

Gilbert Varga, conductor
Daniel Müller-Schott, cello

Friday, March 22, 2019 at 10:30AM
Saturday, March 23, 2019 at 8:00PM

DUKAS
(1865-1935)

The Sorcerer's Apprentice (1897)

LALO
(1823-1892)

Cello Concerto in D minor (1876)
Prélude: Lento - Allegro maestoso
Intermezzo: Andantino con moto - Allegro presto
Introduction: Andante - Allegro vivace
Daniel Müller-Schott, cello

INTERMISSION

FRANCK
(1822-1890)

Symphony in D minor (1888)
Lento - Allegro non troppo
Allegretto
Allegro non troppo

ACKNOWLEDGMENTS

The 2018/2019 Classical Series is presented by **World Wide Technology** and **The Steward Family Foundation**.

Daniel Müller-Schott is the **Charles V. Rainwater III Guest Artist**.

The concert of Friday, March 22, is underwritten in part by a generous gift from **Mr. William M. Carey**.

The concert of Saturday, March 23, is underwritten in part by a generous gift from **Lawrence and Cheryl Katzenstein**.

Pre-concert conversations are sponsored by **Washington University Physicians**.

PROGRAM NOTES



PAUL DUKAS

Born October 1, 1865, Paris, France

Died May 17, 1935, Paris, France

The Sorcerer's Apprentice

If ever a piece of music was victim of its own success, it is surely Paul Dukas' *L'apprenti sorcier*. Better known in this country as *The Sorcerer's Apprentice* (a slightly inaccurate English translation of its title; more precise would be "The Apprentice Sorcerer"), it scored an immediate success and established Dukas, who was not yet 32, as one of France's important new composers.

Dukas' inspiration for *The Sorcerer's Apprentice* was "*Der Zauberlehrling*," a ballad-like poem written in 1796 by Johann Wolfgang von Goethe. Goethe's poem gives a first-person account of the misadventure that befalls a young man who has been taken on as an apprentice to an aged magician.

The apprentice has seen his master turn a piece of wood into a living servant. When the old sorcerer departs the house, the apprentice tries it himself. The charm animates a broom, and the satisfied apprentice orders the broom to fetch water from a pond. This the broom does, then does again — and again and again, for the apprentice has neglected the command for "stop." As water overflows the basin, the apprentice takes an axe and hacks the broom in half. But both pieces take pails and continue. In the nick of time, the sorcerer returns, intones the formula, and the broomsticks fall to the floor.

The manner in which Dukas evokes this tale through orchestral music bears comparison with the tone poems of Richard Strauss. In the opening measures, embellishment of enigmatic harmonies establishes an air of mystery and supernatural possibilities. Further ambiguity attends the apprentice's casting of the spell, where unusual chords (quite modern in 1897) imply that magic is afoot.

The vividness of Dukas' music prompted animators at the Walt Disney studio to select *The Sorcerer's Apprentice* for one of the episodes in *Fantasia*, the 1940 film. As brought to the screen by the Disney artists, the story related by *The Sorcerer's Apprentice* featured a famous cartoon mouse in the title role.

Fantasia may have intended to expand the audience for classical music in this country through a fusion with popular culture, but the long-term result for Dukas' piece was precisely the opposite. Rather than a strikingly imaginative and original

composition, *The Sorcerer's Apprentice* became for many Americans simply the soundtrack to a clever cartoon. The work deserves a better fate.

Program notes © 2003 by Paul Schiavo

First Performance May 18, 1897, Paris, Dukas conducting

First SLSO Performance March 5, 1908, Max Zach conducting

Most Recent SLSO Performance April 29, 2016, David Robertson conducting

Scoring 2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, timpani, percussion (glockenspiel, suspended cymbal, triangle, cymbals, bass drum), harp, and strings

Performance Time approximately 12 minutes



ÉDOUARD LALO

Born January 27, 1823, Lille, France

Died April 22, 1892, Paris, France

Cello Concerto in D minor

Édouard Lalo pursued music as a profession against the wishes of his father, a Napoleonic veteran. Lalo was born and raised in Lille in northernmost France (just across the border from present-day Belgium). There he was allowed to study violin and cello, but, desiring to make music the center of his life rather than a mere hobby, he broke out on his own while still a teenager to forge a career in the musical capital that was Paris. Among his early mentors was François Antoine Habeneck, who played an important role in Parisian musical culture and had the foresight to introduce French audiences to Beethoven's symphonies. Through his work with the highly regarded string quartet, which he cofounded (he alternately played viola and second violin), Lalo in a sense continued in this direction by advocating for the Beethoven quartets along with other classics of the Austro-German repertoire.

