

David Robertson, conductor
Roger Kaza, horn
Christine Brewer, soprano

Friday, October 27, 2017 at 8:00PM
Saturday, October 28, 2017 at 8:00PM
Sunday, October 29, 2017 at 3:00PM

R. STRAUSS

(1864–1949)

Horn Concerto No. 2 in E-flat major (1943)

Allegro —
Andante con moto
Rondo: Allegro molto

Roger Kaza, horn

BERG

(1885–1935)

Seven Early Songs (1928)

Nacht (Night)
Schilflied (Song of the Reeds)
Die Nachtigall (The Nightingale)
Traumgekrönt (Crowned in Dream)
Im Zimmer (In the Room)
Liebesode (Love Ode)
Sommertage (Summer Days)

Christine Brewer, soprano

INTERMISSION

BEETHOVEN

(1770–1827)

Symphony No. 5 in C minor, op. 67 (1808)

Allegro con brio
Andante con moto
Allegro —
Allegro

ACKNOWLEDGMENTS

The 2017/2018 Classical Series is presented by **World Wide Technology**, **The Steward Family Foundation**, and **Centene Charitable Foundation**.

These concerts are presented by **Mary Pillsbury**.

The concert of Friday, October 27 is underwritten in part by a generous gift from **Mr. and Mrs. James von der Heydt**.

The concert of Saturday, October 28 is underwritten in part by a generous gift from **Dr. and Mrs. Nicholas T. Kouchoukos**.

The concert of Sunday, October 29 is underwritten in part by a generous gift from **Mr. and Mrs. Jack Bodine**.

The concert of Sunday, October 29 is dedicated in loving memory of **Mary and Oliver Langenberg**.

David Robertson is the **Beofor Music Director and Conductor**.

Roger Kaza is the **Essman Family Charitable Foundation Guest Artist**.

Christine Brewer is the **Sanford N. and Priscilla R. McDonnell Guest Artist**.

Pre-Concert Conversations are sponsored by **Washington University Physicians**.

REVOLUTION AND REACTION

BY RENÉ SPENCER SALLER

TIMELINKS

1808 *Goethe's Faust, Part I* is published.

1928 Sliced bread is introduced by the Chillicothe Baking Company in Missouri.

1943 Duke Ellington debuts at Carnegie Hall.

Even if great music can't change the world, it can certainly change the way we understand the world.

Journalist Oskar Rosenfeld described the effect of a July 1, 1942 concert of Beethoven's Fifth Symphony by the Łódź Ghetto Symphony Orchestra in Nazi-occupied Poland:

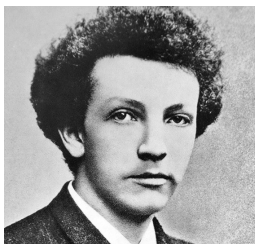
"The emotional impact here in the ghetto was greater than was ever felt in the concert halls of any European major city. Even the fugue-like passage in the third movement, which presents the highest challenges to musical understanding, was greatly appreciated. The deliverance motif thundered majestically throughout the hall, and conductor Ryder seemed to be carried away in this finale. In that instant, one felt, almost bodily, the experience of future salvation."

Rosenfeld died in Auschwitz two years later.

In 1945, a frail 80-year-old German man declared himself to the American soldiers approaching his Bavarian country estate. "I am Richard Strauss," he said, "the composer of *Rosenkavalier* and *Salomé*." In his old age, Strauss had turned away from the wild dissonance and expressionism of his youth and music became his consolation, his refuge from a world that pulled him in two directions. On the one hand, he was eager to ingratiate himself with the Nazi party for professional gain, while on the other hand, he had

a Jewish daughter-in-law to protect. Although Strauss was later cleared during the denazification hearings, his posthumous reputation was damaged by his ties to the Third Reich.

Alban Berg wasn't Jewish, but his alliance with Arnold Schoenberg and the so-called Second Viennese School made him guilty by association. Contemporary reviews of his music were consistently nasty, with a toxic dash of anti-Semitism. In 1925, about three years before he orchestrated and published his *Seven Early Songs*, a critic in Berlin deemed Berg "the poisoner of the well of German music." Another critic called him "a musical swindler and a musician dangerous to the community," accusing him of "a capital offense" against music. Yet to 21st-century ears, Berg's music sounds more like an extension of German Romanticism than a repudiation of it.



