

Christian Arming, conductor
Rémi Geniet, piano

Friday, March 2, 2018 at 8:00PM
Saturday, March 3, 2018 at 8:00PM

SMETANA
(1824–1884)

Šárka from Má vlast (1882)

SCHUMANN
(1810–1856)

Symphony No. 1 in B-flat major, op. 38, “Spring” (1841)
Andante un poco maestoso; Allegro molto vivace
Larghetto –
Scherzo: Molto vivace
Allegro animato e grazioso

INTERMISSION

TCHAIKOVSKY
(1840–1893)

Piano Concerto No. 1 in B-flat minor, op. 23 (1875)
Allegro non troppo e molto maestoso;
Allegro con spirito
Andantino semplice
Allegro con fuoco
Rémi Geniet, piano

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 **The Thomas A. Kooyumjian Family Foundation**.

The concert of Friday, March 2 is underwritten in part by a generous gift from **Ms. Jo Ann Taylor Kindle**.

Christian Arming is the **Mr. and Mrs. Whitney R. Harris Guest Artist**.

Rémi Geniet is the **William and Laura Orthwein Guest Artist**.

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

PROGRAM NOTES

BY RENÉ SPENCER SALLER

TIMELINKS

1841 China cedes Hong Kong to the British.

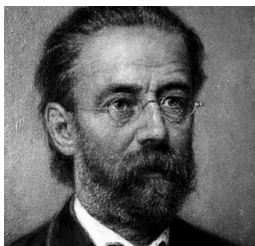
1875 Bizet's *Carmen* premieres in Paris.

1882 Robert Koch, a German physician known as “the father of bacteriology,” discovers that *Mycobacterium tuberculosis* causes tuberculosis. He later wins a Nobel Prize for his discovery.

Šárka, which opens the concert, combines the ancient Bohemian folktales of Bedřich Smetana's beloved homeland with the cutting-edge tone painting of Franz Liszt and Richard Wagner. Although it's less famous than *Vltava*, its immediate predecessor in *Má vlast* (the cycle of six symphonic poems that Smetana composed between 1874 and 1879), *Šárka* is every bit as vivid; its artfully orchestrated violence depicts trickery, seduction, and mass murder.

Schumann's Symphony No. 1, nicknamed “Spring,” was composed in the dead of winter. More than the season itself, it conjures up the longing for new growth and renewal. For Schumann, spring was a feeling, a rapturous optimism, a lust for life. In a letter to a friend, he explained, “I wrote the symphony in that rush of spring which carries a man away even in his old age, and comes over him anew every year.”

Though Tchaikovsky felt conflicted about program music, that didn't stop him from exploring a few extra-musical ideas in his Piano Concerto No. 1. Although his references are often subtle and open to interpretation, he left more than enough of them to keep his biographers busy for another 150 years. In spite of its long, painful gestation, the First Piano Concerto came to be Tchaikovsky's favorite original work for piano and orchestra. He featured it in concert tours of the United States and Europe during the final decade of his life. In 1958, Van Cliburn recorded a performance of the concerto that went on to sell a million copies, becoming the first classical release to go platinum.



BEDŘICH SMETANA

Born March 2, 1824, Litomyšl, Bohemia

Died May 12, 1884, Prague

Šárka from *Má vlast*

When Bedřich Smetana decided to pay tribute to his native Bohemia, today part of the Czech Republic, the region had long been part of the Austrian Empire. The composer's first language was German, and he wasn't even fluent in Czech until around the age of 40. But after working in Sweden for five years, he returned to Prague in 1861, lured by rumors that a new venue offering Czech-language opera was about to open. He immersed himself in the language and folklore of his homeland and began steadily building a repertoire for the Provisional Theater. As its principal conductor from 1866 until 1874, he introduced more than 40 new works and helped forge a new nation's cultural identity.

In 1874 Smetana began to compose *Má vlast* (*My Country*), six symphonic poems depicting the landscape, mythology, history, and imagined future of his native land. Although the idea of an independent Bohemia seems prophetic now, it must have struck many of Smetana's contemporaries as farfetched.

The six symphonic poems are often recorded as a cycle, but each was conceived independently. The first, *Vyšehrad* (*The High Castle*), is a musical portrait of the royal palace of Prague, the legendary seat of the earliest Czech dynasty. Its main theme resurfaces in some of the other symphonic poems, including the best-known piece from *Má vlast*, *Vltava* (*The Moldau*), which celebrates the famous river.

