CONCERT PROGRAM
March 7-8, 2014

Rafael Frühbeck de Burgos, conductor
Angel Blue, soprano
Julia Gertseva, mezzo-soprano
Aquiles Machado, tenor
Riccardo Zanellato, bass
St. Louis Symphony Chorus
Amy Kaiser, director

VERDI  Messa da Requiem (Requiem Mass)  (1874)
(1813-1901)

Requiem
Dies irae
  Dies irae—
  Tuba mirum—
  Mors stupebit—
  Liber scriptus—
  Quid sum miser—
  Rex tremendae—
  Recordare—
  Ingemisco—
  Conffatatis—
  Lacrymosa—

Offertorio
  Domine Jesu Christe—
  Hostias

Sanctus
Agnus Dei
Lux aeterna
Libera me

Angel Blue, soprano
Julia Gertseva, mezzo-soprano
Aquiles Machado, tenor
Riccardo Zanellato, bass
St. Louis Symphony Chorus
Amy Kaiser, director

Performed without intermission
ACKNOWLEDGMENTS

Rafael Frühbeck de Burgos is presented by the Whitaker Foundation.

Angel Blue is the Linda and Paul Lee Guest Artist.

Amy Kaiser is the AT&T Foundation Chair.

The concert of Friday, March 7, is the Thomas M. Peck Memorial Concert.

The concert of Saturday, March 8, is underwritten in part by a generous gift from Dr. Cora E. Musial.

Pre-Concert Conversations are sponsored by Washington University Physicians.

These concerts are presented by the Thomas A. Kooyumjian Foundation.

These concerts are part of the Wells Fargo Advisors series.

Large print program notes are available through the generosity of the Dielmann Sotheby’s International Realty and are located at the Customer Service table in the foyer.
Bjorn Ranheim, cello, on Rafael Frühbeck de Burgos: “Frühbeck is one of the few remaining conductors of the old school. He commands such power and respect on the podium. When I say ‘old school,’ think of Toscanini, the old maestro, all powerful. It’s all a sense of how one carries oneself—supreme confidence combined with history, knowing not only the piece like the back of his hand, but knowing how to utilize the symphony orchestra as an instrument.

“Many musicians talk about all that Frühbeck manages to convey just through his left hand. For a conductor, the key to everything that’s non-rhythmic—nuances of phrasing and musicality, the sense of direction and line—all of that comes from the left hand.”
Giuseppe Verdi’s Messa da Requiem straddles two musical traditions, that of ecclesiastic composition and that of 19th-century Italian opera. Sacred music and opera should have little in common. The former is, at least traditionally, restrained and discreet, given to strict contrapuntal writing, free from ostentatious instrumental color or vocal extravagance. Opera, by contrast, is all about unconstrained dramatic and emotional expression, not to mention brilliant vocal display.

Verdi was, of course, one of the greatest of all opera composers, an instinctive dramatist with a genius for portraying conflict, character and, above all, heightened emotion through music. And not just any music. Verdi inherited—indeed, he embodied—the Italian love of lyricism, of sensually beautiful and intensely expressive singing. These qualities drew him naturally to the theater, for which he composed nearly all his major works. His Requiem is the most significant exception.

Or is it? Verdi brought to this work many of the conventions of 19th-century Italian opera. His writing for four solo singers makes demands, and produces glorious sounds, comparable to the leading roles of La traviata, Aida, or other great Verdi operas. And the composer’s use of orchestra and chorus here also has parallels in his operatic works. Indeed, the music of this Requiem Mass is quite thoroughly operatic. The wonder is that it also constitutes a self-evidently profound and sincere spiritual document.
**GIUSEPPE VERDI**
Messa da Requiem (Requiem Mass)

**SPIRITUAL AND PATRIOTIC INSPIRATION** Giuseppe Verdi’s Requiem is the composer’s most important religious work and one of the great musical settings of Catholic Missa pro defunctis, the Mass for the Dead. That it is also perhaps the most original and unusual of the great musical settings of this liturgy reflects the composer’s highly individual beliefs, values, and ideals. Verdi was not an overtly religious man, but he was an ardent patriot. Italian nationalism and the glorification of Italian culture were sacred causes for him, and the men he venerated were freedom fighters, such as Garibaldi, and those artists whose work he regarded as essentially and purely Italian. Two creative personalities were especially important to Verdi: Gioacchino Rossini, his predecessor as the foremost composer of Italian opera; and Alessandro Manzoni, a writer and statesman whom Verdi called “The Saint.” The passing of each of these men inspired Verdi’s great Requiem Mass, which may accurately be heard as a patriotic as well as a spiritual statement.