RICHARD STRAUSS

Born June 11, 1864, Munich

Died September 8, 1949,
Garmisch-Partenkirchen, Germany

Horn Concerto No. 2 in E-flat major

Richard Strauss was 18 years old when he began his First Horn Concerto. Thanks to his father, Franz, the principal horn at the Munich Court Opera, young Richard understood the instrument's strengths, quirks, and limitations. Some evidence suggests that he may have meant for his father to play the concerto on the Waldhorn, a valveless horn in E-flat, but when Franz complained that it was too difficult, Richard revised it for a modern valved horn. The concerto was still extremely challenging; Franz practiced it at home but never performed it in public. At the 1883 premiere, his student, Bruno Hoyer, was the soloist.

In 1942, when Strauss was 78 years old, he wrote a second horn concerto, which he dedicated "to the memory of my father." (Franz had been dead for 37 years.) A year earlier, Strauss had finished the gently elegiac *Capriccio*, his operatic swan song. "My life's work is at an end," he told his biographer. "The music that I go on scribbling... has no significance whatsoever from the standpoint of musical history... I only do it to dispel the boredom of idle hours."

In his last decade of life, Strauss lived in virtual exile, embittered and broken. Although he didn't join the Nazi party, he was pragmatic, or craven, enough to collaborate when it served his interests. In 1933, when Hitler became Chancellor of Germany, Strauss was named head of the Reichsmusikkammer, the state music bureau, a job that involved purging German music of its "unwholesome" Jewish and modernist elements. He lost his position when he ran afoul of the Gestapo in 1935, after they intercepted a letter he'd written to his librettist, Stefan Zweig, an Austrian Jew. Strauss groveled and back-pedaled: his beloved Jewish daughter-in-law, Alice, needed his protection, as did his two Jewish grandsons. His residual clout may well have saved their lives. However, in the summer of 1942, when he tried to intervene on behalf of Alice's imprisoned family members, the guards at the Theresienstadt concentration camp turned him away at the gate.

Suffering surrounded him. For months on end, he battled influenza while his wife, Paulina, grew increasingly blind. Given these circumstances, it's no surprise that late-period Strauss tends to sound nostalgic, if not downright escapist. The distinctly Mozartian Second Horn Concerto made its debut at a festival in Salzburg, the city where Mozart was born. Karl Böhm led the Vienna Philharmonic in the premiere on August 11, 1943, but Strauss wasn't present. Two days earlier, after conducting some all-Mozart concerts, he had returned to his country home in Bavaria.

A Closer Listen Cast in the conventional three movements, in the typical fast-slow-fast format, Strauss's Horn Concerto No. 2 is every bit as technically challenging as its predecessor, but more complex harmonically and structurally. The opening

Allegro, in the home key of E-flat major, features a sparkling introduction by the solo horn. Intimate and rhapsodic, the central Andante con moto, in A-flat, is suffused with a chamber-music radiance; the horn blends into the accompanying instruments so smoothly that we almost forget about its earlier acrobatics. Returning to the tonic, the concluding Rondo is lively and life-affirming, with a jubilant final statement from the soloist bolstered by the orchestral horns.

First Performance August 11, 1943, Salzburg, Gottfried von Freiberg as soloist with Karl Böhm conducting the Vienna Philharmonic

First and Most Recent SLSO Performance February 5, 1987, Barry Tuckwell as soloist with Mark Elder conducting

Scoring solo horn, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

Performance Time approximately 20 minutes



ALBAN BERG

Born February 9, 1885, Vienna

Died December 24, 1935, Vienna

Seven Early Songs

Unlike Strauss, who seemed destined from birth to become a composer, Alban Berg received very little early training. Sensitive, shy, and severely asthmatic, he took piano lessons from his aunt while reading poems and writing songs in his spare time. In 1904, when Berg was 19 years old, his older brother brought a stack of his Lieder to Arnold Schoenberg, who had placed a newspaper ad for composition students. Although Berg's family was too poor to pay for lessons, Schoenberg took him on anyway. Between 1901 and 1908, Berg wrote approximately 150 songs and other vocal works with piano accompaniment. Schoenberg later recalled that "even the earliest compositions, unskillful as they may have been, allowed one to make two observations. First, that music was a language for Berg, and that he actually expressed himself in that language; and second: overflowing warmth of feeling."