Šárka (heard on this program) is the third symphonic poem in the cycle and based on the ancient Czech legend *The Maidens' War*. Smetana completed the piece in late February of 1875. His title is named for the heroine, a fearless warrior-princess who ties herself to a tree and waits for her enemy to approach. All goes exactly according to plan: Ctirad, a knight from the opposing army, frees Šárka, falls in love with her, and brings her to his camp, where she drugs him and his fellow soldiers. She blows a hunting horn to summon her maiden comrades, who slaughter the men in their stupor. The music is vivid and suspenseful, with sharply contrasting motives: churning tempests reminiscent of *The Flying Dutchman* reveal the heroine's rage, a sinuous clarinet suggests her seductive wiles, a march represents the advancing male army, and rumbling bassoons mimic the snores of the doomed men.

First Performance November 5, 1882, Prague, Adolf Čech conducting

First SLSO Performance January 23, 1975, Walter Susskind conducting

Most Recent SLSO Performance April 22, 2012, Peter Oundjian conducting

Scoring 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (cymbals and triangle), and strings

Performance Time approximately 9 minutes

A Sad, Sudden End

Smetana was in the middle of composing *Vyšehrad* when he began to lose his hearing. Despite several torturous and futile treatments, he was soon left with nothing but tinnitus: a constant rushing noise in his ears. Like Beethoven, he kept making music anyway, becoming even more prolific. Unfortunately, the syphilis that caused his deafness would soon destroy his memory as well, leaving him unable to work. Smetana died in an asylum in 1884, just five years after finishing *Má vlast*.



ROBERT SCHUMANN

Born June 8, 1810, Zwickau,
Kingdom of Saxony

Died July 29, 1856, Bonn

Symphony No. 1 in B-flat major, op. 38, “Spring”

Despite its nickname “Spring,” Robert Schumann wrote his Symphony No. 1 in B-flat major, op. 38, in the middle of winter. It was a happy, highly creative period for the 30-year-old composer. On September 12, 1840, he had married his long-time love, the world-famous pianist Clara Wieck, after the couple successfully sued her father—Schumann’s former piano teacher and landlord—who opposed the union. The year of the Schumanns’ marriage, during his “year of song” or *Liederjahr*, Robert wrote more than 100 songs, including his *Dichterliebe* and *Liederkreis* cycles, which rank among the greatest achievements of German Romantic art song.

Urged on by his bride, Schumann turned his attention to orchestral works in 1841. Up to that point, he had written only part of a symphony—two movements that he scrapped before completion. Despite his relative inexperience as a symphonist, he completed the “Spring” symphony in a productive frenzy. He sketched out the music in an astonishing four days, from January 23 to January 26, and finished the orchestration by February 20. On March 31, Felix Mendelssohn led the premiere in Leipzig, where the Schumanns had recently set up house.

About a year later, Schumann advised the conductor Wilhelm Taubert on the symphony’s ideal interpretation: “If only you could breathe into your orchestra, when it plays, that longing for spring! It was my main source of inspiration when

First Performance March 31, 1841, Leipzig, Felix Mendelssohn conducting

First SLSO Performance November 12, 1907, Max Zach conducting

Most Recent SLSO Performance April 23, 2006, University of Missouri-Rolla,
Scott Parkman conducting

Scoring 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, and strings

Performance Time approximately 30 minutes

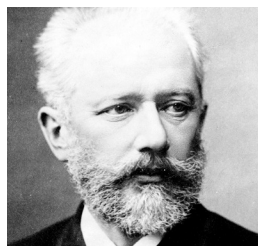
I wrote the work in February 1841. I should like the very first trumpet call to sound as though proceeding from on high and like a summons to awaken. In the following section of the introduction, let me say, it might be possible to feel the world turning green.”

Movement by Movement

Schumann originally assigned titles to each of the four movements: “The Beginning of Spring,” “Evening,” “Merry Playmates,” and “Spring in Full Bloom” (or “Farewell to Spring,” depending on the source). Although he deleted these descriptive phrases before publication, they effectively summarize the mood of each section.