**A CHRISTIAN ESTRANGED FROM THE CHURCH**
Verdi’s relationship with the Catholic Church was complex and problematic. Like nearly all Italian children of his time, the composer had been brought up in the Church. He attended a parish school, sang in the local church choir and served as an altar boy. But from an early age, Verdi rebelled against clerical authority.

According to a story the composer often recounted in his later years, while assisting at a mass one day when he was seven years old, he became distracted by the playing of the church organ. Entranced by the music, he failed to hear the officiating priest ask for the container of ritual water and wine. When he failed to respond, Verdi received a cuff on the head that knocked him to the floor. Struggling to his feet, the humiliated boy cursed his assailant, shouting “May God strike you with lightning.” (Four years later, the tormenting priest was indeed one of six people killed by lightning in a particularly violent thunderstorm.)
Verdi’s distrust of the clergy remained with him all his life. “Stay away from priests,” he advised a young cousin, and he did so himself. Estranged from the institution of the Catholic Church, the composer seemed to many who knew him a confirmed agnostic. Even his wife, the singer Giuseppina Strepponi, was exasperated by his apparent lack of faith. “Everyone agrees,” she once wrote of Verdi, “that ... he’s the soul of honesty, he understands and feels every noble and delicate sentiment; yet for all that, this brigand allows himself to be—I won’t say an atheist, but certainly not much of a believer, and all with a calm obstinance that makes you want to thrash him.”

Nevertheless, Strepponi acknowledged that while her husband displayed indifference to the letter of Church doctrine, he instinctively upheld its spirit. Writing to another correspondent, she ventured that “there are some highly virtuous people who need to believe in God; and there are others, no less admirable, who are quite happy to believe in nothing at all, while rigorously observing every strict moral precept.” Her husband, of course, exemplified the latter type of person. A similar observation was made by Arrigo Boito, the librettist for Verdi’s last two operas (Otello and Falstaff). Following the composer’s death, in 1901, Boito recalled of Verdi that “in the ideal, moral, and social sense he was a great Christian; but one should be careful not to portray him as a Catholic in the political and narrow theological sense of the word: nothing could be further from the truth.”

REMEMBERING GREAT MEN   But if Verdi’s Catholic faith was ambivalent at best, his reverence for his musical idol Rossini and his political hero Manzoni were unquestionable. And if religious sentiments inspired the composer’s Requiem in a general way, the passing of each of these men propelled its creation in a quite specific and concrete fashion.

Rossini died in November 1868. Verdi, while not personally familiar with the composer of The Barber of Seville and William Tell, had long regarded Rossini as “a glory of Italy,” as he told a correspondent, and he now conceived a unique

**Scoring**
- four solo voices (soprano, mezzo-soprano, tenor, bass)
- large mixed chorus
- 3 flutes
- piccolo
- 2 oboes
- 2 clarinets
- 4 bassoons
- 4 horns
- 8 trumpets (4 offstage)
- 3 trombones
- tuba
- timpani
- bass drum
- strings

**Performance Time**
- approximately 84 minutes
sort of tribute to the late musician’s memory. According to Verdi’s idea, 13 of Italy’s leading composers would contribute movements to a requiem mass to be performed on the anniversary of Rossini’s death. Verdi himself set about writing the closing *Libera me*. Alas, this project ran aground on the shoals of ruffled artistic vanities and personal dissension, and it never came to fruition. Verdi briefly considered completing the mass himself, but he had important opera commissions to fulfill, not the least being the creation of *Aida* to commemorate the opening of the Suez Canal.