For the next six years, Berg was Schoenberg's most loyal disciple. The *Sieben frühe Lieder* (*Seven Early Songs*) were composed between 1905 and 1908 during this apprenticeship, but they weren't published until 1928. The songs weren't originally composed as a cycle; Berg compiled and orchestrated them around the time that he was beginning his second opera, *Lulu*, which he knew would be a lengthy endeavor. After the dismal failure of his *Altenberg Lieder* in 1912, Berg had mostly abandoned songwriting; Schoenberg had told him, with brutal directness, that he wasn't cut out for it. Consequently, until his sudden, squalid death at age 50, from an infected insect bite, Berg focused almost exclusively on two operas: *Wozzeck*, which he completed in 1922, and *Lulu*, which remained unfinished when he died, on Christmas Eve 1935.

Post-Romantic Fragments To Schoenberg's great annoyance, Berg never completely renounced the expressive urgency of Romanticism. Along with Schoenberg's formal experimentalism, these early songs suggest Berg's debt to Wagner, Brahms, Strauss, and Mahler. The *Seven Early Songs* have a strong motivic structure, but they also reveal Berg's fascination with symmetrical melodies, palindromes, and inversions. Instead of following the same harmonic progressions defined by Classical convention, the music develops in less predictable patterns, leading to tonal ambiguities and suspended resolutions.

Each of the seven songs is set to lyrics by a different German poet. "Nacht" (Night) is by Carl Hauptmann. "Schilflied" (Song of the Reeds) is by Nikolaus Lenau. Theodor Storm wrote the words to "Die Nachtigall" (The Nightingale). "Traumgekrönt" (Crowned in Dream) is by Rainer Maria Rilke. Johannes Schlaf wrote "Im Zimmer" (Indoors). "Liebesode" (Ode to Love) is by Otto Erich Harleben, and "Sommertage" (Summer Days) is by Paul Hohenberg.

The orchestrations are rife with surging Straussian gestures and other tokens of Romantic longing, but Berg was clearly reaching beyond these formative influences. With its misty whole-tone meanderings, “Nacht” seems to drift into the ether. “Schillfied,” by contrast, remains mostly rooted in the language of late Romanticism, as do the Schumann-esque “Die Nachtigall” and the woodwind-dominated “Im Zimmer.”

“Traumgekrönt” is rigorously contrapuntal, despite its strangely unmoored opening lines: “That was the day of the white chrysanthemums, / I was almost afraid of their magnificence.” Berg composed the song in 1907, shortly after he met his future wife, Helene Nahowski. “Liebesode,” the most overtly Schoenbergian of the set, combines counterpoint and chromaticism in the guise of a rapturous love song. “Sommertage” completes the cycle with a dramatic closing cymbal crash and a sustained C-minor chord.

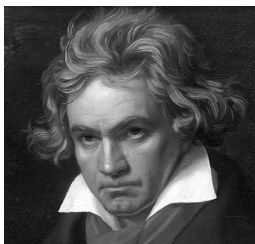
First Performance November 6, 1928, Vienna

First SLSO Performance November 21, 1964, with Flore Wend as soloist and Eleazar de Carvalho conducting

Most Recent SLSO Performance January 17, 2009, with Susan Graham as soloist and Philippe Jordan conducting

Scoring soprano, 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, trumpet, 2 trombones, timpani, percussion (bass drum, cymbals, small suspended cymbal, snare drum, triangle, tam-tam), celesta, harp, and strings

Performance Time approximately 18 minutes



LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

Symphony No. 5 in C minor, op. 67

Beethoven worked on his Fifth Symphony intermittently between 1804 and 1808, a period of astonishing productivity. Starting in about 1799, when he was in his late 20s, he'd made the transition from keyboard virtuoso to major composer. By age 38, he'd completed six symphonies, four concertos, eleven piano sonatas, nine string quartets, an opera, a mass, a collection of overtures, a wide range of chamber music, and various incidental pieces. The Fifth Symphony premiered on a monumental concert Beethoven staged on December 22, 1808. On the program, he also premiered his Sixth Symphony, the Fourth Piano Concerto, and the Choral Fantasy. One critic, who attended as a guest of Beethoven's patron Prince von Lobkowitz, remarked that "[we] confirmed for ourselves the maxim that one may easily have too much of a good thing."

Creatively, Beethoven was working at a superhuman level, but everything else was grinding misery: worsening deafness, excruciating physical ailments, romantic rejection. Some evidence suggests that he may have considered suicide. While there may be shadows of autobiography in his music, this was not his goal: Beethoven was more interested in making a larger, abstract statement than in channeling elements of his life into notes.

Fated Triumph It begins with that famous motive, the indelible *ta-ta-ta-TAH*, which, in the words of Beethoven's notoriously unreliable first biographer, Anton Schindler, symbolized the knock of fate at the door. Whether Beethoven himself ever spelled it out so baldly is debatable. More to the point, he trusted his audience to understand its meaning without a program.