The symphony opens with a lengthy introduction, progressing from a majestic Andante to a spirited Allegro. The movement is in sonata form (exposition, development, recapitulation), with the first theme initially voiced by the trumpets and horns. The coda is somewhat unusual, consisting of an entirely new motive. The Larghetto shifts gracefully to E-flat major and concludes with a coda carried by the trombones and bassoons. This melody later evolves into the boisterous and dynamic theme of the subsequent Scherzo. The finale restores the home key with a brass fanfare joined by skipping strings.

Although it’s difficult to imagine a more joyful conclusion to the symphony, Schumann urged Taubert not to overlook its underlying seriousness: “I want to tell you that I would like to describe a farewell to spring, and therefore do not want it to be taken too frivolously.”



PYOTR IL'YICH TCHAIKOVSKY

Born May 7, 1840, Kamsko-Votkinsk, Russia

Died November 6, 1893, Saint Petersburg

Piano Concerto No. 1 in B-flat minor, op. 23

“I’m now entirely immersed in composing a piano concerto,” Pyotr Il’yich Tchaikovsky wrote in late autumn of 1874. “It’s going with much difficulty and rather badly. I’m having to be strict with myself, and to compel piano passages to come into my head.” In another self-doubting letter, dated a week later, he confessed, “I am completely bogged down in the composition of the piano concerto; it’s coming along—but very poorly.”

When the 34-year-old composer was finally ready to unveil his Piano Concerto No. 1 in B-flat minor, op. 23, he expected a sympathetic sounding board in Nicolai Grigorevich Rubinstein, the director of the Moscow Conservatory, where Tchaikovsky taught composition. On Christmas Eve, when he shared the first version of the concerto with his colleague, Tchaikovsky hoped that the virtuoso would offer technical advice and constructive criticism, perhaps even promise to perform the premiere. Tchaikovsky was disappointed, to put it mildly. Three

years later, in a letter to his patron Nadezhda von Meck, his anger still seethed unchecked: “It appeared that my concerto was worthless and absolutely unplayable . . . that the composition itself was bad, trivial, and commonplace, that I had stolen this point from somebody and that point from somebody else, that only two or three pages had any value whatsoever, and all the rest should be either destroyed or entirely remodeled.”

Rubinstein offered to perform the premiere if Tchaikovsky would completely overhaul the concerto, but the offended composer refused. Instead, he offered it to the influential German conductor-pianist Hans von Bülow, who eagerly accepted the dedication and prepared the work for his upcoming American concert tour. Bülow was the soloist for the premiere, in Boston, in October 1875. The audience went wild, demanding an immediate encore of the finale. The concerto was met with a similar response in London and Moscow, and it remains one of the most deeply loved works in the repertoire. Despite his initial harshness, even Rubinstein came to admire it. In 1880, Tchaikovsky dedicated his Second Piano Concerto to the virtuoso in gratitude for his “magnificent” playing of the First Concerto—the same one he’d once called vulgar and derivative.

Despite Tchaikovsky’s angry vow to Rubinstein that he would “not alter a single note,” he did revise the Piano Concerto No. 1 at least twice after its publication. He completed the final revision in 1889, four years before he died.

A Closer Listen

With its massive block chords and expansive tunes, the opening is deservedly famous. Marked *Allegro non troppo e molto maestoso*—“moderately fast and very majestic”—the movement sounds at once assured and improvisational. Its striking main theme is derived from a Ukrainian folk song that Tchaikovsky first heard performed by a blind beggar-musician at a market near Kiev. The central movement rotates a romantic flute-driven subject and a rollicking dance theme based on the song “*Il faut s’amuser, danser et rire*” (One must have fun, dance, and laugh), a possible reference to the Belgian soprano Désirée Artôt, Tchaikovsky’s one-time fiancée. The fiery finale combines dazzling passagework by the soloist, another Ukrainian folk tune, and tricky syncopation for a thrilling close.

First Performance October 25, 1875, Boston, Hans von Bülow as soloist with Benjamin Johnson Lang conducting

First SLSO Performance March 5, 1908, Rudolph Ganz as soloist with Max Zach conducting

Most Recent SLSO Performance October 18, 2014, Lang Lang as soloist with David Robertson conducting

Scoring solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings

Performance Time approximately 32 minutes



Christian Arming is making his SLSO debut.

CHRISTIAN ARMING

Mr. and Mrs. Whitney R. Harris Guest Artist

Christian Arming is one of Austria's most sought after conductors, highly successful in both the symphonic and operatic fields. Since 2011, he has held the position of music director of the Orchestre Philharmonique Royal de Liège, prior to which he was music director of the New Japan Philharmonic in Tokyo. In 2017, he was named principal guest conductor of the Hiroshima Symphony Orchestra.

