

CONCERT PROGRAM

Friday, November 18, 2016 at 8:00PM

Saturday, November 19, 2016 at 8:00PM

Sunday, November 20, 2016 at 3:00PM

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

IVES *The Unanswered Question* (1908)
(1874–1954)

Karin Bliznik, trumpet

(NO PAUSE)

JOHN ADAMS *On the Transmigration of Souls* (2002)
(b. 1947)

Karin Bliznik, trumpet
St. Louis Symphony Chorus
Amy Kaiser, director
The St. Louis Children's Choirs
Barbara Berner, artistic director

INTERMISSION

MOZART *Requiem in D minor, K. 626* (1791)
(1756–1791)

Introitus: Requiem –
Kyrie
Sequenz: Dies irae, Tuba mirum, Rex tremendae,
Recordare, Confutatis – Lacrimosa
Offertorium: Domine Jesu, Hostias
Sanctus
Benedictus
Agnus Dei – Communio: Lux aeterna

Caitlin Lynch, soprano
Michelle DeYoung, mezzo-soprano
Nicholas Phan, tenor
Kevin Thompson, bass
St. Louis Symphony Chorus
Amy Kaiser, director

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors Orchestral Series.

David Robertson is the Beofor Music Director and Conductor.

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

Amy Kaiser is the AT&T Foundation Chair.

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

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

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

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

The concert of Sunday, November 20 is the Thomas Peck Memorial Concert.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Delmar Gardens Family, and are located at the Customer Service table in the foyer.

CONCERT CALENDAR

For tickets call 314-534-1700, visit stlsymphony.org, or use the free STL Symphony mobile app available for iOS and Android.



SHO QUINCY-CARENE

Stephen Hough

BEETHOVEN'S EMPEROR

**Fri, Nov 25, 8:00pm | Sat, Nov 26, 8:00pm
Sun, Nov 27, 3:00pm**

Robert Spano, conductor; Stephen Hough, piano

SIBELIUS *Pohjola's Daughter*
RESPIGHI *Fountains of Rome*
BEETHOVEN Piano Concerto No. 5, "Emperor"

Presented by The Thomas A. Kooyumjian Family Foundation



DRONE/CASS

Ward Stare

SELECTIONS FROM THE NUTCRACKER

**Fri, Dec 2, 8:00pm | Sat, Dec 3, 8:00pm |
Sun, Dec 4, 3:00pm**

Ward Stare, conductor; David Halen, violin;
Webster University Leigh Gerding College of Fine Arts, visuals

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

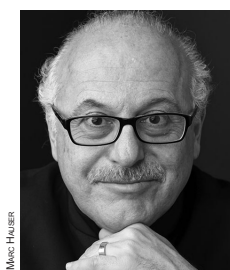


Richard Smallwood

A GOSPEL CHRISTMAS WITH RICHARD SMALLWOOD

Thu, Dec 8, 7:30pm
Richard Smallwood, vocalist;
St. Louis Symphony IN UNISON Chorus;
Kevin McBeth, director

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



MIC/HEUSER

Arnie Roth

Mannheim Steamroller Christmas Symphony

**Fri, Dec 9, 7:00pm | Sat, Dec 10, 7:00pm |
Sun, Dec 11, 2:00pm**

Arnie Roth, conductor

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

Media support provided by Riverfront Times

SORROW, SOLACE, AND MYSTERY

BY PAUL SCHIAVO

TIMELINKS

1791

MOZART

*Requiem in D minor,
K. 626*

The U.S. Bill of Rights
is ratified

1908

IVES

*The Unanswered
Question*

Henry Ford begins selling
the Model T automobile

2002

JOHN ADAMS

*On the Transmigration
of Souls*

In his State of the Union
Address, President George
W. Bush says Iraq is part of
an "Axis of Evil"

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

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

CHARLES IVES

The Unanswered Question

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

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

The Unanswered Question anticipated musical developments half a century and more into the future. Its fusion of diverse musical materials, its free rhythmic coordination among performers, and its structure as a scenario to be enacted by instruments all foreshadowed tendencies of the midcentury avant-garde. *The Unanswered Question* remains Ives's most famous work and is a classic of modern American music.