Five years later, however, the death of Manzoni prompted Verdi to revive his idea for a requiem mass. The author of novels, plays, and poetry, Manzoni was Italy’s leading man of letters during the first half of the 19th century. He was also an ardent supporter of the struggle for Italian independence and unification, as was Verdi. On June 3, 1873, the composer wrote to his publisher:

I would like to show my love and esteem for that Great Man [Manzoni] who is no more.... I would like to compose a *Messa da morto* to be performed next year on the anniversary of his death. This mass would be of quite vast proportions....

Unlike the projected mass for Rossini, this plan came to splendid fruition. Using the *Libera me* and sketches for a *Dies irae* he had written for the abortive Rossini memorial, Verdi spent much of the next year composing his Requiem. He completed the score in April 1874 and directed its first performance in Milan on May 22, one year after Manzoni’s death, just as he had intended.

**VERDI’S TRIUMPH** Audience reaction to the work proved enormously favorable, both in Milan and at subsequent performances that Verdi led in Paris, London, Vienna, and Germany. Some critics were distressed at the overtly theatrical character of the music, a predictable reaction with ample historical precedent. (Handel’s *Messiah*, for example, had been castigated on precisely the same grounds.) Among those hostile to the work was the pianist and conductor Hans von Bülow, an acolyte of Verdi’s great contemporary Johannes Brahms. Perhaps thinking he was defending Brahms’ *A German Requiem* against an Italian rival, Bülow wrote an article deriding the piece as Verdi’s “latest opera, though in ecclesiastical vestments.” A succinct rebuttal came from Brahms himself. “Bülow has made an almighty fool of himself,” the German composer said after becoming acquainted with Verdi’s Requiem. “Only a genius could have written such a work.”

There is no denying the operatic quality of the music. But what escaped Bülow and other critics, and which Brahms evidently perceived, is that the composition’s most overtly dramatic moments also provide its most moving and even its most devout passages. The whirling tumult of the *Dies irae*, for example, or the majestic trumpet summons in the *Tuba mirum* convey a terrifying vision worthy of those in the biblical *Book of Revelation*. Theatrical they may be, but they are neither extraneous nor irrelevant to the text of the *Missa pro defunctis*, nor sacrilegious in any meaningful way. Verdi was by nature a dramatic composer, and it was natural for him to interpret the Mass’s descriptions of the Final Judgment in dramatic terms.
Indeed, it seems unlikely that Verdi could have written a large sacred composition in any other manner. Whatever religious sentiments he may or may not have harbored, he had no use for conventional displays of piety, and this made any conventional kind of ecclesiastic music out of the question. Not that such music would have been beyond his capacity. Verdi’s musical knowledge and skill extended beyond the stylistic realm of the theater, as we know from such works as his String Quartet and *Four Sacred Pieces* for chorus and orchestra. But he was best able to express himself in the emotionally charged idiom of Italian opera.

With his Requiem, Verdi showed that this idiom could transcend its usual milieu and serve the most serious religious purpose. As such, the work glorified the musical language of Italian Romantic opera and the nation for which such music was a prime cultural emblem. At the same time, Verdi’s Requiem stands as an honest spiritual testament from a man who naturally conceived and described his experiences, his emotions, even his spiritual outlook in powerful, direct and, yes, theatrical terms.
RAFAEL FRÜHBECK DE BURGOS
WHITAKER GUEST ARTIST

A regular guest with North America’s top orchestras, Rafael Frühbeck de Burgos will conduct the New York, Boston, Los Angeles, Philadelphia, Cincinnati, Pittsburgh, San Francisco, National, Detroit, Houston, New World, and Seattle symphony orchestras in the 2013-14 season. In addition he appears annually at the Tanglewood Music Festival and School.

Born in Burgos, Spain in 1933, Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich’s Hochschule für Musik, where he graduated summa cum laude and was awarded the Richard Strauss Prize. From 2004-11, he was Chief Conductor and Artistic Director of the Dresden Philharmonic, and in the 2012-13 season he began his post as Chief Conductor of the Danish National Orchestra.