He was born in Vienna and studied conducting under Leopold Hager at the University of Music and Performing Arts in Vienna. Seiji Ozawa has also been a mentor and supporter of his career, introducing him to Boston and Tokyo. At the age of 24, Arming was appointed chief conductor of the Janáček Philharmonic in Ostrava, Czech Republic, a position he held from 1996 for six years before being named music director of the Lucerne Theatre and Symphony Orchestra from 2002 to 2004.

Since conducting the Czech Philharmonic at the opening concert of the Prague Spring Festival in May 2003, Arming's career has flourished and he has subsequently conducted many of the top European orchestras including the Deutsches Sinfonieorchester, Radio Symphony Orchestra Frankfurt, Staatskapelle Weimar, Staatskapelle Dresden, Salzburg Mozarteum, Vienna Symphony, Orchestre de la Suisse Romande, Prague Symphony Orchestra, Orquesta Sinfonica de Barcelona, Orchestra Verdi Milan, Academia Nazionale di Santa Cecilia, Orchestre National de Belgique, Orchestre National du Capitole de Toulouse, and RAI Turin. In North America, he has conducted the Boston Symphony Orchestra as well as the Cincinnati, Houston, Colorado, Utah, New Jersey, and Vancouver Symphony Orchestras. He is invited annually to both Aspen and Round Top Festivals in the United States.



Rémi Geniet is making his SLSO debut.

RÉMI GENIET

William and Laura Orthwein Guest Artist

Rémi Geniet has performed internationally with orchestras including the St. Petersburg Philharmonic, St. Petersburg State Capella Symphony Orchestra, State Symphony Orchestra Novaya Rossiya, Ural Philharmonic Orchestra, Royal Flemish Philharmonic, Luxembourg Philharmonic, Belgium National Orchestra, Sinfonia Varsovia, Orchestre d'Auvergne, l'Orchestre National d'Île-de-France, and l'Orchestre National de Mulhouse under Marin Alsop, Emmanuel Krivine, Edo de Waart, Alan Buribayev, Enrique Mazolla, Ernest Martinez-Izquierdo, Robert Trevino, David Niemann, Roberto Forés Veses, Eduard Topchjan, Volodymyr Sirenko, Michael Hofstetter, Stephan Blunier, Adrian Leaper, and Pavel Gerstein.

As a frequent guest artist in Asia, he has performed Beethoven Concerto No. 5 with the KBS Symphony Orchestra and Okku Kamu in Seoul and was previously in residence with the Hong Kong Sinfonietta playing Rachmaninoff Concerto No. 2 under Yip Wing-Sie. The previous season saw him with Yoel Levi and the Hiroshima Symphony Orchestra performing Beethoven Concerto No. 3 and Schumann with the Kansai Philharmonic under Augustin Dumaya.

Debuts this season include the Mozart Double Concerto with Adam Laloum, Jérémie Rhorer, and the Orchestre de la Suisse Romande; Mozart with Kitchener Waterloo Symphony and Mei-Ann Chen; Prokofiev with the Barcelona Symphony and Eduardo Portal; as well as Liszt in Ekaterinbourg and a debut recital in Romania. He also gives his first performances at the Tokyo Bunka Kaikan, in Taiwan at the National Concert Hall, and in Kaoshiung, before returning to the Philharmonie de Paris to perform the Ravel Concerto for the Left Hand and then embarking on his second tour of the United States.

IF YOU LIKED THIS...

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



Gemma New

PINES OF ROME

Friday, March 23 at 10:30AM

Saturday, March 24 at 8:00PM

Sunday, March 25 at 3:00PM

Gemma New, conductor

Ann Choomack, piccolo

RIMSKY-KORSAKOV *Capriccio espagnol*

RAUTAVAARA *Cantus arcticus*

TÜÜR *Solastalgia* (Piccolo Concerto)

SLSO co-commission and US premiere

RESPIGHI *Pines of Rome*

Enjoy a musical voyage through Rome's majestic hills in Respighi's *Pines of Rome*. This spectacular symphonic poem explores the catacombs, fluttering nightingales, and a glittering sunrise over the ancient city. Plus, head to Spain with Rimsky-Korsakov's rousing and flamboyant *Capriccio espagnol*. Resident

Conductor Gemma New makes her subscription debut leading this adventurous program.