As a composer, Lalo's career is a testament to the virtue of persistence. He toiled for decades trying to establish his name by writing chamber music, songs, and—the normal route to success for a French composer of that period—opera. Yet his great breakthrough to public acclaim came late, when he was already in his fifties, and it was in orchestral music: the *Symphonie espagnole*, a de facto violin concerto premiered by the celebrity violinist Pablo de Sarasate in 1875. Lalo's gifts as an opera composer had to wait even longer to be acknowledged: in 1888 came the belated though successful premiere of *Le roi d'Ys* (*The King of Ys*), a major work based on a legend about the mythical city on the coast of Brittany that is swallowed by the sea. (Debussy, an admirer of his compatriot's ballet *Namouna*, also turned to this legend for *La cathédrale engloutie* in the first volume of his piano *Préludes*.)

Nowadays the *Symphonie espagnole* tends to overshadow everything else Lalo composed, but his Cello Concerto in D minor—written just a few years after the former, by which time Lalo had enjoyed his first real taste of success—also ranks among his finest achievements. At the time, aside from Schumann’s Cello Concerto and the first of Saint-Saëns’s two concertos for the instrument, there were few contemporary models by major composers. Violinists and pianists had long enjoyed star status as soloists, but the cello was still considered a dubious platform for a solo career. Even Dvořák, whose mature Cello Concerto in B minor (premiered in 1896) would become the cornerstone of this repertoire, harbored doubts about the instrument’s soloistic possibilities. Lalo composed the work for Parisian cellist Adolf Fischer (1847-1891). In general, the Cello Concerto is remarkable for the assuredness with which Lalo keeps the soloist in the foreground as protagonist. The Spanish flavor suggested by aspects of his material—its rhythms and textural treatment—has been widely observed. With the earlier *Symphonie espagnole*, Lalo, like his contemporary Bizet in the opera *Carmen*, had already anticipated the vogue for evoking Spanish atmosphere that attracted French composers at the end of the century.

But some traces of Lalo’s understanding of German masters such as Beethoven can also be heard—particularly in the stern rhetorical pose of the slow introduction. After just a few bars of the orchestra’s exhortation, the cello enters with its own lyrical musings, not unlike the search for the “joy” theme at the beginning of the finale of Beethoven’s Ninth. The cello is then given the honor of declaring the first theme of the *Allegro maestoso*, which ranges widely in its impassioned lyricism and is soon decorated with cadenza-like flourishes. The movement’s structure is easy to follow, playing these declamatory and lyrical elements off each other and featuring limpid orchestration (note especially the flutes), with generous solo spotlights for the cello.

The second movement (alternating between G minor and major) unfolds as a dreamy slow interlude in which fast music is nested, that has the air of a Scherzo—a strategy Tchaikovsky likewise uses in the middle of his First Piano Concerto, written shortly before. (The Russian composer was in fact a keen admirer of Lalo’s *Symphonie espagnole*, which was a discovery as fresh as spring water and left its mark on his own Violin Concerto.) Lalo’s Spanish stylings are especially apparent in the dancing mirth of the fast “dream-within-a-dream” passage that occurs twice; the second time, it brings the movement to a sprightly close. Lalo prefaces the finale with a slow introduction as well, this time with an engrossingly eloquent soliloquy for the cello. Its Spanish tinge provides a perfect entrée into the Latin accents and fiery rhythms of the ensuing rondo.