Named Conductor of the Year by Musical America in 2011, other numerous honors and distinctions include the Jacinto Guerrero Prize, Spain’s most important musical award, conferred in 1997 by the Queen of Spain.

ANGEL BLUE
LINDA AND PAUL LEE GUEST ARTIST

Californian soprano Angel Blue’s voice has been recognized for its shining and agile upper register, smoky middle register, and beautiful timbre. Engagements in 2013-14 include: Musetta in La bohème with the English National Opera; American Lulu (Lulu) at the Bregenz and Edinburgh Festivals and the Young Vic, in London, with the Opera Group and Scottish Opera; and Verdi’s Requiem with the Cincinnati Symphony. Next season she makes her Lyric Opera of Chicago debut as Clara in Porgy and Bess.

Blue received a Master’s of Music degree in Opera Performance from UCLA, a Bachelor’s of Music from the University of Redlands in Redlands, California, and is an alumnus of the Los Angeles County High school for the Arts. Blue is a former member of the Domingo-Thornton Young Artist Program at Los Angeles Opera and the Artistas de la Academia “Placido Domingo” del Palau de les Arts, which is an opera training program led by Rossini specialist Alberto Zedda.
Julia Gertseva makes her St. Louis Symphony debut this weekend.

**JULIA GERTSEVA**

Born in Leningrad, mezzo-soprano Julia Gertseva studied singing, piano, and choral conducting at the Conservatory in her hometown. She was engaged by the Mussorgsky Theatre in St. Petersburg, a company she left in 2003 to follow an international career.

She made her Italian debut at the Teatro la Fenice in Venice as Vavara in Janáček’s *Katya Kabanova*, followed by Sonietka in Shostakovich’s *Lady Macbeth of Mtsensk* at Santa Cecilia in Rome, conducted by Mstislav Rostropovich. She sang Ulrica in Verdi’s *Un ballo in maschera* at Deutsche Oper Berlin, and Joan in Tchaikovsky’s *Maid of Orleans* in Palermo.

In following seasons she had her Paris debut with the Orchestre National de France in the role of Cecri in Alaleona’s *Mirra*, conducted by Juraj Valcuha. She sang in Prokofiev’s *Alexander Nevsky* in Catania, Charlotte in *Werther* at the Teatro Comunale Bologna, and the title role of Carmen at La Scala and at the Hamburg Staatsoper.

Aquiles Machado makes his St. Louis Symphony debut in Verdi’s Requiem.

**AQUILES MACHADO**

Born in Barquisimeto, Venezuela, Aquiles Machado studied at the Simón Bolívar Music Conservatory. He was awarded with a scholarship by the Banco de España and the Istituto Mozart de Venezuela, which allowed him to move to Madrid to study at the Escuela Superior de Musica “Reina Sofia.” He was chosen to perform at the final concert at the Royal Palace in the presence of Queen Sofia. Winner of many international competitions, he made his debut with *L’elisir d’amore* in Caracas and *Macbeth* in Las Palmas. Important debuts followed on numerous prestigious stages: Teatro Teresa Carreño in Caracas; Teatro Nacional de São Carlos in Lisbon; Teatro San Carlo in Naples; Washington National Opera; Deutsche Oper Berlin; Gran Teatre del Liceu in Barcelona; Teatro Real de Madrid; Staatsoper Berlin; Wiener Staatsoper; and the Metropolitan Opera in New York.

RICCARDO ZANELLATO

Riccardo Zanellato recently made his debut at the Teatro alla Scala singing *Aida*, and he has recently performed *Un ballo in maschera* at the Accademia Nazionale Santa Cecilia in Rome, Antonio Pappano conducting. Zanellato returns to Rome to sing *Nabucco* at the Teatro dell’Opera. He starred as Banco in *Macbeth* at the season opening night at the Teatro Comunale di Bologna, Roberto Abbado conducting and Bob Wilson directing. Other highlights include *Nabucco* in Rovigo and Verdi’s Requiem in Portorico, in Bologna, and then on tour in Moscow at the Rostropovich Festival, and in Barcelona.