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



Simon Trpčeski

RACHMANINOFF PIANO CONCERTO NO. 2

Saturday, April 14 at 8:00PM

Sunday, April 15 at 3:00PM

David Robertson, conductor

Simon Trpčeski, piano

COPLAND *Fanfare for the Common Man*

RACHMANINOFF Piano Concerto No. 2

HANSON Symphony No. 2, "Romantic"

Hailed by the *Los Angeles Times* as "a remarkable pianist," Simon Trpčeski takes center stage for Rachmaninoff's beloved Piano Concerto No. 2, a lush work overflowing with gorgeous melody and outstanding technical display. Music Director David Robertson leads Copland's *Fanfare for the Common Man* alongside American composer Howard Hanson's "Romantic" Symphony, portraying warmth, youth and nobility.

Gemma New, conductor
St. Louis Symphony Youth Orchestra

Sunday, March 4, 2018 at 3:00PM

BRITTEN

(1913–1976)

Soirées musicales, op. 9 (after Rossini)

March
Canzonetta
Tirolese
Bolero
Tarantella

TCHAIKOVSKY

(1840–1893)

Capriccio italien

INTERMISSION

SIBELIUS

(1865–1957)

Symphony No. 2 in D major, op. 43

Allegretto
Tempo Andante, ma rubato
Vivacissimo—
Finale: Allegro moderato

ACKNOWLEDGMENTS

The St. Louis Symphony Youth Orchestra is underwritten in part by **Mary Kathleen Clucas** with support from **Whole Foods**, the **G.A. Jr. & Kathryn M. Buder Charitable Foundation**, and the **ESCO Technologies Foundation**.



BENJAMIN BRITTEN

Born November 22, 1913, Lowestoft, United Kingdom

Died December 4, 1976, Aldeburgh, United Kingdom

Soirées musicales, op. 9 (after Rossini)

BY BENJAMIN PESETSKY

For a delightful orchestral suite, Benjamin Britten's *Soirées musicales* has a surprisingly complex backstory that crosses genres—from *opera buffa*, to advertising film, to modern dance—and spans the years 1829 to 1941.

The story begins with Gioacchino Rossini (1792–1868), who wrote *Guillaume Tell* (*William Tell*) and then inexplicably retired from writing comic operas at the age of 37. Later in life, he composed only a small amount of piano music and some songs intended for private performance.

A century later, a young English composer named Benjamin Britten found employment at the GPO (General Post Office) Film Unit, scoring documentaries and short advertising films. One was called *The Tocher* (1935), a “film ballet” animated in silhouettes by Lotte Reiniger. In it, a Scottish princess’ wedding is saved when her prince finds enough money through the post office’s banking services. (The five-minute film is available to watch free online at vimeo.com/80300555.)

Britten scored the film by arranging selections from *William Tell* and *Soirées musicales* (Musical Evenings)—a collection of Rossini’s post-retirement songs.

Soon after, Britten expanded his short film score into a concert work called *Rossini Suite* for a small wind ensemble and boys’ choir. By 1937, he had retooled it once again as *Soirées musicales* for full orchestra, and it was premiered on the radio by the BBC. In 1941, Britten expanded it a final time—adding a second suite called *Matinées musicales*—to form a ballet for George Balanchine and the American Ballet Company.

In *Soirées Musicales*, the opening March comes from *William Tell*, while the rest of the movements come from Rossini’s original *Soirées musicales* collection. The Canzonetta is a lyrical song, Tirolese is an Austrian dance in triple time, Bolero is in a Spanish style with castanets, and Tarantella is a lively Italian dance.

First Performance January 1937, radio broadcast on the BBC

First SLSYO Performance this week

Scoring 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion (snare drum, castanets, bass drum, cymbal, triangle, suspended cymbal, glockenspiel, xylophone), harp, and strings

Performance Time approximately 10 minutes



PYOTR IL'YICH TCHAIKOVSKY

Born May 7, 1840, Kamsko-Votkinsk, Russia

Died November 6, 1893, Saint Petersburg

Capriccio italien

BY MARGARET NEILSON

Tchaikovsky traveled many times to Paris, Berlin, Vienna, Italy, and once to the United States (he opened Carnegie Hall) conducting his own works. It was during a trip to Italy during the 1880 carnival season that he gained inspiration for his *Capriccio italien*. He wrote to his friend and patron Nadezhda von Meck that he was working on a piece based on popular Italian melodies, which he was hearing practically night and day. The opening trumpet tune of the *Capriccio italien* is based on the bugle call Tchaikovsky heard every day, played by the Royal Italian Cuirassiers, whose barracks were near the composer's hotel. Tchaikovsky eventually sketched the entire work during his stay in Rome, then completed the orchestration on his return to Russia.

