Toronto Symphony and Sydney Symphony, the New York, Los Angeles, and Hong Kong philharmonics, the Northern Sinfonia and the Scottish Chamber Orchestra, as well as opera companies such as Covent Garden, San Francisco, Santa Fe, and Washington.

McGegan is committed to the next generation of musicians, frequently conducting and coaching students in residencies and engagements at Yale, Juilliard, Aspen, and the Music Academy of the West.

Born in England, McGegan was educated at Cambridge and Oxford and taught at the Royal College of Music, London. He was made an Officer of the British Empire (OBE) in the Queen’s Birthday Honours for 2010 “for services to music overseas.” His awards also include the Hallé Handel Prize, an honorary professorship at Georg-August University, Göttingen, and an official Nicholas McGegan Day, declared by the Mayor of San Francisco in recognition of two decades of distinguished work with the Philharmonia Baroque.

Visit Nicholas McGegan on the web at [www.nicholasmcgegan.com](http://www.nicholasmcgegan.com). He most recently conducted the St. Louis Symphony in December 2009.



### **Elizabeth Schleicher**

American Soprano Elizabeth Schleicher keeps busy singing in the St. Louis and Chicago areas. Most recently she was Masha in *The Queen of Spades* with Union Avenue Opera. Last year she was in the ensemble of *Lakmé* with Union Avenue as well as *Don Pasquale*, *Samson and Delilah*, and *I Pagliacci* with Winter Opera St. Louis. Other opera roles include Helena in *A Midsummer Night's Dream*, Susanna in *The*

*Marriage of Figaro*, and Lucy Brown in *The Threepenny Opera*. A graduate of Northwestern University's master's program in voice, she competed as a finalist in the National Society of Arts and Letters voice competition in 2008 and as a semi-finalist for the Irma Cooper Vocal Competition. Also in 2008, she was a winner of the Northshore Musicians Club award and a recipient of the Bella Voce Award from the Bel Canto Foundation. She has also been a featured soloist in Mozart's *Coronation Mass* and Handel's *Messiah* with the Westerville Symphony as well as Mozart's *Vesperae solennes de confessore* and *Regina Coeli* with the Northwestern International Chorus. She is currently a principal singer with the St. Louis Symphony Chorus and has sung under the baton of such esteemed conductors as James Conlon, David Robertson, Nicholas McGegan, and Joseph Cullen. Schleicher has sung with the Chicago Symphony Chorus and currently with the Grant Park Music Festival Chorus. She will be making her Lyric Opera of Chicago debut in the ensemble of *Lohengrin* in 2011. She currently resides in St. Louis and is a student of Christine Armistead, Alan Darling, and Gail Hintz.



### **Victoria Carmichael**

Victoria Carmichael is thrilled to be back with the St. Louis Symphony Chorus after ten years of pursuing other performance and teaching opportunities in the southeastern and midwestern United States. Carmichael currently teaches voice at Webster University and Stages Performing Arts Academy and performs opera and song recitals locally. Recital performances include "Passionate Women," a recent operatic duet recital with

soprano Kelly Elise Smith and pianist Alla Voskoboynikova; and the Artist Presentation Award recital (recipient 2007-08). Favorite operatic roles with Union Avenue Opera and other regional companies include Laetitia in Gian Carlo Menotti's *The Old Maid and the Thief*, Phoebe in Gilbert and Sullivan's *Yeoman of the Guard* and Dinah in Leonard Bernstein's *Trouble in Tahiti*. Victoria Carmichael received degrees in vocal performance from Illinois Wesleyan University (bachelor's degree) and the University of Illinois (master's degree) and is a Minister of Music at Trinity Presbyterian Church in University City, Missouri.



### **Keith Boyer**

Making his debut as a soloist with the St. Louis Symphony, Keith Boyer is no stranger to music-loving St. Louis audiences. Boyer began training at the University of Missouri-St. Louis, where he received numerous awards including the prestigious Buder Foundation Scholarship. There he gained valuable experience singing lead roles in *Così fan tutte*, *Man of La Mancha*, *El Capitan*, and *Pirates of Penzance*. Boyer's scholastic undertakings prepared him well for his Union Avenue Opera Theatre debut as Ferrando in *Così fan tutte*. For his work as Ferrando, the *Riverfront Times* lauded, "Keith Boyer sings in a high tenor so rich, gorgeous, and pure that it makes the hair on the back of your neck stand straight up."

