

CONCERT PROGRAM

Friday, March 10, 2017 at 8:00PM

Saturday, March 11, 2017 at 8:00PM

Stéphane Denève, conductor

Steven Osborne, piano

BEETHOVEN Piano Concerto No. 1 in C major, op. 15 (c. 1795)
(1770–1827) Allegro con brio
Largo
Rondo: Allegro scherzando

Steven Osborne, piano

INTERMISSION

R. STRAUSS *Eine Alpensinfonie (An Alpine Symphony)* (1915)
(1864–1949) Nacht (Night) —
Sonnenaufgang (Sunrise) —
Der Anstieg (The Ascent) —
Eintritt in den Wald (Entering the Forest) —
Wanderung neben dem Bache
(Wandering near the Stream) —
Am Wasserfall (At the Waterfall) —
Erscheinung (Apparition) —
Auf blumige Wiesen (On Blooming Meadows) —
Auf der Alm (On the Alpine Pasture) —
Durch Dickicht und Gestrüpp auf Irrwegen
(Going Astray in Thicket and Underbrush) —
Auf dem Gletscher (On the Glacier) —
Gefahrvolle Augenblicke (Dangerous Moments) —
Auf dem Gipfel (At the Summit) —
Vision (View) —
Nebel steigen auf (Fog Arises) —
Die Sonne verdüstert sich allmählich (The Sun Gradually Darkens) —
Elegie —
Stille vor dem Sturm (Calm before the Storm) —
Gewitter und Sturm, Abstieg (Thunder and Storm, the Descent) —
Sonnenuntergang (Sunset) —
Ausklang (Ending) —
Nacht (Night)

ACKNOWLEDGMENTS

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

These concerts are presented by The Thomas A. Kooyumjian Family Foundation.

The concert of Friday, March 10, is underwritten in part by a generous gift from Gordon and Susie Philpott.

The concert of Saturday, March 11, is underwritten in part by a generous gift from Dr. Cora E. Musial.

Stéphane Denève is the Husch Blackwell LLP Guest Conductor.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum 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.



STL SYMPHONY + SAINT LOUIS ZOO SYMPHONIC SEASONS Sun, Mar 12, 3:00pm

Sameer Patel, conductor

The STL Symphony rejoins forces with the Saint Louis Zoo to take you on a musical journey through the four seasons!

Sponsored by Caleres

Presented in partnership with the Saint Louis Zoo

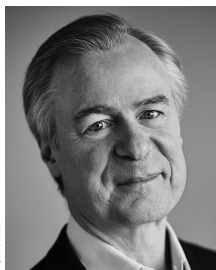


RAIDERS OF THE LOST ARK Fri, Mar 17, 7:00pm | Sat, Mar 18, 7:00pm Sun, Mar 19, 2:00pm

Scott Terrell, conductor

The film that gave the world one of its greatest movie heroes, archeologist Indiana Jones, is back and better than ever before! Filled with epic twists and legendary adventures, relive the excitement of *Raiders of the Lost Ark* on the big screen with the STL Symphony performing John Williams' epic score live!

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Jay Fiske

David Robertson

GOSPEL ACCORDING TO THE OTHER MARY Fri, Mar 24, 8:00pm | Sun, Mar 26, 3:00pm

David Robertson, conductor; Kelley O'Connor, mezzo-soprano; Michaela Martens, mezzo-soprano; Jay Hunter Morris, tenor; Daniel Bubeck, countertenor; Brian Cummings, countertenor; Nathan Medley, countertenor; St. Louis Symphony Chorus, Amy Kaiser, director

ADAMS *The Gospel According to the Other Mary*

Supported in part by an award from the National Endowment for the Arts



Kirill Gerstein

RHAPSODY IN BLUE Fri, Apr 7, 10:30am | Fri, Apr 7, 8:00pm Sat, Apr 8, 8:00pm | Sun, Apr 9, 3:00pm

David Robertson, conductor; Kirill Gerstein, piano

MILHAUD *La Création du monde* (*The Creation of the World*)
GERSHWIN *Rhapsody in Blue* (Original Jazz Band Version)
BERNSTEIN Three Dance Variations from *Fancy Free*
GERSHWIN Concerto in F

CLASSICAL CONCERTO, ULTRA-ROMANTIC SYMPHONY

BY PAUL SCHIAVO

TIMELINKS

1795

**LUDWIG VAN
BEETHOVEN**

Piano Concerto No. 1 in
C major, op. 15
France adopts the meter
as the basic unit of length.

