

Season Finale

Sunday, May 15, 2011 • 3:00 PM
First Free Methodist Church



Orchestra Seattle
Seattle Chamber Singers
Darko Butorac, conductor

GIUSEPPE VERDI (1813–1901)
“Spuntato ecco” from *Don Carlo*
“Va, pensiero” from *Nabucco*

CAROL SAMS (*1945)
Childhood’s Moon—WORLD PREMIERE

Prologue: St. Francis
I See the Moon
Nursery Rhymes
Silver
Riddles
Moonship
Art Thou Pale for Weariness
Moon Proverbs
Moon Facts
Luna
Finale

Catherine Haight, soprano • **Kathryn Weld**, mezzo-soprano
Gerald Sams, tenor • **Charles Robert Stephens**, baritone

MAX BRUCH (1838–1920)
Violin Concerto No. 1 in G Minor, Op. 26

Prelude: Allegro moderato—
Adagio
Finale: Allegro energico

Ronald Patterson, violin

—Intermission—

ROBERT SCHUMANN (1810–1856)
Symphony No. 3 in Eb Major, Op. 97 (“Rhenish”)

Lebhaft
Scherzo: Sehr Mäßig
Nicht Schnell
Feierlich
Lebhaft

Please disable cell phones and other electronics. The use of cameras and recording devices is not permitted during the performance.

Orchestra Seattle • Seattle Chamber Singers • George Shangrow, founder
PO Box 15825, Seattle WA 98115 • 206-682-5208 • www.osses.org

Solo Artists

Guest conductor **Darko Butorac** serves as music director of the Missoula Symphony Orchestra and principal conductor of the Fidenza Opera Festival in Italy. Critics have lauded his performances as marked by a “great range of expressiveness,” “extraordinary refinement of dynamic shading” and a “fine sense of shape and color.” Since taking the helm of the Missoula Symphony in 2007, Mr. Butorac has propelled that orchestra to a new level of musical achievement, with an expanded repertoire and local premieres of works by established and emerging composers. An enthusiastic ambassador for classical music, he also produces the award-winning *Downbeat DownLow* podcast with radio personality Leah Lewis.

Mr. Butorac has appeared as a guest conductor with such ensembles as the National Arts Centre Orchestra, Charleston Symphony, Canton Symphony and Montana Lyric Opera, and served as principal conductor of the Northwest Mahler Festival. His guest-conducting engagements abroad include performances with the Trondheim Symphony in Norway, Mendoza Symphony in Argentina, Xiamen Philharmonic in China, Kharkov Symphony Orchestra and Kharkov Philharmonic in Ukraine, and the Giuseppe Verdi Orchestra of Parma. Engagements this season include performances with the Belgrade Philharmonic Orchestra as well as OSSCS.

Darko Butorac earned his Master of Music degree from Indiana University, where he conducted over 30 concerts with the school’s major ensembles. He has also worked extensively at the Brevard Music Center, Aspen Music Festival and the University of Toronto, his alma mater. His principal mentors are David Effron, Jorma Panula and David Zinman.

Violinist **Ronald Patterson**, Professor of Violin at the University of Washington School of Music since 1999, has concertized extensively in the United States and Europe since the age of 11, performing 45 works (including six world premieres) in more than 150 solo performances with orchestra. A student of Jascha Heifetz, Eudice Shapiro and Manuel Compinsky, he has been acclaimed for his “skill, authority and imagination” by *The New York Times*. Between 1965 and 1999, Mr. Patterson served as concertmaster of the Monte Carlo, Houston, Denver and Miami Symphonies, the St. Louis Little Symphony and the Los Angeles Chamber Orchestra.

Mr. Patterson was a founder and Associate Professor of the Shepherd School of Music at Rice University (Houston, 1974–1979) and Assistant Professor at Washington University (St. Louis, 1967–1971), as well as on the faculty of Stetson University, MacMurray College and the University of Miami. He currently serves as first violinist of the Rainier String Quartet and concertmaster of the New Hampshire

Music Festival Orchestra, the resident quartet of the Santa Barbara Chamber Music Festival.

Many compositions have been recorded by and written for Patterson and his wife, violist Roxanna Patteson, performing as “Duo Patterson.” *Czech Mates* is their latest CD, featuring works by 19th and 20th Century Czechoslovakian composers. Mr. Patterson has also recorded for CRI, Erato, Orion, Vox, Ante Aeternum, Virgin Classics, Serenus, Philips and EMI. A five-time First Prize Winner of the Coleman Chamber Music Competition, he has performed chamber music with some of the greatest musicians of our day, including Heifetz, Piatigorsky and Szeryng. In 1998 he was named Officier de l’Ordre du Mérite Culturel, one of the Principality of Monaco’s highest honors.