Shortly thereafter, Boyer made his Opera Theatre of St. Louis debut as Nepomuc in Offenbach's *The Grand Duchess of Gerolstein*. He invested two seasons with Opera Theatre honing his stage craft under the direction of Colin Graham, Stephano Vizioli, and John Going, while at the same time developing his interpretive skills in productions conducted by Stephen Lord, Grant Llewellyn, and Raymond Leppard.

Following his participation in the Kentucky Opera's Rudd Young Artist Program, and the birth of his second son in 2001, Boyer suspended his pursuit of a professional stage career. While working in the jewelry industry, Boyer continually received calls from UM-St. Louis to sing in new productions produced by their newly formed College of Fine Arts and Sciences. Boyer took only a few weeks out of each year to play various roles such as the Emcee in *Cabaret*, the title role in *Pippin*, and Edwin Booth in Barbara Harbach's new musical *Booth!* This 2007 workshop production resulted in a 2009 New York Off-Broadway premiere, with Boyer again playing the lead role.

Re-engaging the pursuit of a stage career, Keith Boyer has most recently been seen on the Union Avenue Opera stage as Tcheikalinsky in Tchaikovsky's *The Queen of Spades*.



### **Steven S. Slusher**

Steven S. Slusher has been a principal singer with the St. Louis Symphony Chorus since 2004. He was the tenor soloist in performances of Rachmaninoff's *Vespers* with the St. Louis Symphony and Chorus under the direction of David Robertson. During his tenure with the Symphony Chorus, he has served as soloist cover for many major works.

In 2008, Slusher was appointed Assistant Conductor of the Bach Society Chorus where, since 2004, he has been a Young Artist, principal singer, and a frequent soloist. Among his appearances in musical and opera stage productions are the musical *Man of La Mancha* and the singspiel opera *Der Schauspieldirektor (The Impresario)* with the Findlay Light Opera House.

Slusher received his Master of Music degree in choral conducting at Southern Illinois University-Edwardsville while serving as the Choral Conducting Graduate Assistant. He received a Bachelor of Music degree in Vocal Performance from Ohio Northern University, where he founded the ONU Men's Chorus in 1999, and served as its conductor until 2003. While in Ohio, Slusher served as a band director in the Lima City School District and directed the Lima Alumni Band.

He has conducted choirs throughout the United States—from the Crystal Cathedral in California to Riverside Church in New York City—and in 2003 was guest conductor of Summer Dreams in Lima, Ohio, a city honors choir of 68 students that traveled to New York City to perform, together with the famous America Sings, in the Macy's Thanksgiving Day Parade. He has been the winner of many vocal competitions, including the Southern Illinois Young Artist Competition, and has given numerous recitals as both conductor and tenor soloist.

Steven S. Slusher is currently a member of the music staff at Lindenwood University in St. Charles, Missouri. There he is the director of the University Chorus and private voice instructor.



#### **Mark Freiman**

Mark Freiman has appeared in concert as soloist with the Colorado Symphony, Orchestra of St. Luke's, Orquesta Filarmonica de Lima (Peru), National Philharmonic (D.C.), and at Carnegie Hall and Avery Fisher Hall. Favorite opera roles include Figaro in *The Marriage of Figaro*; Bartolo and Basilio in *The Barber of Seville*; and Leporello and the title role in *Don Giovanni*. He is featured as William Jennings Bryan on

the Sony Newport Classics CD of *The Ballad of Baby Doe*, and spent a year in Hamburg in the German-language production of *The Phantom of the Opera*. A New York City native, he was a boy soprano with the Metropolitan Opera and sang a solo in their very first live telecast, *La bohème* with Luciano Pavarotti (recently released on DVD). Credits include the opera companies of Sarasota, Ft. Worth, Kansas City, Virginia, Nashville, Central City (Colorado), Mobile (Alabama), Saskatchewan, and the Metropolitan Opera Guild, as well as two national tours with New York City Opera.