1915

RICHARD STRAUSS

Eine Alpensinfonie
(*An Alpine Symphony*)

Mary Mallon, carrier of
typhoid fever known
as "Typhoid Mary," is
arrested and quarantined
on North Brother Island,
New York.

The program for this concert consists of two compositions by German composers. Apart from their authors' common nationality, they could hardly be more different. Beethoven's Piano Concerto No. 1 in C major represents music's classical ideal. Its structure is compact, its musical discourse concise and lucid, its instrumentation relatively modest. Moreover, it upholds the notion of music as a self-sufficient play of melody, harmony, thematic transformation, and instrumental color, making no attempt to convey phenomena beyond the realm of music itself.

By contrast, Richard Strauss' *Eine Alpensinfonie* embodies the ultimate expression of Romantic developments that would originate in Beethoven's later work and grow inexorably over the course of the nineteenth century. Its harmonic palette is vastly larger than what we find in the concerto that opens our concert. It employs a huge orchestra that allows powerful gestures and a wide array of sonic colors and textures.

Most strikingly, *Eine Alpensinfonie*, like most of Strauss' orchestral works, abandons the concept of abstract, or "pure," composition in favor of programmatic representation, the process of intimating a narrative line and specific story details rooted in experience outside of music. Beethoven occasionally endowed pieces—most notably his Sixth, or "Pastoral," Symphony—with programmatic content. Strauss, however, does this more extensively and vividly than his great predecessor ever imagined.

LUDWIG VAN BEETHOVEN

Piano Concerto No. 1 in C major, op. 15

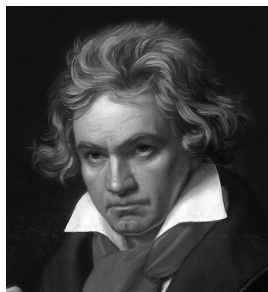
A YOUTHFUL CONCERTO Beethoven composed two works for piano and orchestra during his early years in Vienna, where he settled in 1792. The Piano Concerto in C, completed in 1795 or 1796 and now known as No. 1, was actually the second he produced; but since the composer preferred this work to its predecessor, the Piano Concerto in B-flat, opus 19, it was published earlier and consequently given a more forward position in the catalog of his works.

Beethoven may have played the concerto in Vienna at a charity concert given in the Austrian capital in December 1795 and in Berlin the following year. He definitely performed it in Prague in 1798, at which time Jan Tomášek, another accomplished pianist, heard him and reported, “I found myself so profoundly bowed down that I did not touch my pianoforte for several days.”

Tomášek’s impression notwithstanding, the C-major concerto is not a virtuoso showpiece in the usual sense of the term. There are, to be sure, moments of brilliant keyboard passage-work throughout the piece, but these are always in the service of larger musical purposes. Like all Beethoven’s concertos, this one is notable for its thoughtful conception and musical integrity rather than as merely a vehicle for pianistic display.

The work begins in the tradition of the “military concerto” openings often used by Mozart. (The martial character of the initial theme is established by its conspicuous fanfare motif, the use of trumpets, and its proud demeanor.) The Largo second movement is elegant and dream-like. Beethoven, in his own performance, must have “produced a magical effect,” as his pupil Carl Czerny described the composer’s playing of slow, sustained passages.

The finale, by contrast, brings the type of musical humor often found in the works of Beethoven’s occasional teacher, Franz Joseph Haydn, as well as an energetic episode *alla Turca*. During the closing bars, Beethoven slows the tempo to a decorous Adagio only to pull the rug out with a sudden rush to the final measure.