Born

October 20, 1874, in Danbury, Connecticut

Died

May 19, 1954, New York

First Performance

May 11, 1946, in New York, Theodore Bloomfield conducting students from The Juilliard School

STL Symphony Premiere

January 2, 1959, Aaron Copland conducting

Most Recent STL Symphony Performance

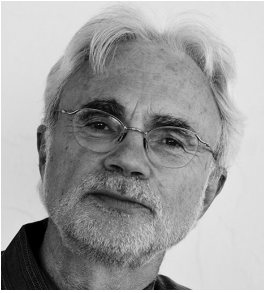
September 6, 2012, David Robertson conducting in Lucerne, Switzerland

Scoring

4 flutes
trumpet
strings

Performance Time

approximately 6 minutes



JOHN ADAMS

On the Transmigration of Souls

OUT OF THE ASHES On September 11, 2001, nearly 3,000 people died in the terrorist attack that destroyed the twin office towers of the World Trade Center. Several months later, the New York Philharmonic approached John Adams about writing a new work to be performed at a commemorative concert marking the first anniversary of that event. “I didn’t require any time at all to decide whether or not to do it,” Adams recalled. “I knew immediately that I very much wanted to do this piece—in fact I needed to do it.”

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

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

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

My desire in writing this piece [was] to achieve in musical terms the same sort of feeling one gets upon entering ... the Chartres Cathedral, for example, [where] you experience an immediate sense of something otherworldly. You feel you are in the presence of many souls, generations upon generations of them ... And even though you might be with

Born

February 15, 1947, in
Worcester, Massachusetts

Now Lives

Berkeley, California

First Performance

September 19, 2002, in
New York, Lorin Maazel
conducting the New York
Philharmonic

STL Symphony Premiere and Most Recent Performance

March 25, 2006, David
Robertson conducting

Scoring

2 piccolos
3 flutes
3 oboes
2 clarinets
bass clarinet
contrabass clarinet
2 bassoons
contrabassoon
4 horns
4 trumpets
3 trombones
2 tubas
timpani
2 harps
piano
celesta
synthesizers
percussion
chorus
children’s chorus
strings
pre-recorded sounds

Performance Time

approximately 27 minutes

a group of people, or the cathedral itself filled with other churchgoers or tourists, you feel very much alone with your thoughts and you find them focused in a most extraordinary and spiritual way.

CONTEMPLATION AND CATHARSIS The work begins quietly, its opening minutes evoking the transcendental style of Charles Ives, a composer important to Adams. There is even a reference to *The Unanswered Question* in the trumpet melody that floats through a mist of voices and quiet orchestral accompaniment during the first portion of the composition. The slowly changing aural tapestry conveys a dream-like atmosphere conducive to contemplation or, perhaps, subliminal receptivity to the emotional content of the text. Only late into the approximately 25-minute composition does the orchestra unleash a sustained burst of pent-up energy, propelling the music forward on the kind of rapid motor rhythms that Adams has made a musical signature. The chorus joins in, intoning frantically, or ecstatically, the words “light” and “sky.”

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

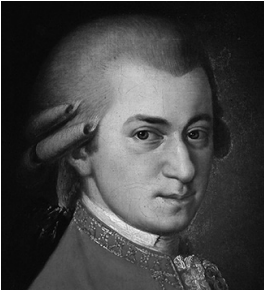
WOLFGANG AMADEUS MOZART

Requiem in D minor, K. 626

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

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

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

**Born**

January 27, 1756, in Salzburg

Died

December 5, 1791 in Vienna

First Performance

December 14, 1793, at the Neukloster monastery near Vienna, Count Franz Walsegg directing

STL Symphony Premiere

February 4, 1909, Max Zach conducting

Most Recent STL Symphony Performance

November 11, 2012, Jun Märkl conducting

Scoring

2 basset horns
2 bassoons
2 trumpets
3 trombones
timpani
chorus
organ
strings

Performance Time

approximately 48 minutes

world; that the composer worked feverishly at the requiem on his death bed, dictating passages with his dying breath.