#### **Amy Kaiser AT&T Foundation Chair**

One of the country's leading choral directors, Amy Kaiser has conducted the St. Louis Symphony in Handel's *Messiah*, Schubert's Mass in E-flat, Vivaldi's *Gloria*, and sacred works by Haydn and Mozart as well as Young People's Concerts. She has made eight appearances as guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts, Santa Fe, and at Canterbury Cathedral. As Music Director of the Desoff Choirs in

New York for 12 seasons, she conducted many performances of major

works at Lincoln Center. Other conducting engagements include concerts at Chicago's Grant Park Music Festival and more than fifty performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led many programs for the 92nd Street Y's acclaimed *Schubertiade*. She has conducted over twenty-five operas, including eight contemporary premieres.

A frequent collaborator with Professor Peter Schickele on his annual PDQ Bach concerts at Carnegie Hall, Kaiser made her Carnegie Hall debut conducting PDQ's Consort of Choral Christmas Carols. She also led the Professor in PDQ Bach's Canine Cantata "Wachet Arf" with the New Jersey Symphony.

Kaiser recently led master classes in choral conducting at Indiana University Jacobs School of Music, served as faculty for a conducting workshop with Chorus America and as a panelist for the National Endowment for the Arts. An active guest speaker, Kaiser teaches monthly classes for adults in symphonic and operatic repertoire and presents PreConcert Perspectives at Powell Hall. In April she presents a series of talks, "Illuminating Opera," at Opera Theater of St. Louis.

Kaiser has prepared choruses for the New York Philharmonic, the Ravinia Festival, the Mostly Mozart Festival, and Opera Orchestra of New York. She also served as faculty conductor and vocal coach at the Manhattan School of Music and the Mannes College of Music. An alumna of Smith College, she was awarded the Smith College Medal for outstanding professional achievement.

## St. Louis Symphony Chorus 2010-2011

Amy Kaiser  
*Director*

Leon Burke III  
*Assistant Director*

Gail Hintz  
*Accompanist*

Richard Ashburner  
*Manager*

Matt Adams-Wenger

Nancy Allison

Richard Ashburner

Nick Beary

Elizabeth M. Belle

Rudi J. Bertrand

Annemarie Bethel

Paula N. Bittle

Michael Bouman

Richard F. Boyd

Keith Boyer

Pamela A. Branson

Bonnie Brayshaw

Marella Briones

Daniel Brodsky

Buron F. Buffkin, Jr.

Leon Burke III

Cherstin Byers

Tamara Miller Campbell

Alissa Carlson

Victoria Carmichael

Christopher Catlin

Mark P. Cereghino

Rhonda Collins Coates

Daniel Cook

Samuel Cotten

Drew Cowell

Derek Dahlke

Laurel Ellison Dantas

Elizabeth Davlantes

Deborah Dawson

Mary Donald

Stephanie Engelmeyer

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Maureen Taylor

Justin Thomas

Natanja Tomich

Pamela M. Triplett

David R. Truman

Greg Upchurch

Nancy Maxwell Walther

Keith Wehmeier

Donna R. Westervelt

Sarah Wiesner

Nicole C. Weiss

Paul A. Williams

Christopher Wise

Mary Murphy Wissinger

Young Ok Woo

Young Ran Woo

Pamela Wright

Susan Donahue Yates

Carl Scott Zimmerman

# Two Viennese Masters

BY PAUL SCHIAVO

## *Ideas at Play*

Ludwig van Beethoven died on March 26, 1827, in Vienna. At his funeral, held three days later, a select group of musicians accompanied the casket containing his corpse, carrying torches as Beethoven was borne from the Church of the Holy Trinity to a cemetery about a mile away. Among the torchbearers was Franz Schubert, a composer who, despite his youth (he was barely thirty at the time), might already have been recognized as Beethoven's successor were his music more widely known.

According to at least one report, Schubert gathered with friends that evening and talked into the late hours of Beethoven and his work. We might expect as much. Beethoven dominated the musical scene in Vienna during the first quarter of the 19th century, and Schubert, growing up in that music-loving city, became the older composer's ardent admirer. If he were only that, there would be little to distinguish him from many other musical cognoscenti of his day. But Schubert possessed a musical intelligence that allowed him to grasp, as few of his contemporaries could, something of the inner workings of Beethoven's music, and to put that knowledge to creative use.