Soprano **Catherine Haight** is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach. Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in their acclaimed production of *Carmina Burana*; her recordings include Mendelssohn’s *Lobgesang* with Philharmonia Northwest, Orff’s *Carmina Burana* with Seattle Choral Company and Handel’s *Messiah* with OSSCS under the direction of George Shangrow. She is currently a member of the voice faculty at Seattle Pacific University.

Mezzo-soprano **Kathryn Weld** has performed extensively throughout the United States, Canada, Europe and Japan. She has made solo appearances with the New York Philharmonic under the direction of Charles Dutoit and Kurt Masur, and made her Carnegie Hall debut to critical acclaim in a performance of Bach’s Mass in B Minor.

Tenor **Gerald Sams** has been a member of the Seattle Chamber Singers since the early days of the ensemble. With OSSCS, he has been featured as a soloist in most of the great Handel oratorios, as well as many Bach cantatas and works of Mozart. Mr. Sams studied voice at Pomona College and the University of California at Santa Barbara, and since that time has sung with many of the choral groups in the Bay Area and the Pacific Northwest.

Baritone **Charles Robert Stephens** has performed leading roles with the New York City Opera and at Carnegie Hall with the Oratorio Society of New York, the Masterworks Chorus, Musica Sacra and with Opera Orchestra of New York. He regularly performs with distinguished ensembles such as New York’s Sacred Music in a Sacred Space, Seattle Pro Musica, Portland Chamber Orchestra and Portland Baroque. This season he debuts with the Oregon Symphony and Boston Early Music Festival and returns to the Seattle Symphony and Helena Symphony as well as OSSCS.

OSSCS dedicates this performance to beloved board member **Tom Music**, who passed away April 17 at age 31. His enthusiasm for life and music of all kinds inspired us all. We miss him dearly and will always remember his contributions to OSSCS.

Program Notes

Giuseppe Fortunino Francesco Verdi Choruses from *Nabucco* and *Don Carlo*

Verdi was born October 9, 1813, near Busseto, Italy, and died on January 27, 1901, in Milan. He composed *Nabucco* in 1840; it received its premiere on March 9, 1842, at the Teatro alla Scala in Milan. *Don Carlo* premiered at the Paris Opera on March 11, 1867, while its revised Italian version was first performed at La Scala on January 10, 1884.

The son of an innkeeper and a spinner, Giuseppe Verdi displayed immense musical talent early in life, assisting as an organist at the local church before assuming the position on a full-time basis at age nine. His musical fame rests upon the approximately 30 operas he produced from 1839 through 1893, establishing his reputation as one of the greatest and most influential of all opera composers.

In 1836, Verdi was appointed municipal music master in Busseto, where he married his childhood sweetheart. When Bartolomeo Merelli, impresario at Milan's illustrious opera house, La Scala, finally agreed to present Verdi's first opera, *Oberto*, in 1839, it fared well enough for Merelli to contract with Verdi for several more operas. Personal tragedy interfered, however: The composer's daughter had died in 1838 at the age of 17 months; he then lost his 15-month-old son just prior to *Oberto's* premiere; and within eight months, his wife suddenly succumbed to encephalitis. While struggling with these devastating events, Verdi managed to complete a comic opera, but it proved a miserable failure. He vowed never to compose again.

Merelli demonstrated a great deal of faith in Verdi, however, and finally persuaded the composer to examine the libretto for *Nabucco*; set in Babylon and Jerusalem in 587 B.C., it recounts the biblical story of how King Nebuchadnezzar attacked the Jews, conquering them and then exiling them from their homeland. Verdi later recounted, with some dramatic embellishment, the tale of his arriving home one day, tossing the libretto on the table, and beginning to read the passage beginning "Va, pensiero," the text of the celebrated chorus in which the enslaved Israelites express their hunger for their homeland, to which the libretto had fallen open.

The lavish success of *Nabucco* launched Verdi's long and legendary career. He composed the five-act French grand opera *Don Carlo* in 1867 but continued to revise it over the course of some 20 years (its Italian version is most familiar to today's audiences). In the midst of the persecutions of the Inquisition and the Spanish monarchy, Carlos, Prince of Asturias (1545–1568), struggles with issues of love, loyalty, friendship, and liberty after his betrothed marries his father, Philip of Spain, as a provision of the peace treaty ending the war between the Houses of Habsburg and Valois.