Born

December 16, 1770, Bonn

Died

March 26, 1827, Vienna

First Performance

First confirmed performance was in 1798, Prague, with Beethoven as soloist

STL Symphony Premiere

February 2, 1923, Rudolf Ganz conducting from the piano

Most Recent STL Symphony Performance

November 16, 2014, Orli Shaham was the soloist with Jun Märkl conducting

Scoring

solo piano
flute
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
timpani
strings

Performance Time

approximately 36 minutes

**Born**

June 11, 1864, Munich

Died

September 8, 1949, Garmisch-Partenkirchen, Germany

First Performance

October 28, 1915, Berlin,
Strauss conducting

STL Symphony Premiere

February 26, 1977, Walter
Susskind conducting

**Most Recent STL Symphony
Performance**

April 3, 1999, Ulf Schirmer
conducting

Scoring

4 flutes
2 piccolos
3 oboes
English horn
heckelphone
3 clarinets
bass clarinet
E-flat clarinet
4 bassoons
contrabassoon
8 horns
4 Wagner tubas
4 trumpets
4 trombones
2 tubas
timpani
percussion
2 harps
strings
offstage horns, trumpets,
and trombones

Performance Time

approximately 47 minutes

RICHARD STRAUSS

Eine Alpensinfonie (An Alpine Symphony), op. 64

LURE OF THE MOUNTAINS Richard Strauss was born and raised in Munich. That city sits at the foot of the Bavarian Alps, and the mountains provided a scenic backdrop to Strauss' childhood. As he grew, the composer ventured into the high country. Once, as part of a climbing party, the teenaged Strauss stumbled with companions through a dense wood, the mountain trail temporarily lost. Later, on the way down, the group found itself suddenly enveloped in thick mist, unable to proceed. Soon a storm broke out, drenching them to the skin.

We know about this incident because Strauss described it in a letter to a friend and fellow music student. He added that he had written down some musical ideas inspired by his experience. Although Strauss did nothing immediately with his sketches, the notion of a composition conveying the grandeur and excitement of his alpine hike stayed with him.

Strauss soon embarked on a spectacular career as both composer and conductor. Over the years, he occasionally returned to the idea of writing a piece based on his alpine experience, but the demands of a busy schedule prevented him from carrying out the project. Only when World War I curtailed his professional activities did Strauss finally take up the task of composing his alpine tone poem. He had, by this time, moved into a villa in Garmisch-Partenkirchen, a resort town nestled in the foothills of the Alps. There, in full view of the mountains, during the first winter of the Great War, Strauss worked steadily at the score, completing it by February of 1915.

A JOURNEY IN MUSIC Strauss called his composition *Eine Alpensinfonie*, but the work offers no trace of traditional symphonic structure. Rather, it unfolds in a single extended movement encompassing twenty-one distinct episodes. The composer gave descriptive headings to each section of the piece, and together these relate the events of a day spent climbing in the Alps, events the music depicts in its own way.

Night: Over a sustained bass tone, a descending scale figure falls to the lowest register of the orchestra. From there, a series of chords arises, solemn and massive like the mountain that lies in darkness. Gradually the music brightens, rising in pitch and growing more animated.

Sunrise: The morning star clears the peaks to the sound of a soaring theme set forth by the entire orchestra.

The Ascent: Strauss signals the climbing party's departure with a vigorous theme. Off-stage horn calls suggest another party hailing from a distance.

Entering the Forest: Against arcing figuration for the violins, a more subdued theme sounds in the horns and trombones. The music darkens as the hikers plunge into a dense forest. Birds, represented by woodwind instruments, are heard calling in the trees.

Wandering near the Stream: As the hikers come upon a mountain creek, the music grows more serene, flowing on a stream of lush string sound.

At the Waterfall: The gentle brook suddenly crescendos into a mighty torrent, and the climbers gaze upon a waterfall, its cascading foam sparkling in the sun. Strauss' glittering orchestration includes iridescent sounds for violins, harps, and percussion.

Apparition: Here Strauss permits himself a Romantic daydream, imagining a water sprite appearing beneath a rainbow formed by the waterfall. The music is appropriately fantastic in character.

On Blooming Meadows: The composer adopts a more earthy tone as his hikers push on to a bloom-laden meadow. The sunny, ardent music of this brief section gives way to...

On the Alpine Pasture: ...the sound of cowbells, as the climbers pass a herdsman and his cattle grazing in a high pasture. More bird songs are heard, as is a wide-stepping melody redolent of yodeling.