Alone among composers active during the early decades of the 19th century, Schubert, in his late works, matched the expanded scale of Beethoven's symphonies, piano sonatas, and mature chamber music. More successfully than any musician of his generation, he assimilated Beethoven's harmonic language, with its broad network of tonal relationships, and used it in his own way. There are, of course, significant differences between the music of these two composers. Beethoven's compositions generally present taut formal structures and the often fragmentary development of brief motivic ideas. Schubert's, by contrast, are shaped by a broad unfurling of melody to create the feeling of spacious musical design, an impression quite different from Beethoven's characteristic dramatic tensions and contrasts.

Still, the importance of symphony, sonata, and chamber music for strings in Schubert's output, as well as the often transcendent, even spiritual, character of his utterances, link his work to Beethoven's. One other point in common is particularly relevant to our program. Both Beethoven and Schubert developed, late in their lives, a deep admiration for the choral music of the Baroque-period masters, especially Handel. And both emulated that music on their own terms. By applying the more modern harmonic language they had achieved to contrapuntal textures learned principally from Handel's example, and by juxtaposing such "neo-Baroque" writing with music in a thoroughly 19th-century idiom, Beethoven and Schubert extended into the 19th century the tradition of large-scale choral composition by Austro-German composers that Handel had enriched so greatly. Schubert's most successful effort along this line forms the second half of our concert.

## Ludwig van Beethoven Symphony No. 4 in B-flat major

**Born:** Bonn, December 16, 1770 **Died:** Vienna on March 26, 1827 **First performance:** The time and place of the first performance of this symphony is uncertain, but it occurred not later than March 1807 (the precise date is unknown), when Beethoven conducted it in Vienna **STL Symphony premiere:** November 21, 1924, Rudolf Ganz conducting **Most recent STL Symphony performance:** September 14, 2002, Roberto Minczuk conducting **Scoring:** Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings **Performance time:** Approximately 34 minutes



Beethoven

**In Context** 1806 *Napoleon enters Berlin; France imposes blockade against Great Britain as Great Britain imposes blockade against Continental Europe; Lewis and Clark Expedition returns to St. Louis*

With his Third Symphony, the sweeping “Eroica,” written in 1804, Beethoven transformed symphonic composition to as great an extent as had the entire generation of composers before him. In a single stroke he achieved a boldly expanded concept of symphonic form, harmony, thematic development, and orchestral sonority.

No less important, he imparted to the symphony an ethical meaning allied to the ideals of individualism and Romantic heroism that were on the rise in the nascent 19th century.

Having taken this decisive step, Beethoven sought to forge ahead, or at least consolidate his gains. Shortly after completing the “Eroica,” he set to work on a symphony that expressed, in more compressed and dramatic terms, a “program” of crisis and final triumph similar to the “Eroica.” This was to be the work we know as the Symphony No. 5, but Beethoven evidently could not sustain the effort required by another heroic symphony so shortly after the labors of the “Eroica.” With sketches for about half the work completed, he laid it aside and, in the summer of 1806, composed a symphony that is in many respects closer in style and spirit to his Symphony No. 2 of 1802.

Beethoven, in return for a gift of 500 florins, dedicated the score of the Symphony No. 4 to Count Franz von Oppersdorff, an Austrian nobleman who maintained a private orchestra. That ensemble may well have played the symphony for the Count’s delectation, but the first known performance took place in March 1807, at a gathering of Beethoven’s aristocratic patrons in Vienna.

Were the Symphony No. 4 the product of any of Beethoven’s contemporaries, it would establish its composer as one of the major musical figures of the period. As it is, the piece stands between two of the master’s most dramatic and popular creations, the Third and Fifth symphonies, and rather in their shadow. Robert Schumann’s metaphoric description of this work as “a slender Greek maiden between two Norse giants” leaves much to be desired as characterization, but it does suggest the enduring

perception that this represents something of a lesser achievement among Beethoven's middle-period symphonies. It is unfortunate that the towering stature of its neighbors should obscure the virtues of the Symphony No. 4. This is a finely crafted and beautiful work that fills the formal outline of the classical symphony with music often quite Romantic in character.

**The Music:** Nowhere is the symphony's Romantic quality more evident than in the opening Adagio, a somber fantasy that ventures to say more than we would expect from an introduction to a symphonic first movement. Through 40 spellbinding measures it explores dark and mysterious tonal regions, then suddenly breaks forth with two loud chords and a motif of insistently rising scales into the brilliant light of the Allegro that forms the main body of the first movement.