During the final years of his life, the famous and financially secure composer devoted much of his energy to the development of his landholdings and to involvement in charitable activities. He died in 1901 of a massive stroke, and his funeral was, as he wished, a quiet occasion "without music or singing." A month later, tens of thousands

of people lined the streets during his official state funeral procession and joined in singing the dearly beloved chorus "Va, pensiero."

—Lorelette Knowles

Carol Sams *Childhood's Moon*

Carol Sams was born in Sacramento, California, in 1945. Based on a 2005 work for children's chorus and piano, this cantata receives its first performance this afternoon. In addition to SATB vocal soloists and chorus, it calls for pairs of woodwinds (plus bass clarinet), 4 horns, 3 trumpets, 3 trombones, percussion, harp and strings.

Carol Sams is a well-known Seattle composer and soprano. A student of Darius Milhaud, her works have been performed by many area ensembles, including OSSCS, and throughout the United States and Europe. Her full-length opera *The Pied Piper of Hamelin*, commissioned by Tacoma Opera, premiered in 1993. Along with many songs, choral works and a symphony, Ms. Sams has a total of 12 operas to her credit. She holds a DMA degree in composition from the University of Washington, an MA from Mills College, and is currently music director at Prospect Congregational Church in Seattle. The composer provided the following note about her newest work:

Childhood's Moon is a reworking of an earlier piece, *Songs to the Moon*, which I wrote for the Northwest Boy-choir and their ensembles at the request of Joe Crnko, who performed it in 2005. At the time, I wanted to explore the relationship of children's imagination and the moon, specifically to intrigue children with ideas about the moon through history, folklore, folksongs, facts and riddles. People have been fascinated by the moon for so long we even have language that describes a moony state of mind: loony, moony, lunatic, moonstruck, moonfaced, moon-eyed, etc. There is something romantic and crazy and obsessive about our relationship with the moon, and this was what appealed to me: taking our complex relationship with the moon and exploring it. When George Shangrow heard the piece, he thought it would be good for OSSCS and asked me to orchestrate, expand and rework it. And so I have done. I have added a movement, "Moon Proverbs," and fully orchestrated the piece, fleshing out the choral parts with tenor and bass, and expanding the choral parts. Some of the movements have been transposed in whole or in part. And so it seems to be a totally new piece; the childlike element is still there, but almost as from a distance. Certain movements, the riddles and the nursery rhymes specifically, still have that kind of innocence, but the other movements have actually changed character, particularly "Luna," written to a poem by a talented young boy. At any rate, I have been charmed by the moon and these texts, and I hope you will be too.

I want to thank the poets Art Mampel and Morgan Waidelich for their contributions to this work. Art was kind enough to tell the St. Francis story in his own words, and to write the concluding poem.

—Carol Sams

Max Karl August Bruch
Violin Concerto No. 1 in G Minor, Op. 26

Bruch was born in Köln on January 6, 1838, and died near Berlin on October 2, 1920. Joseph Joachim premiered the revised version of his first violin concerto in Bremen on January 5, 1868. In addition to solo violin, the work calls for pairs of woodwinds, 4 horns, 2 trumpets, timpani and strings.

"In my youth, I studied violin for four or five years," Max Bruch wrote in 1911, "and although I did not become an adept performer, I learned to know and love the instrument. The violin seemed to me even at that time the queen of instruments, and it was quite natural that I early had the inclination to write for it. Thus, my first concerto, Op. 26, which was introduced to the musical world by Joachim during the season of 1867–1868, gradually grew. It was not at that time my intention, so far as I can remember, to write further works for the violin; and indeed, for years, I devoted myself to writing compositions in large form for chorus and orchestra. In 1873 I wrote *Odysseus* and in 1875 *Arminius* (which is better known in America than in Germany) and in 1877 *Das Lied von der Glocke*... I never had any special interest for the piano and I wrote only a little for it in my youth. I was destined by nature to write compositions for the voice, and I always studied singing with special interest and have associated largely with singers. This tendency has also, of course, been displayed in my violin works."

While Bruch's *Scottish Fantasy* for violin and orchestra and *Kol Nidre* for cello and orchestra continue to appear on concert programs, today his fame rests almost exclusively on the first of his three violin concertos, which stands with those of Beethoven, Mendelssohn and Brahms among the greatest masterpieces of the 19th century. The celebrated Hungarian violinist Joseph Joachim even dubbed Bruch's "the richest" and "most seductive" of the four.