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

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

For all the urgency and drama that attend certain passages, Mozart's music lacks the apocalyptic tone we hear in settings of the requiem verses

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

DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

David Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate and compelling advocacy for the art form is widely recognized. A consummate and deeply collaborative musician, Grammy-Award-winner Robertson is hailed for his intensely committed and exacting music making. With an extensive orchestral and operatic repertoire that spans from the classical to the avant-garde, Robertson has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. This marks Robertson's 12th season as Music Director of the storied 137-year-old St. Louis Symphony. He also serves as chief conductor and artistic director of the Sydney Symphony Orchestra in Australia.

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

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





Markus Bremer

Caitlin Lynch makes her STL Symphony debut this weekend

CAITLIN LYNCH

THE MR. AND MRS. ERNEST A. EDDY GUEST ARTIST

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

MICHELLE DEYOUNG

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



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

NICHOLAS PHAN

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



Nicholas Phan most recently appeared with the STL Symphony in March 2014

KEVIN THOMPSON

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



Kevin Thompson makes his STL Symphony debut this weekend

AMY KAISER

AT&T FOUNDATION CHAIR



Amy Kaiser

Director of the St. Louis Symphony Chorus since 1995, Amy Kaiser is one of the country's leading choral directors. She has conducted the St. Louis Symphony in Handel's *Messiah*, Schubert's Mass in E-flat, Vivaldi's Gloria, and sacred works by Haydn and Mozart as well as Young People's Concerts. A regular guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts; in Santa Fe; and at Canterbury Cathedral; as well as Music Director of the Dessoff Choirs in New York for 12 seasons, she has led many performances of major works at Lincoln Center. Other conducting engagements include concerts at Chicago's Grant Park Music Festival and more than fifty performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led many programs for the 92nd Street Y's acclaimed *Schubertiade*. She has conducted more than twenty-five operas, including eight contemporary premieres.

BARBARA BERNER

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



Barbara Berner

ST. LOUIS SYMPHONY CHORUS 2016-2017

Amy Kaiser, <i>director</i>	Megan E. Glass	Greg J. Riddle
Leon Burke III, <i>assistant director</i>	Susan Goris	Stephanie Robertson
Gail Hintz, <i>accompanist</i>	Philip Greenwood	Terree Rowbottom
Susan D. Patterson, <i>manager</i>	Tevia Grimenstein	Nathan Tulloch Ruggles
	Susan H. Hagen	Paul N. Runnion
	Carlea B. Halverson	Mark Saunders
	Sue Harrington	Mark V. Scharff
	Nancy Helmich	Leann Schuering
	Ellen Henschen	Janice Simmons-Johnson
	Jeffrey Heyl	Charles G. Smith
	Lori Hoffman	Nick Spector
Daniel A. Bain	Tara Hoisington	Adam Stefo
Tracy Baker	Heather Humphrey	Clark Sturdevant
Annemarie Bethel-Pelton	Kerry Jenkins	Jasper K. Sussman
Paula N. Bittle	Edina Kiss	Maureen Taylor
Margaret Boeckman	Patricia Kofron	Michelle Taylor
Jerry Bolain	Elena Korpalski	Byron E. Thornton
Joy Boland	Adam Kosberg	Natanja Tomich
Michael Bouman	Paul Kunnath	Diane Toomey
Keith Boyer	Debby Lennon	Philip Touchette
Robyn Brandon	Gregory C. Lundberg	Dwayne Trainer
Daniel Brodsky	Gina Malone	Pamela Triplett
Buron F. Buffkin Jr.	Alicia Matkovich	David R. Truman
Leon Burke III	Patrick Mattia	Greg Upchurch
Cherstin Byers	Elizabeth McKinney	Samantha Wagner
Peggy Cantrell	Celia R. McManus	Nancy Maxwell Walther
Leslie Caplan	Robert McNichols, Jr.	Keith Wehmeier
Victoria Carmichael	Scott Meidroth	Nicole Weiss
Mark P. Cereghino	Katherine Menke	Alexander Weymann
Rhonda Collins Coates	Jei Mitchell	Paul A. Williams
Timothy Cole	Brian Mulder	Mary Murphy Wissinger
Devoree Clifton Crist	Johanna Nordhorn	Ruth Wood-Steed
Derek Dahlke	Duane L. Olson	Susan Donahue Yates
Laurel Ellison Dantas	Malachi Owens, Jr.	Carl Scott Zimmerman
Deborah Dawson	Susan D. Patterson	Daniel Zipperer
Mia DeJong	Matt Pentecost	
Courtney Diamond	Brian Pezza	
Mary C. Donald	Shelly Ragan Pickard	
Ladd Faszold	David Pierce	
Heather Fehl	Clay Pulsipher	
Alan Florendo	Sarah Price	
Alan Freed	Amy E. W. Prince	
Mark Freiman	Valerie Christy Reichert	
Amy Telford Garcés	Kate Reimann	
Amy Gatschenberger	Jonathan Richey	
Lara B. Gerassi	Patti Ruff Riggle	
Allison Glass		

