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

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

HAYDN
(1732–1809)

Symphony No. 48, “Maria Theresia” (1769)
Allegro
Adagio
Menuet: Allegretto
Allegro

INTERMISSION

MOZART
(1756–1791)

Mass in C Minor, K. 427 (1783)
Kyrie
Gloria
Laudamus te
Gratias
Domine Deus
Qui tollis
Quoniam
Jesu Christe—Cum sancto spiritu
Credo
Et incarnatus
Sanctus
Benedictus

ACKNOWLEDGMENTS
The 2019/2020 Classical Series is presented by The Steward Family Foundation and World Wide Technology. Masaaki Suzuki is the Bayer Guest Conductor. Carolyn Sampson is the Linda and Paul Lee Guest Artist. Joanne Lunn is the Ruth and Ed Trusheim Guest Artist. The concert of Saturday, November 9, is underwritten in part by a generous gift from Susan and Stuart Keck. The St. Louis Symphony Chorus is underwritten in part by the Edward Chase Garvey Memorial Foundation. The St. Louis Symphony Chorus is underwritten in part by the Richard E. Ashburner, Jr. Endowed Fund. Pre-Concert Conversations are sponsored by Washington University Physicians.
Symphony No. 48, “Maria Theresia”

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

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

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

The Music
In Haydn’s time, music was rhetoric, and composers were orators. Haydn’s music could combine frenetic activity with high emotions, seducing, cajoling, and provoking listeners. This heady brew led later writers to connect him with the *Sturm und Drang* (“Storm and stress”) literary movement of Germany.

The symphony’s first movement throws us into a musical blizzard. An orchestral gunshot introduces the impossibly high braying of French horns. Strings tremble with a tension that barely lets up for the rest of the movement.

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

After a grand minuet, the finale audibly chortles. This Haydn is a hoodwinker with a fiendish glint in his eye. Around every corner are quirks to tickle listener’s whims: ear-worms, jump-scares, laugh-lines.
Mass in C Minor, K. 427

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

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

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

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

A Promise

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

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

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

A Premiere

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

The still-unfinished Mass in C minor was premiered on this trip. Its purpose may have been twofold: to seek approval of his father, and to silence hometown
doubters. As if to say: Hear this ambitious work and think of what I’m now capable of. As if to say: Hear the voice of my wife and think of who I married.

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

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

**Mystery**

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

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

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

**Unfinished**

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

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

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

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

**Scope**

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

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

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

**Belief**

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

But what personal connection did Mozart feel to God? We can only guess, since his letters give away little sense of his personal faith: leaning conservative in one, leaning liberal in the next.
There are crumbs. After the huge religious output of his years in Catholic Salzburg, he rarely wrote religious music. His adopted city of Vienna observed greater religious tolerance, and he joined the liberal order of Freemasons.

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

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

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

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

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

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

Listening Guide

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

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

Laudamus te (Allegro aperto): soprano solo
Pulsing bass builds anticipation. The aria was written for Constanze, and it is tempting to think that perhaps Mozart is giving praise and thanks to God for a happy marriage.

Gratias (Adagio): SSATB chorus
The first of a series of darker, minor-key movements. Does this tortured chord progression really express thanksgiving?
Domine (Allegro moderato): duet for two sopranos.
The calm eye of the storm: two solo voices, quietly beseeching. Notice that each
solo movement adds a voice: one in Laudamus te, two in Domine, three in…

Qui tollis (Largo): double chorus (SATB/SATB)
The choir, in pain, is split in two: in extreme circumstances, we become divided.
Dense, dark chords put the emphasis on “sin” rather than the “mercy.”

Quoniam (Allegro): trio for two sopranos and tenor
Third solo movement: three soloists. The complex interweaving of these three parts
shows Mozart’s “high art” for a text about the “most high.”

Jesu Christe (Adagio)—Cum Sancto Spiritu (alla breve): SATB
After an introduction, a long, winding fugue unfolds. Low voices begin, building
a firm foundation. After complexity, after division, voices come together in a final
unison statement.

Credo in unum Deum (Allegro maestoso, 3/4, C major): SSATB chorus
We are in the outdoors: cicadas buzz as a raucous wind and string bands play
fanfares and a village choir sings their hearts out. A summer festival of belief.