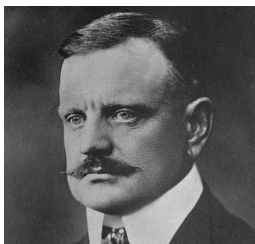
The *Capriccio* has one bright melody after another contrasted by slow, romantic melodies. Then a Neapolitan folksong, and a fast, fiery tarantella bring the work to a colorful close.

First Performance December 18, 1880

First and Most Recent SLSYO Performance March 10, 2007, Scott Parkman conducting

Scoring 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbal, glockenspiel, tambourine, triangle), harp, and strings

Performance Time approximately 15 minutes



JEAN SIBELIUS

Born December 8, 1865, Hämeenlinna, Finland

Died September 20, 1957, Järvenpää, Finland

Symphony No. 2 in D major, op. 43

BY PAUL SCHIAVO

During the last century, changing musical tastes and perspectives drastically affected the reputations of many musicians. Composers once widely held in high regard have fallen into relative neglect, while others have risen from comparative obscurity to respect and popularity. Jean Sibelius has, to some extent, done both. During his lifetime, Finland's great symphonist enjoyed international acclaim amounting to adulation in certain quarters. But following the composer's death, in 1957, his star was partially eclipsed by the modernist composers of the early 20th century, and the frequency with which his works were performed fell sharply.

The past three decades, however, have seen a significant revival of interest in his music: new recorded cycles of the complete symphonies, increasingly frequent performances of his works by many leading artists and orchestras, and praise from a new generation of composers.

Sibelius's ultimate place in the history of music may be as a 19th-century composer whose hearty constitution allowed him to live and work well into the 20th. Instead of adopting the innovations of the modernist revolution, Sibelius remained true to his musical background, continuing to use the rich tonal language of the late-Romantic era to create a powerful and personal body of music.

Classical Form, Romantic Content

Sibelius's Second Symphony can serve to dispel two other misconceptions surrounding his work. Because the moods his compositions present often seem intensely subjective, a casual listener might easily assume that their creation was guided by expressive rather than formal considerations. In fact, Sibelius achieved a remarkable mastery of tonal architecture. The Second Symphony reveals a four-movement structure in the classical mold: a strong opening of conventional design followed by a slow movement, scherzo, and triumphant finale. The conciseness of the work's themes and their recurrence in succeeding movements provide further evidence of a concern for formal coherence.

Then there is the notion that Sibelius was a nationalist composer whose music consistently reflected the rugged landscapes, spirited people, and even the mythology and folk legends of his native Finland. Sibelius certainly drew inspiration from these sources at times, but he disavowed any extra-musical meaning, Finnish or otherwise, in his symphonic work. "My symphonies are music conceived and worked out in terms of music and with no literary basis," he declared in an interview. He was particularly irritated by attempts to explain his Second Symphony in terms of a patriotic scenario. We can note, moreover, that

he composed this work not by a fjord, but for the most part during a visit to Italy during the early months of 1901.

The symphony opens with eight measures of throbbing chords. These function as a motivic thread binding the first movement: they accompany both the pastoral first theme, announced by the oboes and clarinets (and echoed by the horns), and a contrasting second theme consisting of a sustained high note followed by a sudden descent. The latter merits careful attention, since it will appear in several transformations later in the work.

A drum roll announces the second movement. Sibelius sketched the initial theme for this part of the symphony while considering writing a tone poem on the Don Juan legend, and much of the music that follows has an intensely dramatic character that seems suited to that story. Some of the most stirring moments involve variations of the second theme of the preceding movement.

Distant echoes of the series of chords that opened the symphony can be heard throughout the scherzo that constitutes the third movement: in the repeated notes that start both the violin runs at the beginning of the movement and the limpid oboe melody later on, as well as in the trombone chords that punctuate the heroic theme that appears near the movement's end. This latter passage leads without pause into the last movement, which begins modestly but builds to one of the most exultant finales in the symphonic literature.