Movement by movement, the drama plays out in the tensions of rhythm and tonality. The primal figure, a sequence of three Gs and an E-flat, engenders everything else. The simplicity of the first movement is deceptive: Beethoven's

First Performance December 22, 1808, Vienna, Beethoven conducting

First SLSO Performance December 5, 1907, Max Zach conducting

Most Recent SLSO Performance February 2, 2014, Jaap van Zweden conducting

Scoring 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, and strings

Performance Time approximately 30 minutes

sketchbooks show how much he struggled to distill the sonata-allegro formula (exposition, development, recapitulation, coda) into its essentials.

In the transition to the recapitulation, horns emerge from a fog of drifting strings and winds. A melancholy oboe sings a brief descending cadenza, a small defiant act that anticipates the lucid flow of the second movement. In a series of alternating double variations, the Andante con moto reconfigures the motivic material into expressions of tenderness and dread.

The third movement is a scherzo, but it's far from a joke. Beethoven first drafted it in five parts but later condensed it into three. After a transition of pizzicato strings, the timpani resurrects the fierce four-note main motive, repeating a low C that sounds like C minor against the shadowy harmonies of the low strings. The tension mounts as the coda reaches its crescendo.

Then, after all that harmonic disruption, the C of C minor reveals itself as the C of C major in the finale. Beethoven augmented the brass section with trombones, the first major composer to do so in a symphony, creating a novel coloration. Expanding the orchestral palette even further, Beethoven topped things off with a piccolo.

Coincidentally, the *ta-ta-ta-TAH* pattern spells out the letter “V” in Morse code, which inspired Allied soldiers during World War II to call the Fifth the “Victory” Symphony.

René Spencer Saller is a writer and music critic living in St. Louis. She has also written for the Dallas Symphony, *Illinois Times*, *Riverfront Times*, and *Boston Phoenix*.



JAY FRAM

DAVID ROBERTSON

Beofor Music Director And Conductor

A compelling communicator and innovative programmer with a vast symphonic and operatic repertoire, David Robertson is currently in his 13th and final season as music director of the storied 138-year-old St. Louis Symphony Orchestra. He also serves as chief conductor and artistic director of the Sydney Symphony Orchestra in Australia and has previously been principal guest conductor of the BBC Symphony Orchestra and music director of the Orchestre National de Lyon and the Ensemble Intercontemporain in Paris.

As music director of the SLSO, Robertson has solidified the orchestra's standing as one of the nation's most enduring and innovative. His established relationships with artists and composers is deeply rooted, and is evidenced by the orchestra's strong relationship with composer John Adams. Their 2014 release of *City Noir* (Nonesuch Records)—comprising works by Adams performed by the SLSO with Robertson—won the Grammy Award for best orchestral performance.

Robertson is devoted to supporting young musicians and has worked with students at festivals in Aspen, Tanglewood, Lucerne, at the Paris Conservatoire, the Juilliard School, Music Academy of the West, and the National Orchestra Institute. In 2014 he led the USA Coast to Coast tour of the National Youth Orchestra of Carnegie Hall.

Musical America's conductor of the year in 2000, Robertson is the recipient of numerous honorary doctorates. He was elected a fellow of the American Academy of Arts and Sciences in 2010 and awarded the Chevalier de l'Ordre des Arts et des Lettres in 2011. He is married to pianist Orli Shaham and has four children.



Roger Kaza is principal horn of the St. Louis Symphony Orchestra.

ROGER KAZA

Essman Family Charitable Foundation Guest Artist

Roger Kaza joined the St. Louis Symphony Orchestra as principal horn in the fall of 2009, after 14 years with the Houston Symphony. He was previously a member of the SLSO horn section from 1983–95, and prior to that held positions in the Vancouver Symphony, Boston Symphony, and the Boston Pops, where he was solo horn under John Williams.

Kaza's musical activities are wide-ranging. The son of two musicians, growing up in a musical family in Portland, Oregon, he received his early training on piano, giving two solo recitals on that instrument before concentrating on horn. He has studied composition with the Czech-American composer Tomas Svoboda, and conducting with Leonard Slatkin, Gunther Schuller, and Murry Sidlin. He conducted over 40 concerts with members of the Houston Symphony under the auspices of its Community Connections outreach program, giving concerts in schools, churches, homeless shelters, and retirement homes.

