

## DAVID HATHWELL

# Sunday at the Symphony

Again, in the dimmed assembly hall  
ready as a church for ritual, an evening  
exhibition of spectral warhorses:  
a something suite after an overture  
to nothing, a long, lulling ride on  
a phantom gondola, before intermission  
a masterly seascape deemed the best.

To recover ourselves, we stand, seek  
bright cleared spaces, regroup or roam.

Next a young Polish (Finnish?) violin  
with an accomplished, quiet bearing  
and Tchaikovsky's grand concerto,  
plush reliquary of fine feeling,  
so wan its gestures, so feeble its hold  
on the heart its first devotees must  
have been ghosts, summoned tonight  
to this convocation of pale spirits.

David Hathwell's new collection, *The Power of the Telling*, follows *Between Dog and Wolf* (2017) and *Muses* (2016), his debut collection. A former English teacher, he has degrees in English from Stanford and Columbia Universities, and a degree in music theory from CUNY. He lives in San Francisco, California, and sings baritone in local choruses.

Note about the poem: "Concert performance of symphonic overtures to dramas was common in the nineteenth century. An instrumental 'barcarole' imitates a Venetian boat song. The 'best' seascape is Debussy's *La Mer*."

## ELIZABETH BARLOW

*Beauty Above Me, Beauty Below Me*, 2019  
Oil on linen, 18 x 24 in



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