Beethoven launches directly into the principal theme with the full weight of his orchestral forces. The second subject, by contrast, is given out in a succession of woodwind solos. A slender melody announced by the clarinet and echoed by the bassoon completes the exposition of the movement's themes. The central development passage has, among other things, a lovely counter-melody playing against the first subject.

The ensuing Adagio is among the loveliest movements Beethoven ever wrote, an exquisite dream-like fantasy, while the third is a scherzo in all but name. Here Beethoven juxtaposes the wind and string choirs to fine effect. The concluding measures offer a surprise from the horns.

The finale gives us many of Beethoven's most characteristic gestures: sudden dynamic contrasts, abrupt off-beat accents, contrapuntal echoes of thematic fragments. The movement races along in *moto perpetuo* figuration to its coda, where the composer, in high humor, draws the principal theme out in slow motion before dashing to the final chord.

## Franz Schubert Mass No. 6 in E-flat major, D. 950

**Born:** Vienna, January 31, 1797 **Died:** Vienna, November 19, 1828 **First performance:** October 4, 1829, in Vienna; Ferdinand Schubert, the composer's brother, directed **STL Symphony premiere:** March 9, 1984, with soprano Linda Mabbs, contralto Karen Brunssen, tenor David Gordon, tenor Glenn Siebert, bass Laurence Albert, and the St. Louis Symphony Chorus under the direction of Thomas Peck, Robert Shaw conducting **Most recent STL Symphony performance:** April 3, 2001, with the St. Louis Symphony Chorus, Amy Kaiser conducting at the St. Louis Cathedral Basilica **Scoring:** Solo soprano, alto, two tenors, and bass voices; mixed chorus; and an orchestra of two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings **Performance time:** Approximately 58 minutes



Schubert

**In Context** 1828 *Goethe at work on Faust*; *Spanish painter Goya dies in France*; *first edition of Webster's American Dictionary of the English Language published*

Schubert's exceptional achievements in the fields of song and instrumental composition have tended to overshadow his sacred music. The latter, though, is not insubstantial. During the course of his all-too-brief career, Schubert composed settings of hymns, anthems, litanies, and Psalms; a German Requiem; and half a dozen Latin Masses, these last constituting his most ambitious and important religious music. His final Mass, a work in E-flat major, dates from the summer of 1828, only a few months before the composer's untimely death.

Schubert intended this work for the Church of the Holy Trinity, located in what was then a suburb of Vienna. One of his childhood friends had become the choirmaster there, and it was at Holy Trinity, also, where Beethoven's body had been consecrated before being carried to its grave the year before. (Schubert, as noted earlier, had been one of the torchbearers in that procession.) It is not known whether the composer intended the Mass for a memorial service in honor of Beethoven or for any other particular occasion. Sadly, we do know that he never heard this beautiful composition, for it was not performed until October 1829, nearly a year after his death.

**The Music:** Schubert scored the work for chorus, five solo voices (the composer permitted himself two featured tenors) and an orchestra that omits flutes but includes three trombones, thereby yielding a rich and somewhat dark palette of instrumental colors. Also, in contrast to his earlier liturgical compositions, this one uses the vocal soloists sparingly, entrusting the text mainly to the chorus. Only in the Credo movement do the solo voices come to the fore in extended periods.

The composer's setting of the liturgy alternates between homophonic textures—that is, fairly unified choral declamation—and elaborate

## Schubert

contrapuntal writing. The latter comes mainly at the words “Cum sancto spiritu” (where Schubert writes a long and impressive fugue), at the concluding lines in the Credo, and at the cry “Osanna in excelsis” in the Sanctus and Benedictus movements, passages traditionally given over to fugal counterpoint. The Agnus Dei also begins with contrapuntal textures, striking for their straining lines and harmonies, but Schubert reverts to more song-like textures long before this movement reaches its quiet conclusion.

Among the many other arresting moments in this composition, we can note the exceptionally beautiful harmonies that unfold over measured tremolo figures for the strings in the central section (“Christe eleison”) of the Kyrie and, somewhat differently, at the start of the Sanctus. No less impressive are the dramatic opening of the Gloria and the even more dramatic setting of the “Domine Deus” section in the same movement, where fearful utterances by the trombones and quaking in the strings alternate with sweetly plaintive pleas for mercy. Also notable, though for very different reasons, is a wonderfully lyrical melody heard in the “Et incarnatus” section of the ensuing Credo. This may be the solo singers’ only moment to really shine, but they enjoy the most captivating tune in the entire work.