As an educator, Kaza has served on the faculties of the University of Houston, Rice University, St. Louis Conservatory, University of Missouri-St. Louis, Southern Illinois University-Edwardsville, and has given master classes at the Eastman School, Juilliard School, Indiana University, University of Michigan, and many others.

Kaza has appeared as soloist with many orchestras, including the Vancouver and Houston symphonies and the Carlos Chavez Chamber Orchestra in Mexico City. A frequent chamber musician as well, he has performed at numerous summer venues, including the Bravo! Vail Valley Festival, Chamber Music Northwest, Mainly Mozart, and the Aspen and Marrowstone festivals.



Christine Brewer most recently sang with the SLSO in May 2016.

CHRISTINE BREWER

Sanford N. and Priscilla R. McDonnell Guest Artist

Grammy Award-winning soprano Christine Brewer's appearances in opera, concert, and recital are marked by her unique timbre, at once warm and brilliant, combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of the past.

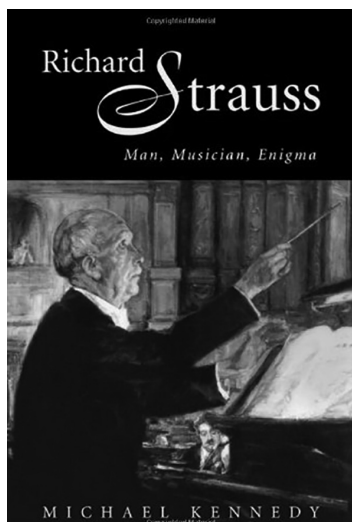
On the opera stage, Brewer is highly regarded for her striking portrayal of the title role in Strauss' *Ariadne auf Naxos*, which she has performed with the Metropolitan Opera, Opéra de Lyon, Théâtre du Châtelet, Santa Fe Opera, English National Opera, and Opera Theatre of St. Louis. Attracting glowing reviews with each role, she has performed Wagner's *Tristan und Isolde* at San Francisco Opera, Gluck's *Alceste* with Santa Fe Opera, the Dyer's Wife in Strauss's *Die Frau ohne Schatten* at Lyric Opera of Chicago and the Paris Opera, and Lady Billows in Britten's *Albert Herring* at Santa Fe Opera and the Los Angeles Opera. She created the role of Sister Aloysius in the world premiere of Doug Cuomo's opera *Doubt* with the Minnesota Opera in 2013 and reprised the role in 2016 with the Union Avenue Opera in St. Louis.

Brewer began this season with Mahler's Symphony No. 8 to open the Dresden Philharmonic season. She sings the title role in *Ariadne auf Naxos* with the Kentucky Opera and sings Barber's *Knoxville: Summer of 1915* with Symphony NH, Strauss' *Four Last Songs* with the Duluth Superior Symphony Orchestra, and scenes from Wagner's *Götterdämmerung* with the Jacksonville Symphony. Last summer she sang Lady Billows in *Albert Herring* for Union Avenue Opera and Act II from *Die Walküre* for the Miami Music Festival.

Brewer continues her work with the Marissa, Illinois sixth graders in a program called Opera-tunities, which is now in its 14th year. She also works with the voice students at Webster University. In 2015, Christine Brewer joined 140 other notable celebrities receiving a bronze star on the St. Louis Walk of Fame.

YOU TAKE IT FROM HERE

BY RENÉ SPENCER SALLER



For Strauss:

***Richard Strauss: Man, Musician, Enigma*
by Michael Kennedy
Cambridge University Press, 2010**

This engaging, insightful biography draws on a wealth of previously unpublished material to depict the composer's complex personality while contextualizing his relationship with the Third Reich.

For Berg:

***Alban Berg and His World*
Christopher Hailey, editor
Princeton University Press, 2010**

Using many recently translated letters and documents, the contributors analyze Berg's unique take on modernism. Topics include the composer's obsession with musical

palindromes, his personal relationships with various contemporaries, and his place in the volatile musical culture of Vienna.

***Master of the Smallest Link*
by Theodor Adorno (trans. Juliane Brand)
Cambridge University Press, 1994**

The influential philosopher and social critic Theodor Adorno studied composition with Berg and considered him a friend as well as a mentor. This sympathetic and surprisingly accessible book explores the historical and cultural significance of Berg's music.

For Beethoven:

***Beethoven: Anguish and Triumph*
by Jan Swafford
Houghton Mifflin Harcourt, 2014**

Swafford's absorbing and comprehensive biography analyzes Beethoven's key works and provides a nuanced portrait of a deeply complicated man.