Going Astray in Thicket and Underbrush: A flowing melody suggests the progress of the party. Soon, however, the music's texture grows dense, the harmonies darker as the climbers fight their way through thick brush.

On the Glacier: A sudden recurrence of the chordal motif heard in the initial episode, now in the collective voice of the trombones, tells us that the climbers have broken clear of the undergrowth and onto a glacier. There the mountain appears to them in its full majesty.

Dangerous Moments: The music subsides to thin texture of string tremolo. Over this appear hesitant, nervous phrases. The party is now on the steep path of the final ascent.

At the Summit: A mighty phrase from the brass signals the arrival on the mountaintop. Quickly, though, the music grows quiet, and a lone oboe sounds a strangely inarticulate melody. It is as if the grandeur of the scene can scarcely be grasped, let alone expressed, at least initially. Only gradually does the magnificence of the view make itself fully felt, and the music swells majestically.

Vision: Strauss declined to specify exactly what the title of this section referred to. Musically, the episode entails an inventive fantasy using a variety of motifs heard elsewhere in the piece.

Fog Arises: The vision climaxes in a powerful chord, from which strange swirling sonorities emerge.

The Sun Gradually Darkens: The music grows still and opaque.

Elgie: A mournful tone overtakes the proceedings, with English horn sounding the keynote.

Calm before the Storm: A quiet timpani roll ushers in a series of hesitant woodwind solos creating an air of presentiment. A few birds cry apprehensively.

Thunder and Storm, Descent: Thunder rolls, winds rise, and rain lashes the party. Strauss' tempest extends the tradition of musical storms to which Vivaldi, Beethoven, and many other composers have contributed.

Sunset: The storm passes, and the climbers look back at the mountain glowing in the sunset. The chordal motif heard in the initial section sounds once more in the brass to begin this episode.

Ending: As darkness falls, the mountain fades from view. The falling scale figure from the opening, now heard in the brass, initiates a recollection of the most ecstatic melodic ideas that have been heard during the course of the work.

Night: A varied reprise of the first section brings the great work to a close, with the chordal emblem of the mountain sounding through the aural darkness.

FROM THE STAGE

Heidi Harris on Strauss' *Alpine Symphony*:

"I feel an affinity with the *Alpine Symphony* because Strauss loved nature and this piece is about his experiences hiking in the Alps. I grew up in Utah in the Rocky Mountains, and spent much of my childhood hiking and camping. Although different from the Alps, I hear the Rocky Mountains depicted in this music that is written about ascending into the forest, meadows, waterfalls and brooks, getting lost along the way, summits and visions, storms, sunset, and nightfall. Anyone who has wandered through forests and mountains has experienced all of these wonders of nature, and what a gift Strauss has given us in this majestic music that brings these images and stories to our ears!"



Heidi Harris, associate concertmaster

STEVEN OSBORNE



Bo Eriksen

Steven Osborne debuts with the STL Symphony in these concerts

Steven Osborne is one of Britain's most notable musicians and his insightful and idiomatic interpretations of diverse repertoire show an immense musical depth. His numerous awards include The Royal Philharmonic Society Instrumentalist of the Year (2013) and two Gramophone Awards for recordings of Britten's works for piano and orchestra and of solo works by Prokofiev and Mussorgsky.

Concerto performances have taken Steven Osborne to major orchestras all over the world including recent visits to the Deutsches Sinfonieorchester Berlin, Salzburg Mozarteum, Oslo Philharmonic, Finnish Radio Symphony, Danish National Radio, London Symphony, Royal Stockholm Philharmonic, Yomiuri Nippon Symphony, Australian Chamber Orchestra, Aspen Music Festival, and Mostly Mozart Festival at Lincoln Center. He has enjoyed collaborations with conductors including Christoph von Dohnanyi, Alan Gilbert, Vladimir Ashkenazy, Ludovic Morlot, Juanjo Mena, Leif Segerstam, Andrew Litton, Ingo Metzmacher, Vladimir Jurowski, Edward Gardner and Jukka-Pekka Saraste.

He is a favorite soloist of British orchestras and this season is artist-in-residence with the City of Birmingham Symphony Orchestra. Reflecting his eclectic musical taste, Osborne brings concertos by Beethoven, Rachmaninoff, Messiaen, Britten, and Tippett to Birmingham. He regularly works with the London Philharmonic, BBC Symphony, BBC Philharmonic and BBC Scottish Symphony Orchestra, with which he recently completed a Beethoven Piano Concerto cycle, and last August made his thirteenth appearance at the Proms.