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## Corporate Donor Spotlight



*The Interior Design Center of St. Louis (IDC) opened in 2007, bringing together local businesses that service homeowners, remodelers, home builders, interior designers, and architects. As a group, these companies bring the finest residential and commercial interior products to one unique St. Louis location. The showrooms at the IDC offer kitchen and bath cabinetry, appliances, plumbing fixtures, home and office furnishings, featuring recognizable brands such as Sub-Zero, Wolf, Electrolux, Viking, Baker and McGuire Furniture, Company C rugs, Kimball office furnishings, Kohler, Grohe and Hansgrohe plumbing products, Poggenpohl, Crystal, and Shiloh cabinetry.*

### **What does IDC look for when choosing organizations to support?**

The IDC supports organizations that are committed to community outreach—often times by enhancing living conditions and in turn, the lives of St. Louisans, or in the case of the St. Louis Symphony, by sharing music and educational experiences with the community.

### **Why does IDC support the St. Louis Symphony?**

The Interior Design Center of St. Louis believes in the St. Louis Symphony's dedication to bringing world-class musical experiences to the St. Louis community through both traditional performances and free events. Events performed at local schools, churches, and parks are a valuable means of exposing the masses, citizens of all ages and backgrounds, to the Symphony, providing a foundation for a lifetime of classical music interest and support of one of our most important cultural institutions.

### **What value does IDC receive by supporting the St. Louis Symphony?**

Since the inception of Parties of Note, the newest Symphony Volunteer Association (SVA) fundraiser, the business owners and showroom employees at the Interior Design Center of St. Louis have taken great pride in hosting this growing, successful event. Working with the volunteers, musicians, and local businesses on this new event has been rewarding knowing that the SVA's efforts and involvement in our community will continue to thrive.

### **Why should other organizations support the St. Louis Symphony?**

Supporting the St. Louis Symphony ensures that future generations will enjoy this rich, musical tradition and that our city will continue to be a destination for classical music lovers.

# Next with the St. Louis Symphony

## Alfred Hitchcock's *Psycho*

Fri, October 29 at 7:30pm

Sat, October 30 at 7:30pm

Ward Stare, conductor



Cliff Froehlich, executive director of Cinema St. Louis, writes in the current issue of *Playbill* that even in this, the 50th-anniversary year of Hitchcock's masterpiece: "*Psycho* still manages to shock, provoke, and entertain with its mixture of pitch-black comedy and agonizing suspense." And even more so with the St. Louis Symphony strings playing the exhilarating Bernard Herrmann score live. Janet Leigh screams. Cue the strings.

# Next St. Louis Symphony Family Concert

## Howl at Powell

*Recommended for children ages 5-12*

Sun, October 31 at 3pm

Ward Stare, conductor



The St. Louis Symphony plays eery, scary, creepy, and totally fun music for Halloween. You'll see the musicians dressed up in their Halloween costumes; and your children can come dressed in theirs. A costume contest begins at 1:45, with all sorts of wonderful prizes.

# Holidays with the St. Louis Symphony



Michael W. Smith

## **Michael W. Smith's Christmas with the St. Louis Symphony: Dec 11**

For this very special concert, the reigning king of contemporary Christian music sings songs from his enormously popular Christmas recordings.



Wintley Phipps

## **A Gospel Christmas: Dec 16** **Charles Floyd, conductor; Wintley Phipps, vocalist;** **St. Louis Symphony IN UNISON® Chorus**

Wintley Phipps' rich baritone expresses all the warmth and hope of the holiday season. A Gospel Christmas is always one of the most inspirational nights at Powell Hall.



**Powell Hall for the  
Holidays**

## **Holiday Celebration: Dec 17-19** **Edwin Outwater, conductor**

The great songs of the season performed by the St. Louis Symphony, plus egg nog and hot chocolate in the foyer—and a visit from Santa Claus!



David Robertson

## **New Year's Eve Concert: Dec 31** **David Robertson, conductor**

In this, the fifth season of David Robertson's New Year's Eve concerts, the STL Symphony Music Director continues to deliver wonderful surprises and an evening of extraordinary entertainment.