***Beethoven's Symphonies: An Artistic Vision*
by Lewis Lockwood
W.W. Norton, 2015**

Our own David Robertson offers the following blurb for the inside cover: "This book contains a lifetime of love and admiration for the bedrock of classical music: Beethoven's symphonies. Lockwood's balanced approach and deep knowledge make for a majestic voyage of discovery through these familiar masterworks."

IF YOU LIKED THIS...

If you love the music you hear today, come back for these concerts:



JAY FRAM

David Robertson

MISSA SOLEMNIS

Saturday, November 18 at 8:00PM

Sunday, November 19 at 3:00PM

David Robertson, conductor

Joëlle Harvey, soprano

Kelley O'Connor, mezzo-soprano

Stuart Skelton, tenor

Shenyang, bass-baritone

St. Louis Symphony Chorus

Amy Kaiser, director

BEETHOVEN *Missa solennis*

At the top of his score for *Missa solennis*, Beethoven wrote, "From the heart—may it go to the heart." Experience the radiant and heartfelt message of this glorious setting of the mass as David Robertson joins together the St. Louis Symphony Orchestra and Chorus alongside an

outstanding vocal cast performing one of Beethoven's greatest masterpieces.

Presented by the Thomas A. Kooyumjian Family Foundation.



Lydia Teuscher

TEUSCHER SINGS MOZART

Friday, March 16 at 8:00PM

Saturday, March 17 at 8:00PM

Bernard Labadie, conductor

Lydia Teuscher, soprano

RIGEL Symphony in C minor, op. 12, no. 4

MOZART "Chi sà, chi sà, qual sia," K. 582

MOZART "Bella mia fiamma... Resta, oh cara," K. 528

MOZART "L'amerò, sarò costante" from *Il re pastore*, K. 208

MOZART "Ruhe sanft" from *Zaide*, K. 344

MOZART "Saltro che lagrime" from *La clemenza di Tito*, K. 621

MOZART Scena con rondo: "Non più, tutto ascoltai... Non temer, amato bene," K. 490

HAYDN Symphony No. 99

German soprano Lydia Teuscher returns with conductor Bernard Labadie for an evening filled with musical poetry and vocal acrobatics, performing a selection of Mozart's exalted arias. The concert concludes with Haydn's delightful Symphony No. 99, an adventurous combination of courtliness and earthliness in one of the composer's famed "London" Symphonies.



FROM THE STAGE

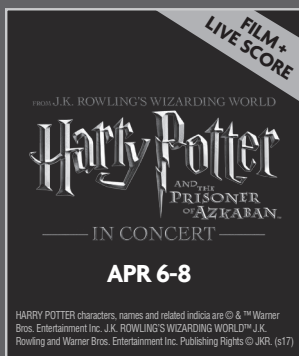
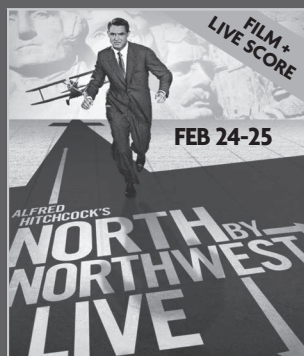
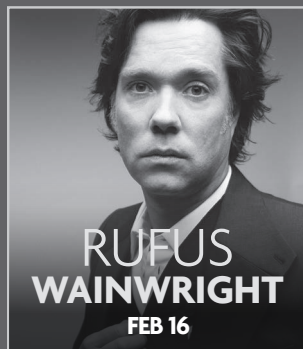
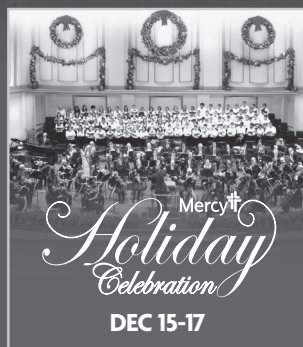
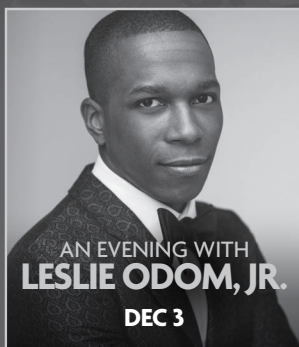
ROGER KAZA

principal horn

"I'm excited about performing Richard Strauss' Second Horn Concerto. It's a wonderfully retrospective work, light and witty, but with loads of horn allusions and challenges for soloist and orchestra alike"

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DAVID ROBERTSON | MUSIC DIRECTOR

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