THE ST. LOUIS CHILDREN'S CHOIR 2016-2017

Concert Choir Singers

Barbara Berner,
director

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

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

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

ON THE TRANSMIGRATION OF SOULS

PROGRAM TEXTS

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

“Missing...”

“Remember me. Please don’t ever forget me.”

“It was a beautiful day.”

“Missing: Jennifer de Jesus”

“Missing: Manuel Damotta”

“I see water and buildings ...”

(Quoted in numerous sources; last words of flight attendant on AA #11)

“We will miss you. We all love you. I’ll miss you, my brother.”

“Jeff was my uncle.”

“You will never be forgotten.”

“Looking for Isaias Rivera.”

“Windows on the World”

“She looks so full of life in that picture.”

“It feels like yesterday that I saw your beautiful face...”

“I loved him from the start.”

“You will never be forgotten.”

“I miss his gentleness, his intelligence, his loyalty, his love.”

“Shalom”

“Remember”

The daughter says: “He was the apple of my father’s eye.”

(*New York Times* “Portraits in Grief”)

The father says: “I am so full of grief. My heart is absolutely shattered.”

(*New York Times* “Portraits in Grief”)

The young man says: “...he was tall, extremely good-looking, and girls never talked to me when he was around.” (*New York Times* “Portraits in Grief”)

The neighbor says: “She had a voice like an angel, and she shared it with everyone, in good times and bad.” (*New York Times* “Portraits in Grief”)

The mother says: “He used to call me every day. I’m just waiting.”

The lover says: “Tomorrow will be three months, yet it feels like yesterday since I saw your beautiful face, saying, ‘Love you to the moon and back, forever.’” (*New York Times* “Portraits in Grief”)

The man’s wife says: “I loved him from the start ... I wanted to dig him out. I know just where he is.” (*New York Times* “Portraits in Grief”)

“Louis Anthony Williams. One World Trade Center. Port Authority, 66th Floor. ‘We love you, Louis. Come home.’”

“Charlie Murphy. Cantor Fitzgerald. 105th Floor. Tower One North. Weight: 180 pounds. Height: 5’11”. Eye color: hazel. Hair color: brown. Date of birth: July ninth, 1963. Please call ... ‘We love you, Chick.’”

“My sister.”

“My brother.”

“My daughter.”

“My son.”

“Best friend to many...”

“I love you.”

ON THE TRANSMIGRATION OF SOULS

PROGRAM TEXTS (continued)

The Names:

John Florio
Christina Flannery
Lucy Fishman
Richard Fitzsimmons
David Fodor
Sal A. Fiumefreddo
Carl Flickinger
Eileen Flecha
Jane S. Beatty
Manuel Da Mota
Maurice Barry
James Patrick Berger
Marilyn C. Bautista
Jacquelyn P. Sanchez
Kenneth W. Basnicki
Lt. Michael Fodor
Guy Barzvi
Oliver Bennett
Eric Bennett
Charlie Murphy
Jeffrey Coombs
Domingo Benilda
Manette Marie Beckles
Paul James Battaglia
Thomas J. Fisher
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