Riccardo Zanellato’s future plans include: *Nabucco* in Stuttgart; Verdi’s Requiem in Cincinnati and in Vilnius; *Simon Boccanegra* in Dresden and Lyon; *Norma* at the Opéra in Paris, and *Il trovatore* at the Salzburg Festival.

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 Dessoff Choirs in New York for 12 seasons, she conducted many performances of major works at Lincoln Center. 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.

An active guest speaker, Amy Kaiser teaches monthly classes for adults in symphonic and operatic repertoire and presents “Illuminating Opera” for four weeks in April at Opera Theatre of St. Louis.
ST. LOUIS SYMPHONY CHORUS 2013-2014

Amy Kaiser
Director
Leon Burke III
Assistant Director
Gail Hintz
Accompanist
Susan Patterson
Manager
Nicholas W. Beary
Annemarie Bethel-Pelton
Paula N. Bittle
Jerry Bolain
Joy Boland
Michael H. Bouman
Richard F. Boyd
Keith Boyer
Daniel P. Brodsky
Buron F. Buffkin, Jr.
Leon Burke III
Cherstin Byers
Peggy Cantrell
Leslie A. Caplan
Maureen A. Carlson
Victoria A. Carmichael
Mark P. Cereghino
Steven Chemtob
Jessica Klingler Cissell
Rhonda Collins Coates
Timothy A. Cole
Derek Dahlke
Laurel Ellison Dantas
Deborah Dawson
Zachary K. Devin
Mary C. Donald
Stephanie M. Engelmeyer
Jamie Lynn Eros
Stephen Eros
Ladd Faszold
Heather Fehl
Robin D. Fish, Jr.
Alan E. Freed
Mark Freiman
Amy Telford Garcés
Amy Gatschenberger
Lara Gerassi
Lisa Nicole Gines
Megan E. Glass
Susan Goris
Karen S. Gottschalk
Tyler Green
Susan H. Hagen
Clifton D. Hardy
Rebecca L. Hatlelid
Nancy J. Helmich
Ellen Henschen
Jeffrey E. Heyl
Lori Hoffman
Matthew Holt
Allison Hoppe
Heather Humphrey
Kerry H. Jenkins
Stephanie Johnson
Madeline Kaufman
Elena Korpalski
Paul V. Kunnath
Debby Lennon
Gregory C. Lundberg
Gina Malone
Alicia A. Matkovich
Patrick Mattia
Daniel Mayo
Randy D. Mayo
Rachael McCrery
Elizabeth Casey McKinney
Celia McManus
Scott Meidroth
Katherine Menke
Jei Mitchell
Kendra Lee Muir
Brian K. Mulder
Johanna Nordhorn
Duane L. Olson
Nicole Orr
Malachi Owens, Jr.
Susan Parton-Stanard
Heather McKenzie
Patterson
Susan D. Patterson
Matt Pentecost
Brian Pezza
Shelly Ragan Pickard
Sarah Price
Valerie Christy Reichert
Kate Reimann
Gregory J. Riddle
Patti Ruff Riggle
Paul J. Robinson
Tiara Dione Rooks
Michelle Suzanne Rose
Terrar Rowbottom
Nathan Tulloch Ruggles
Paul N. Runnion
Jennifer Ryrie
Mark Anthony Saunders
Mark V. Scharff
Lisa A. Sienkiewicz
Janice Simmons-Johnson
John William Simon
Charles G. Smith
Shirley Bynum Smith
Adam D. Stefo
J. David Stephens
Maureen E. Taylor
Michelle D. Taylor
Daniel James Terry
Robyn Danielle Theison
Natanja Tomich
DeWayne Trainer
Pamela M. Tripplett
David R. Truman
Greg Upchurch
Kevin Vondrak
Samantha Dane Wagner
Nancy Maxwell Walther
Keith Wehmeier
Nicole C. Weiss
Alexander Weymann
Dennis Willhoit
Paul A. Williams
Mary M. Wissinger
Kate Yandell
Susan Donahue Yates
Carl S. Zimmerman
A BRIEF EXPLANATION

You don’t need to know what “andante” means or what a glockenspiel is to enjoy a St. Louis Symphony concert, but it’s always fun to know stuff. For example, why offstage trumpets?