The first sketches for Bruch's concerto date from 1857, around the time his first opera, *Scherz, List und Rache*, debuted in Köln. He completed it in early 1866, with the premiere slated for April 1, but when the intended soloist fell ill, violinist Otto von Königslöw stepped in to debut the concerto at a hastily rescheduled concert on April 24, with the composer conducting. Bruch subsequently withdrew the work to make revisions, sending the new manuscript to Joachim the following summer. Joachim provided helpful suggestions and participated in a private rehearsal at Hanover in October 1867. Bruch dedicated the concerto to Joachim, who performed the official premiere of the revised version the following January.

Although cast in the standard three movements, Bruch originally labeled the opening *Introduzione, quasi fantasia* before settling on the title *Vorspiel* ("Prelude"). It leads without pause to the central *Adagio*, in which three distinct musical motives unfold in turn, most clearly demonstrating the linkage between Bruch's vocal compositions and his writing for solo violin. The Gypsy-dance finale, marked *Allegro energico*, predates the similarly themed closing movement of Brahms' violin concerto by nearly a decade.

Over the course of his long life, Bruch developed some-

thing of a love-hate relationship with this concerto. This may have been due in part to the fact that he sold the publishing rights to the work for a one-time fee and never saw any royalties from his first and greatest musical success. Late in life, after World War I left him in dire financial straits, he attempted to sell his autograph copy in the United States, but never received any payment prior to his death in 1920.

Robert Schumann
Symphony No. 3 in E \flat Major, Op. 97 ("Rhenish")

Schumann was born in Zwickau, Saxony, on June 8, 1810, and died near Bonn on July 29, 1856. He composed this symphony between November 2 and December 9, 1850. Schumann himself conducted the premiere in Düsseldorf on February 6 of the following year. The work calls for pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

Robert Schumann's tenure as municipal music director at Düsseldorf, along the banks of the Rhine, would end badly: After averting a forced resignation in October 1852, he would step down the following year and in February 1854 attempted suicide by jumping off a bridge into the Rhine. He would spend the remaining two years of his life in an insane asylum near Bonn.

But Schumann's arrival in Düsseldorf with his wife Clara, on September 2, 1850, marked a time of great optimism for the composer, sparking a period of inspired composition. He produced his remarkable cello concerto in a mere 15 days during October, and at the beginning of November began work on the last and greatest of his four symphonies (the so-called Symphony No. 4, published last, being a revision of a work first performed in 1841). "Robert is at work on something," Clara wrote in her diary on November 16, "I do not know what, for he has said nothing to me about it." Schumann completed the symphony in just over a month, presenting it to his wife as a surprise on December 9. He conducted the premiere the following February at Düsseldorf's Geisler Hall on the sixth concert of the Allgemeine Musikverein. On March 19, 1851, the composer wrote to a publisher that his new work "perhaps mirrors here and there something of Rhenish life."

Schumann cast his symphony in five movements instead of the traditional four, although the majestic fourth movement can be viewed as grand slow introduction to the finale. The heroic theme of the opening movement, announced by horns, is one of Schumann's most magnificent creations, its ingenious cross-rhythms obscuring the pulse of the $\frac{3}{4}$ meter until the seventh bar. Instead of the typical scherzo, Schumann follows with a *ländler*, a more deliberate dance form in $\frac{3}{4}$ time; at one point he appears to have subtitled the movement "Morning on the Rhine" but deleted all programmatic notations from the score before publication. Next comes a graceful intermezzo in place of the traditional slow movement.

The fourth movement originally bore the subtitle, "In the character of the accompaniment to a solemn ceremony." During November 1850, the Schumanns had traveled to Köln for a ceremony elevating the local archbishop to a car-

dinal. The event took place at the city's imposing Gothic cathedral. Construction of the edifice began in 1248, continuing until 1473, when work halted until 1842. Schumann had first seen the cathedral in 1830, and even in its unfinished state it dominated the skyline. After its completion in 1880, it was the tallest building in the world—until the Washington Monument was finished in 1884. Schumann introduces three trombones at the opening of the fourth movement to

help create an aura of religious solemnity.

The joyful finale bears hallmarks of a rondo form, with Schumann unleashing a succession of new themes eventually joined—somewhat unexpectedly—by music from the slow movement now in celebratory rather than solemn guise. A brief coda recalls the spirit of the opening movement.