Highlights this season include performances with the Oslo Philharmonic, Tokyo Metropolitan Symphony, Dresden Philharmonic, Royal Flemish Philharmonic, Oregon Symphony, Hallé, and BBC Symphony. This season also sees the release of his 25th CD on Hyperion spanning an 18-year partnership. These releases have accumulated numerous awards from the UK, France, Germany, and the United States, including two Gramophone Awards, three Preis der Deutschen Schallplattenkritik Awards, and many "Editor's Choice" in *Gramophone*.

STÉPHANE DENÈVE

HUSCH BLACKWELL LLP GUEST CONDUCTOR

Stéphane Denève is music director of the Brussels Philharmonic, principal guest conductor of The Philadelphia Orchestra, and director of the Centre for Future Orchestral Repertoire. From 2011–2016, he served as chief conductor of Stuttgart Radio Symphony Orchestra and from 2005–2012 as music director of the Royal Scottish National Orchestra. Recognized internationally for the exceptional quality of his performances and programming, he regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France, and is a passionate advocate for new music.

Recent engagements include appearances with the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Vienna Symphony, Munich Philharmonic, Orchestre National de France, London Symphony Orchestra, Philharmonia Orchestra, Bavarian Radio Symphony, Czech Philharmonic, Chicago Symphony, and NHK Symphony. He made his Carnegie Hall debut in 2012 with the Boston Symphony Orchestra, with which he has been a frequent guest both in Boston and at Tanglewood, and he appears regularly with The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, and Toronto Symphony. He made his New York Philharmonic debut in 2015.

Denève enjoys close relationships with many of the world's leading solo artists, including Jean-Yves Thibaudet, Yo-Yo Ma, Leonidas Kavakos, Frank Peter Zimmermann, Gil Shaham, Emanuel Ax, Lars Vogt, Joshua Bell, Hilary Hahn, and Natalie Dessay. As a recording artist, he has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, and Franck. He is a double winner of the Diapason d'Or de l'année, has been shortlisted for Gramophone's Artist of the Year Award, and has won the prize for symphonic music at the International Classical Music Awards. His most recent release is a disc of the works of Guillaume Connesson with Brussels Philharmonic for Deutsche Grammophon.



Stéphane Denève

IF YOU LIKED THIS...

If you love the music you hear in this concert, come back for this concert later in the season.

FLYING DUTCHMAN

THURS, MAY 4, 8:00PM | SAT, MAY 6, 8:00PM

David Robertson, conductor
Alan Held, bass-baritone (The Dutchman);
Marjorie Owens, soprano (Senta);
Teddy Tahu Rhodes, baritone (Daland);
Rodrick Dixon, tenor (Erik);
Joy Boland, soprano (Mary);
Paul Appleby, tenor (A Steersman)
St. Louis Symphony Chorus, Amy Kaiser, director
S. Katy Tucker, visual design

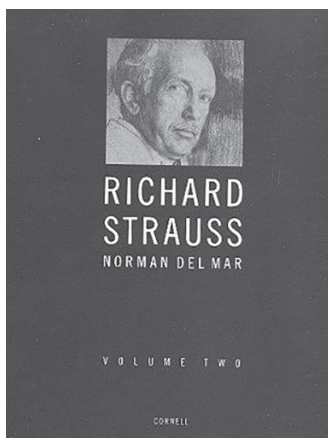
WAGNER *The Flying Dutchman*

Wagner's stormy tale of obsession, passion and drama awaits! Be transfixed by the musical journey of a shipwrecked captain banished to the seas for eternity unless he can find a faithful love. Don't miss this extraordinary season finale with an outstanding vocal cast joining the STL Symphony and an innovative lighting projection by renowned visual artist S. Katy Tucker.

Presented by Mary Pillsbury

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.



Lewis Lockwood,
Beethoven: The Music and the Life,
W.W. Norton, 2005
A fine modern biography.