Program notes © Thomas May, originally written for the National Symphony

First Performance December 9, 1877, Adolphe Fischer as soloist

First SLSO Performance March 25, 1909, Max Zach conducting with Elsa Ruegger as soloist

Most Recent SLSO Performance February 15, 1986, Raymond Leppard conducting with Lynn Harrell as soloist

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

Performance Time approximately 26 minutes



CÉSAR FRANCK

Born December 10, 1822, Liège, Belgium

Died November 8, 1890, Paris, France

Symphony in D minor

French music, with its concern for color and balance, stands in sharp contrast to the Austro-Germanic symphonic tradition, which emphasizes musical architecture and captures a heroic or tragic character. Neither Debussy nor Ravel wrote a symphony. Nor, for that matter, did Gabriel Fauré or Emmanuel Chabrier.

Yet the lure of the symphony was strong even in France, and throughout the 19th century and well into the 20th French composers made numerous attempts to transplant the essentially Austro-German form of the symphony to their native musical soil.

Franck's Symphony in D minor fuses both traditions, combining symphonic architecture with a French concern for color and supple melodic lines. Franck was not French but Belgian by birth, and although he spent most of his career in Paris he was more receptive than most native Frenchmen to influences from outside France.

This piece, Franck's only work in symphonic form, dates from 1888 and crowns the extraordinary creative metamorphosis of the composer's maturity. Having caused something of a sensation with his feats as a child prodigy, Franck settled into a rather staid and unremarkable career as a teacher and church organist.

Although his improvisations at the organ were by all accounts phenomenal (Franz Liszt reportedly left one of these performances muttering comparisons between Franck and Bach), his early compositions were anything but that. From about 1870, Franck's music began to take on a greater boldness, clarity, and depth of expression, and his fame now rests on those works—the Piano Quintet, the oratorio *Les Béatitudes*, the symphonic poem *Psyché*, and especially the D-minor Symphony—completed during the last twelve years of his life.

Much has been written about this symphony's "cyclical construction," in which certain themes recur in different movements. Although such reappearances constitute an important aspect of the work, it is easy to attach too much significance to them. Each of the symphony's three movements has its own thematic material and would stand as a satisfying symphonic section even without the melodic cross-references with which Franck enriches the work.

Adhering to classical precepts of symphonic design, the composer prefaces the opening movement with an introduction in slow tempo. The dark initial motif announced by the low strings during this introductory paragraph is transformed to become the principal theme of the ensuing *Allegro*, the main body of the movement. A second important subject, one marked by a broad syncopated rhythmic figure, appears only well after the movement is under way.

The *Allegretto* that follows serves as both slow movement and scherzo. Its opening passage, a memorable English horn melody sung over an accompaniment of harp and string pizzicato, is perhaps the loveliest idea in the symphony, as well as the most famous. Franck develops this theme further in the brisk, scherzo-like central section. The finale begins and concludes with a robust subject first heard in the cellos and bassoon, but it also contains conspicuous recollections of themes from both of the previous movements.

Program notes © 2009 by Paul Schiavo

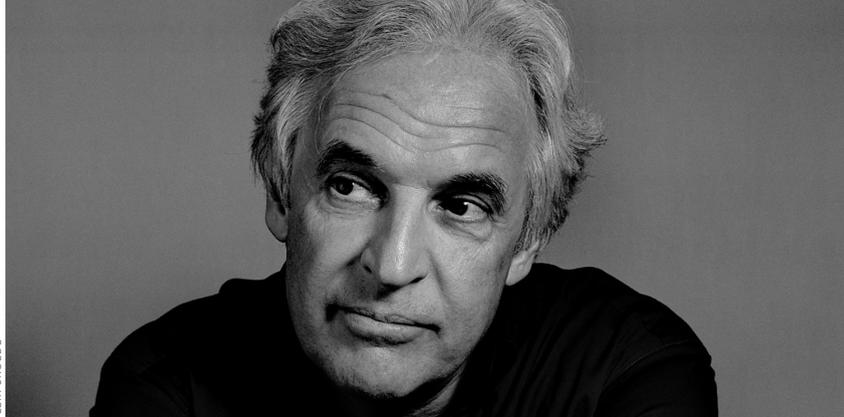
First Performance February 17, 1889, Paris, Jules Garcin conducting