—Jeff Eldridge

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Orchestra Seattle

Violin

Susan Beals
Lauren Daugherty
Dean Drescher
Stephen Hegg
Susan Herring
Jason Hershey
Manchung Ho
Emmy Hoech
Fritz Klein**
Pam Kummert
Jim Lurie
Mark Lutz
Susan Ovens
Stephen Provine*
Theo Schaad
Janet Showalter
Kenna Smith-Shangrow
Nicole Tsong

Viola

Deborah Daoust
Audrey Don
Katherine McWilliams*

Soprano

Barb Anderson
Crissa Cugini
Cinda Freece
Anne Grosse-Wilde
Kiki Hood
Achil Jackson
Jill Kraakmo
Peggy Kurtz
Lila Woodruff May
Nancy Shasteen
Melissa Thirloway
Liesel van Cleeff

Genevieve Schaad
Robert Shangrow
Alexandra Takasugi
Karoline Vass
Kailee Wright

Cello

Kaia Chessen
Peter Ellis
Patricia Lyon
Katie Sauter Messick
Douglas Aaron Nation
Valerie Ross
Morgan Shannon
Matthew Wyant*

Bass

Jo Hansen*
Ericka Kendall
Nick Masters
Kevin McCarthy
Steven Messick

Flute

Jenna Calixto
Shari Muller-Ho*

Alto

Sharon Agnew
Jane Blackwell
Suzanne Fry
Rose Fujinaka
Pamela Ivezič
Ellen Kaisse
Jan Kinney
Lorelette Knowles
Theodora Letz
Laurie Medill
Julia Akoury Thiel
Annie Thompson

Piccolo

Melissa Underhill

Oboe

David Barnes*
John Dimond

Clarinet

Alan Lawrence
Steven Noffsinger*

Bass Clarinet

Cynthia Ely

Bassoon

Jeff Eldridge
Judith Lawrence*

Horn

Barney Blough
Don Crevie
Jaime Faucher
Laurie Heidt
Jim Hendrickson

Trumpet

Nathan Callaghan
Gary Roberts
Delsin Thomas
Janet Young*

Trombone

Paul Bogotaj
Moc Escobedo*
David Holmes

Tuba

David Brewer

Percussion

Kathie Flood
Dan Oie*

Harp

Bethany Man

** *concertmaster*

* *principal*

Seattle Chamber Singers

Tenor

Ron Carson
Jon Lange
Tom Nesbitt
Victor Royer
Jerry Sams

Bass

Andrew Danilchik
Stephen Keeler
Jeff Thirloway
Slosson Viau
Richard Wyckoff

Vocal Texts and Translations

Don Carlo

POPULACE

Spuntato ecco il dì d'esultanza,
Onore al più grande dei Regi!
In esso hanno i popol' fidanza,
Il mondo è prostrato al suo piè!
Il nostro amor ovunque l'accompagna,
E questo amor giammai non scemerà.
Il nome suo è l'orgoglio della Spagna,
E viver deve nell'eternità!

MONKS

Il dì spuntò, dì del terrore,
Il dì tremendo, il dì feral.
Morran, morran! Giusto è il rigore dell'Immortal.
Ma di perdón voce suprema
All'anatema—succederà,
Se il peccator all'ora estrema
Si pentirà!

POPULACE

Spuntato è il dì . . .
D'esultanza, onor al Re!
In esso hanno i popol' fidanza,
Il mondo è prostrato al suo piè!
Ei vivra nell'eternità!
Onor al Re! Onor al Re!

Nabucco

HEBREWS

Va, pensiero, sull'ali dorate.
Va, ti posa sui clivi, sui colli,
Ove olezzano tepide e molli
L'aure dolci del suolo natal!
Del Giordano le rive saluta,
Di Sionne le torri atterrate.
O mia Patria sì bella e perduta!
O membranza sì cara e fatal!
Arpa d'or dei fatidici vati,
Perché muta dal salice pendi?
Le memorie nel petto raccendi,
Ci favella del tempo che fu!
O simile di Sólima ai fati,
Traggi un suono di crudo lamento;
O t'ispiri il Signore un concerto
Che ne infonda al patire virtù.

Childhood's Moon

There is a magical story about St. Francis
Enjoying the night air one evening in the village of Assisi.
When the moon came up, it was huge and luminous,
Bathing the entire earth in its radiance.
Noticing that no one else was outside to enjoy this miracle,
Francis ran to the bell tower and began
ringing enthusiastically.

The joyous day at last hath dawned,
Honor to our most mighty King;
Implicit trust his people place in him,
The world is prostrate at his feet!
Our love will everywhere attend him,
No, never shall that love decrease,
His bright name is the pride of Spain,
His fame will through the ages live!