Et incarnatus est (6/8, F major): soprano with obbligato flute, oboe, and bassoon
After the revelry, we zoom in on the manger. We might imagine village wind
players joining a soprano as she kneels by the child. There is no original complete
version of this movement, and each published version is quite different.

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

Sanctus (Largo, common time, C major): double chorus (SATB/SATB)
Benedictus (Allegro comodo, common time, A minor): quartet for two sopranos,
tenor, bass
The grand and thrilling Sanctus and the intimate, four-soloist Benedictus are both a
patchy jigsaw puzzle, requiring editorial surgery.

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

First Performance August 25, 1783, in Salzburg, under Mozart’s direction
First SLSO performance December 1970, Walter Susskind conducting the University of
Missouri Singers
Most recent SLSO performance January 21, 2006, Nicholas McGegan conducting; Cyndia
Sieden, soprano; Mary Wilson, soprano; John Tessier, tenor; Christopheren Nomura, baritone.
Scoring Two solo sopranos, solo tenor, and solo bass; mixed chorus; flute, 2 oboes, 2
bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, organ, and strings
Performance time Approximately 72 minutes
**Wolfgang Amadeus Mozart Mass in C minor, K.427 (417a)**

**Kyrie**  
Kyrie eleison.  
Christe eleison.  
Kyrie eleison.  

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

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

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

**Laudamus te**  
Laudamus te. Benedictus te.  
Adoramus te. Glorificamus te.  

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

**Gratias**  
Gratias agimus tibi propter magnam gloriam tuam.  

We give thanks to Thee for Thy great glory.

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

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

**Qui tollis**  
Qui tollis peccata mundi, miserere nobis.  
Susceipe deprecationem nostrum,  
quii sedes ad dexteram Patris, miserere nobis.  

Thou who takest away the sins of the world, have mercy upon us.  
Thou who takest away the sins of the world, receive our prayer.  
Thou who sittest at the right hand of the Father, have mercy upon us.

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

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

**Jesu Christe**  
Jesu Christe.  

Jesus Christ.
Cum sancto spiritu
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

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

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

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

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

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

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

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

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

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

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

In 2012 Suzuki was awarded the Leipzig Bach Medal, and in 2013 the Royal Academy of Music Bach Prize. In April 2001, he was decorated with the Order of Merit of the Federal Republic of Germany (Bundesverdienstkreuz am Bande).
CAROLYN SAMPSON
Soprano
Linda and Paul Lee Guest Artist

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

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

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

Recent and future highlights include tours with Freiburger Barockorchester, Bach Collegium Japan and the Orchestra of the Eighteenth Century; concerts with Boston Symphony, Philadelphia Orchestra, Rotterdam Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Danish National Radio Symphony, Göteborg Symfoniker, Tonkünstler-Orchester, as well as concerts in the UK with the Scottish Chamber Orchestra, Gabrieli Consort and Players, Academy of Ancient Music, and Ex Cathedra. Recital highlights include those at Wigmore Hall, Amsterdam Concertgebouw, and Pierre Boulez Saal Berlin.
Joanne Lunn studied at the Royal College of Music in London, where she was awarded the prestigious Tagore Gold Medal. Lunn’s operatic engagements have included Monteverdi’s *L’Incoronazione di Poppea* with English National Opera, Helena in Britten’s *A Midsummer Night’s Dream* in Venice, a tour of Purcell’s *Dido and Aeneas* in Spain, and productions of Monteverdi’s *Orfeo* in Paris and Beijing.

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

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

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

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

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

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

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

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

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

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

Director of the St. Louis Symphony Chorus since 1995, Amy Kaiser is one of the country’s leading choral directors. She has conducted the St. Louis Symphony Orchestra in Handel’s Messiah, Schubert’s Mass in E flat, Vivaldi’s Gloria, and sacred works by Haydn and Mozart, as well as Young People’s Concerts. She has been a guest conductor for the Berkshire Choral Festival in Massachusetts, Santa Fe, and at Canterbury Cathedral. As Music Director of the Dessoff Choirs in New York for 12 seasons, she led many performances of major works at Lincoln Center.

Other conducting engagements include Chicago’s Grant Park Music Festival, Peter Schickele’s PDQ Bach with the New Jersey Symphony, and more than 50 performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony’s School Concert Series for seven seasons, Kaiser also led Jewish Opera at the Y, and many programs for the 92nd Street Y’s acclaimed Schubertiade. She has prepared choruses for the New York Philharmonic, Ravinia Festival, Mostly Mozart Festival, and Opera Orchestra of New York.