First Performance March 8, 1902, Helsinki, Sibelius conducting the Helsinki Philharmonic Society

First SLSYO Performance March 4, 1977, Gerhardt Zimmermann conducting

Most Recent SLSYO Performance November 16, 2011, Steven Jarvi conducting

Scoring 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, and strings

Performance Time approximately 43 minutes



GEMMA NEW

Resident Conductor of the St. Louis Symphony Orchestra
and Music Director of the St. Louis Symphony Youth
Orchestra

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New was appointed in 2016 as resident conductor of the St. Louis Symphony Orchestra and music director of the St. Louis Symphony Youth Orchestra. She also holds the position of music director for the Hamilton Philharmonic Orchestra in Ontario and enjoys guest

engagements this season with the Royal Scottish National Orchestra, Helsingborgs Symfoniorkester, Filharmonia Szczecin, and Orchestre de Chambre de Lausanne in Europe; the Omaha, Albany, and Berkeley Symphonies in the United States; and the Auckland Philharmonia and Christchurch Symphony in New Zealand.

In St. Louis, New leads education, family, community, and Live at Powell Hall performances, covers for music director David Robertson and guest conductors, and leads the Youth Orchestra.

She moved to the St. Louis Symphony Orchestra from her successful time with the New Jersey Symphony Orchestra as its associate conductor. In recent seasons, she has guest conducted the Atlanta, San Diego, Grant Park, Toledo, Orlando, and Long Beach Symphonies, as well as the Christchurch Symphony and Opus Orchestras in New Zealand.

ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2017-2018

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Michael Gandlmayr
Youth Orchestra Manager

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Co-Concertmaster
Anna Zhong,
Co-Concertmaster
Rebecca Lang,
Assistant Concertmaster
Theo Bockhorst,
Co-Principal 2nd Violin
Rich Qian,
Co-Principal 2nd Violin
Ellie Yang, Assistant
Principal 2nd Violin
David Corbo
Grace Crockett
Leanne Dang
Madeleine Davis
Madeline De Geest
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Ethan Mayer
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Eva Shanker
Katie Shaw
Atul Srinivasan
Luke Stange
Hikari Umemori
Jason Wan
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Mary Xu
Sarah Nayoung Yoo
Lucy Zhao

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Elizabeth Nguyen,
Co-Principal
Molly Prow, Co-Principal
Lauren Praiss,
Assistant Principal
Rohan Bohra

Philip Duchild
Noah Eagle
Jerome Eulentrop
Jack Rittendale
Jacob Sheldon
Katie Snelling
Junyi Su
Emily Vago

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Alex Cho, Co-Principal
Glen Morgenstern,
Assistant Principal
David Brown
Justin Collins
Daniel Diringner
Molly Farrar
Jacob Hinton
Nayeon Ryu
Daniel Tse
Adam Zhao

Double Bass

Joel Hsieh, Co-Principal
Ryan Williams, Co-Principal
Lauren Wash,
Assistant Principal
Madison Hassler
Colby Heimbürger
Sammie Lee
Max Thorpe
Lillian Van Rees

Harp

Sophie Thorpe

Flute

Myah Frank
Anthony Kandilaroff
Taylor Poenicke
Jane Wang

Piccolo

Taylor Poenicke

Oboe

Gwyneth Allendorph
Garrett Arosemena-Ott
Kenneth Owens
Walter Thomas-Patterson

English Horn

Garrett Arosemena-Ott

Clarinet

Zachary Foulks
Jennifer Jones
Eryn Levy
Jonah Stuckey

E-flat Clarinet

Zachary Foulks

Bass Clarinet

Jonah Stuckey

Bassoon

Joseph Hendricks
Lauren Nadler
Jack Snelling
Elizabeth Verrill

Horn

Colin Akers
Rafi Brent
Dana Channell
Richard Cheng
Kelsey Moore

Trumpet

Edward Lee
Jude Nejmanowski
Charles Prager
Andrew Storz

Trombone

Thomas Curdt
Noah Korenfeld
Kyle Shewcraft

Bass Trombone

Wyatt Forhan

Tuba

Mike Owens

Percussion

Jade Heuer
Alec Hines
Jakob Mueller
Jenna Pieper
Aaron Zoll

Keyboards

Christopher Ye