The day hath dawned, the day of terror!
The tremendous day, the funeral day.
They shall die, they shall die,
Just is the punishment of the Immortal!
But pardon will e'en malediction follow,
If the unhappy sinner but repent
At the last hour!

The joyous day hath dawned . . .
All honor to our King!
All faith in him his subjects have,
The world lies prostrate at his feet!
He will live in eternity!
Honor to the King!

Fly, thought, on wings of gold.
Go settle upon the slopes and the hills,
Where, soft and mild, the sweet airs
Of our native land smell fragrant!
Greet the banks of the Jordan
And Zion's toppled towers.
Oh, my country so beautiful and lost!
Oh, remembrance so dear and so fatal!
Golden harp of the prophetic seers,
Why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
And speak to us of times gone by!
Mindful of the fate of Jerusalem,
Give forth a sound of crude lamentation,
Or may the Lord inspire you a harmony of voices
Which may instill virtue to suffering.

When the people came out of the houses, in alarm, and
Saw Francis at the top of the tower,
they called up to ask of him an explanation.
Francis simply replied, "Lift up your eyes, my friends,
Look at the moon!"
—as told by Arthur Mampel

I see the moon, the moon sees me,
God bless the moon and God bless me,
When I see the moon and stars so bright,
I thank the Lord for each day and night.
—traditional

The man in the moon came down too soon,
And asked the way to Norwich,
He went by the south and burned his mouth
Eating cold pease porridge.
 Hey diddle diddle, the cat and the fiddle,
 The cow jumped over the moon.
 The little dog laughed to see such a sight,
 And the dish ran away with the spoon.
There were three jolly Welshmen, as I have heard them say,
And they would go a hunting, upon St. David's day.
All the day they hunted and nothing
 could they find but a ship
A-sailing, with the wind.
One said it was a ship, the other he said, nay:
The third one said it was a house,
 and the chimney blown away.
And all the night they hunted and nothing could they find,
But the moon a-gliding, a-gliding with the wind.
 Sally go round the sun,
 Sally go round the moon,
 Sally go round the chimney pots
 On a Saturday afternoon.
—collected nursery rhymes

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in silver feathered sleep
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.
—Walter de la Mare

Q: What kind of ticks do you find on the moon?

A: Lunaticks.

Q: What did the moon man cook for lunch?

A: An unidentified frying object.

Q: What kind of bulbs should you plant on the moon?

A: Light bulbs.

Q: And why can't the astronauts land on the moon?

A: It was already full.

Q: What holds the moon up?

A: Moonbeams!

—collected riddles

In the ocean of the sky borne on rising waves of cloud,
The moonship goes gilding by
Through a forest of stars.
—from the Japanese

Art thou pale for weariness
Of climbing heaven and gazing on the earth,
Wandering companionless
Among the stars that have a different birth,
And ever changing, like a joyless eye
That finds no object worth its constancy?
—Percy Bysshe Shelley

- #1. What does the moon care if the dogs bark at her?
- #2. Look in the sky to find the moon, not in the pond.
- #3. If thou piercest thy foot with a thorn, burn thou the thorn
in the light of a new moon, lest the devil possess thy foot.
- #4. If you cry because you miss the sun,
your tears will not let you see the moon.
- #5. When the moon is pale, it will rain.
When the moon is red, it will be windy.
But when the moon is clear, it will be serene.
- #6. No matter how fast moonlight runs,
daylight always catches up.
—collected proverbs

Luna!

The moon is the second brightest object in the sky after the sun.
The moon is 225,745 miles away.
Daytime temperature is 273 degrees Fahrenheit,
While nighttime temperature is a minus 245!
Twelve men have walked upon the moon.
The moon has 9.4 billion acres.
It weighs 81 quintillion tons.
And the moon is not round at all, it is shaped like an egg;
The large end is pointed toward us.
—collected facts

Luna, Moon alone, gray, melancholy,
Sees millions of stars and planets light years away.
I remember when first space shuttle
 landing on my glassy face,
So alone, so sad.
Orbiting the one friend that seldomly speaks.
—Morgan Waidelich

Splendidly you rise across this field of gold,
Gracing the land in light,
Gracing the earth with radiance.
On this October evening,
The facial flush of your rising
Awakens a hope strange and wonderful,
To soften a human heart
You sit, on that distant hill,
Like a generous mother,
Granting to her children the luminous warmth
Of your wide, silver embrace.
—Arthur Mampel