Norman Del Mar,
Richard Strauss: A Critical Commentary on His
Life and Works,
Cornell University Press, 1986
A superb three-volume biography, with
Volume Two containing detailed information
on *Eine Alpensinfonie*.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to stlsymphony.org. Click “Connect.”

The St. Louis Symphony is on



COMMUNITY CONCERT: MUSIC WITHOUT BOUNDARIES



STL Symphony quintet performing
at the International Institute

Mon, Apr 24, 11:00am

The Strings of Arda (Asako Kuboki and Becky Boyer Hall, violins; Christian Woehr, viola; Alvin McCall, cello; Christopher Carson, bass; and Thomas Stubbs; percussion) perform a welcome concert of music from countries around the world—Somalia, Syria, Palestine, Bosnia, Congo, Cuba, and more—for students at the International Institute.

Please join us for this free concert that is open to all.

International Institute of St. Louis
3401 Arsenal Street
St. Louis

Music Without Boundaries is underwritten in part by MetLife Foundation

CLASSICAL CONCERT: THE GOSPEL ACCORDING TO THE OTHER MARY

Don Korman



David Robertson

Fri, Mar 24, 8:00pm | Sun, Mar 26, 3:00pm

David Robertson, conductor

Kelley O'Connor, mezzo-soprano (Mary Magdalene); Michaela Martens, mezzo-soprano (Martha); Jay Hunter Morris, tenor (Lazarus); Daniel Bubeck, countertenor; Brian Cummings, countertenor; Nathan Medley, countertenor; St. Louis Symphony Chorus, Amy Kaiser, director

ADAMS *The Gospel According to the Other Mary*

American composer John Adams' *The Gospel According to the Other Mary* combines the traditional passion story with contemporary voices of social activism and spirituality. The dramatic setting makes this biblical narrative a present and gripping reality as it weaves together stories of joy, woe, and the miraculous for a powerful performance not-to-be-missed. Join David Robertson and the STL Symphony and Chorus for these electrifying concerts before they perform the work at Carnegie Hall in celebration of the composer's 70th birthday.

Supported in part by an award from the National Endowment for the Arts

DONOR SPOTLIGHT

THE LEGACY OF MARLYN AND ALYN ESSMAN

The St. Louis Symphony is honored to dedicate its Family Concert on Sunday, March 12, in loving memory of Marlyn and Alyn Essman. Recognized for their philanthropic and community activities benefiting a broad spectrum of cultural and educational institutions, the Essmans supported the orchestra wholeheartedly as subscribers, donors, board members, and Legacy Circle members.

After retiring as the CEO of CPI Corporation in 2001, Alyn built a reputation as a respected educator with Washington University's Lifelong Learning Institute, studying and teaching literature, music, economics, and philosophy. Marlyn also served on the boards of the Saint Louis Zoo, in one of many leadership roles that demonstrated her devotion to St. Louis as an effective volunteer and fundraiser.

As remembered by their children and grandchildren, Marlyn and Alyn passed on their lifelong love of music and learning, along with a commitment to enriching the lives of all who call our region home.



Marlyn and Alyn Essman

How did your parents become interested in classical music?

When they were first married and didn't have a lot of money they gave each other records for birthdays and anniversaries. At one point they bought two boxed sets of music, one containing popular tunes and the other with standard classical fare like the 1812 Overture. We grew up with *The Nutcracker* and *Peter and the Wolf*. Our father became more and more fascinated by classical music, and amassed an impressive collection of vinyl, tapes, CDs, and digital files. He was reliably delighted when any of us showed interest in going to the Symphony or talking about music with him. He studied music theory, and both of our parents enjoyed attending the opera.

When did they first begin attending St. Louis Symphony concerts, and how did you become involved?

They must have begun attending sometime in the 1960s. Our first concert was probably a performance of Beethoven's Ninth in the late '60s, and we noticed that our mother had decorated our house to look like Powell Hall, with red carpeting and gold flock wallpaper.

Why do you think your parents also supported the STL Symphony so generously through the Annual Campaign and a planned gift?

Our parents were devoted to education of all types, and were particularly interested in fields that are sometimes orphaned, like the arts. They took us to museums and concerts and wanted other kids to have the same experiences we enjoyed. They also were particularly devoted to the zoo, which makes the March 12 family concert even more special for us.