**Offstage instruments:** composers write for instruments offstage, usually brass or percussion, to create a distant, muted effect; in his Requiem, Verdi is going for a sound to evoke the approaching Last Judgment, although Richard Strauss uses offstage trumpets for a battle scene in *Ein Heldenleben*, and Mahler employs his signature cowbells offstage in his Sixth and Seventh Symphonies; the challenge is staying in tune and in time, although technology has made it easier with live video camera and backstage monitors.

PLAYING VERDI:
BJORN RANHEIM, CELLO

“The Offertorio starts with just the cello section playing arpeggios from the bottom of the instrument to the top. It’s an excerpt that is used for every single audition. I invite you to watch the cellos sweat at the top of the Offertorio—see us exposed and using all of our instruments from the very bottom and then on into the stratosphere.”

Bjorn Ranheim
YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.

Mary Jane Phillips-Matz, *Verdi: A Biography*
*Oxford University Press*
A magisterial account of the composer’s life and times.

[giuseppeverdi.it/visInglese](http://giuseppeverdi.it/visInglese)
A website devoted to Verdi and his works

Marin Alsop, “Verdi’s Requiem: An Opera in Disguise”
*NPR*
The Baltimore Symphony Music Director provides an introduction to the work; Google the title above to locate it on NPR site

Read the program notes online at [stlsymphony.org/planyourvisit/programnotes](http://stlsymphony.org/planyourvisit/programnotes)

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via [stlsymphony.org/blog](http://stlsymphony.org/blog)

The St. Louis Symphony is on 🌐 😊 😊 😊
AUDIENCE INFORMATION

BOX OFFICE HOURS
Monday-Saturday, 10am-6pm; Weekday and Saturday concert evenings through intermission; Sunday concert days 12:30pm through intermission.

TO PURCHASE TICKETS
Box Office: 314-534-1700
Toll Free: 1-800-232-1880
Online: stlsymphony.org
Fax: 314-286-4111
A service charge is added to all telephone and online orders.

SEASON TICKET EXCHANGE POLICIES
If you can’t use your season tickets, simply exchange them for another Wells Fargo Advisors subscription concert up to one hour prior to your concert date. To exchange your tickets, please call the Box Office at 314-534-1700 and be sure to have your tickets with you when calling.

GROUP AND DISCOUNT TICKETS
314-286-4155 or 1-800-232-1880 Any group of 20 is eligible for a discount on tickets for select Orchestral, Holiday, or Live at Powell Hall concerts. Call for pricing.

Special discount ticket programs are available for students, seniors, and police and public-safety employees. Visit stlsymphony.org for more information.

POLICIES
You may store your personal belongings in lockers located on the Orchestra and Grand Tier Levels at a cost of 25 cents.

Infrared listening headsets are available at Customer Service.

Cameras and recording devices are distracting for the performers and audience members. Audio and video recording and photography are strictly prohibited during the concert. Patrons are welcome to take photos before the concert, during intermission, and after the concert.

Please turn off all watch alarms, cell phones, pagers, and other electronic devices before the start of the concert.

All those arriving after the start of the concert will be seated at the discretion of the House Manager.

Age for admission to STL Symphony and Live at Powell Hall concerts varies, however, for most events the recommended age is five or older. All patrons, regardless of age, must have their own tickets and be seated for all concerts. All children must be seated with an adult. Admission to concerts is at the discretion of the House Manager.

Outside food and drink are not permitted in Powell Hall. No food or drink is allowed inside the auditorium, except for select concerts.

Powell Hall is not responsible for the loss or theft of personal property. To inquire about lost items, call 314-286-4166.

POWELL HALL RENTALS
Select elegant Powell Hall for your next special occasion. Visit stlsymphony.org/rentals for more information.
Please make note of the EXIT signs in the auditorium. In the case of an emergency, proceed to the nearest EXIT near you.