Kaiser is a regular pre-concert speaker for the SLSO and presents popular classes for the Symphony Lecture Series and Opera Theatre of Saint Louis. A former faculty member at Manhattan School of Music and The Mannes College of Music, she was a Fulbright Fellow at Oxford University and holds a degree in musicology from Columbia University. A graduate of Smith College, she was awarded the Smith College Medal for outstanding professional achievement.
Amy Kaiser  
**Director**

Leon Burke, III  
**Assistant Director**

Gail Hintz  
**Accompanist**

Susan D. Patterson  
**Manager**

Dereck Basinger  
Annemarie Bethel-Pelton  
Jerry Bolain  
Joy Boland  
Michael Bouman  
Richard F. Boyd  
Robyn Danielle Brandon  
Daniel Brodsky  
Leon Burke, III  
Maureen A. Carlson  
Victoria Carmichael  
Mark P. Cereghino  
Timothy A. Cole  
Devoree Clifton Crist  
Derek Dahlke  
Laurel Ellison Dantas  
Mary C. Donald  
Shane D. Evans  
Ladd Faszold  
Alan Freed  
Mark Freiman  
Amy Telford Garcés  
Amy Gatschenberger  
Megan E. Glass  
Steven Grigsby  
James Haessig  
Susan H. Hagen  
Carlea Halverson  
Sue Harrington  

Michelle D. Harry  
Nancy J. Helmich  
Ellen Henschen  
Jacob Henson  
John Frederick Herget, IV  
Heather Humphrey  
Matthew Jellinek  
Kerry Jenkins  
Preston Jordan  
Jim Kalkbrenner  
Margaret Milligan Kerr  
Patricia Kofron  
Elena Korpsalski  
Christina Kruger  
Paul Kunnath  
Thomas W. Kupferer, Jr.  
Kyrstan Langer  
Debby Lennon  
Alina Luke  
Gina Malone  
Patrick C. Mattia  
Emese Mattingly  
Timothy John McCollum  
Virginia McGuigan  
Elizabeth McKinney  
Scott Meidroth  
Jonathan P. Miller  
Je Mitchell-Evans  
Ashleigh C. S. Moffitt  
Elizabeth Ducey Moss  
Anthony Murgu  
Duane L. Olson  
Malachi Owens, Jr.  
Susan D. Patterson  
Trent A. Patterson  
Matt Pentecost  
David Pierce  
Lillian Pinto de Sá  
Sarah Jane Price  
Amy E. W. Prince  
Beth Rouintree Pritchett  
Shelly Ragan  
Valerie Christy Reichert  
Olivia Roland  
Caleb Rosenthal  
Terree Rowbottom  
Nathan Tulloch Ruggles  
Paul N. Runnion  
Mark Saunders  
Mark V. Scharff  
Leann Schuering  
Victoria Siddell  
Janice Simmons-Johnson  
Charles G. Smith  
Nick Spector  
Adam Stelo  
J. David Stephens  
Kim Stewart  
Alyssa Strauss  
Dean Strouse  
Heather Butler Taylor  
Maureen Taylor  
Nora Justak Teipen  
Byron E. Thornton  
Natanja Tomich  
Diane Toomey-Watson  
Philip Touchette  
DeWayne Trainer  
Pamela M. Triplett  
David R. Truman  
Greg Upchurch  
Kaamya Varagur  
Robert L. Voelker  
Samantha Dane Wagner  
Nancy Maxwell Walther  
L. J. White  
Paula N. Wohldmann  
Susan Donahue Yates  
Dannielle Yilmaz  
Carl S. Zimmerman
Enriching Lives Through the Power of Music

You have an opportunity to create a legacy that will enrich lives through the power of music. By making a gift to the St. Louis Symphony Orchestra through your estate, will or trust, the music will play on, the community programs will thrive, and the world-class spectacular programming will continue. Through all of this, you will help introduce the next generation to the music. Please let us know if you are interested in including the SLSO in your will or if you would consider other smart ways to make a gift.

Elizabeth Niven, Senior Director of Planned Giving 314-286-4192, elizabethn@slso.org