First SLSO Performance March 3, 1911, Max Zach conducting

Most Recent SLSO Performance May 2, 2009, Yan Pascal Tortelier conducting

Scoring 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, harp, and strings

Performance Time approximately 37 minutes



GILBERT VARGA

Gilbert Varga, son of celebrated Hungarian violinist Tibor Varga, conducts with distinctive presence and flair. A commanding and authoritative figure on the podium, Varga is repeatedly acclaimed for performances displaying exquisite textures, a broad range of colours, and subtle use of dynamics. Renowned for his elegant and exceptionally clear baton technique, Varga has held positions with and guest conducted many of the major orchestras across the globe and in 2019 will take up the position of Chief Conductor with the Pannon Philharmonic Orchestra, resident in the world-class Kodály Centre in Pécs, Hungary.

Gilbert Varga studied under three very different and distinctive maestros: Franco Ferrara, Sergiu Celibidache and Charles Bruck. In the earlier part of his conducting career Varga concentrated on work with chamber orchestras, particularly the Tibor Varga Chamber Orchestra, before rapidly developing a reputation as a symphonic conductor. He was Chief Conductor of the Hofer Symphoniker (1980-1985), Chief Conductor of the Philharmonia Hungarica in Marl (1985-1990), conducting their debut tour to Hungary with Yehudi Menuhin, Permanent Guest Conductor of the Stuttgart Chamber Orchestra (1991-1995) and Principal Guest of the Malmö Symphony (1997-2000). In 1997 Varga was appointed Music Director of the Basque National Orchestra, leading them through ten seasons and on several international tours, and between 2013-2018 he was Principal Conductor of the Taipei Symphony Orchestra, conducting them on tours to Europe, the United States and Japan.

As guest conductor, Varga has conducted many of the world's top orchestras including the Philadelphia Orchestra, Radio Symphony Berlin, Orchestre de Paris, Oslo Philharmonic, and Sydney Symphony orchestras. Highlights of his 2018/2019 season in Europe include returns to the Royal Liverpool Philharmonic and Royal Scottish National for concerts and a recording, as well as his debut with the Wrocław Philharmonic Orchestra, and in the U.S. he returns to the Naples Philharmonic. Varga's discography includes recordings with various labels including ASV, Koch International, and Claves Records. His latest recording of cello concertos by Shostakovich & Martin with Deutsches Symphonie-Orchester Berlin and Christian Poltéra on BIS was released in May 2017, and his 2011 recording of concertos by Ravel and Prokofiev with Deutsches Symphonie-Orchester Berlin and Anna Vinnitskaya on Naïve Records was given five stars by BBC Music Magazine.



DANIEL MÜLLER-SCHOTT

Charles V. Rainwater III Guest Artist.

Daniel Müller-Schott is one of the most sought-after cellists in the world, and can be heard on all the great international concert stages. For more than two decades now he has been enchanting audiences as an ambassador for classical music in the 21st century. The New York Times refers to his “intensive expressiveness” and describes him as a “fearless player with outstanding technique”. (*The New York Times*).

Daniel Müller-Schott guests with important leading international orchestras; in the US with the orchestras in New York, Boston, Cleveland, Chicago, Philadelphia, San Francisco and Los Angeles; in Europe the Berliner Philharmoniker, the Gewandhausorchester Leipzig, the Radio Orchestras from Berlin, Munich, Frankfurt, Stuttgart, Leipzig and Hamburg, Copenhagen and Paris, the London Symphony and Philharmonic Orchestra, the City of Birmingham Symphony Orchestra, the Netherlands Philharmonic Orchestra, the Spanish National Orchestra as well as in Australia with the Sydney and Melbourne Symphony Orchestra and in Asia with Tokyo's NHK Symphony Orchestra, Taiwan's National Symphony Orchestra (NSO) und Seoul Philharmonic Orchestra.

All over the world Daniel Müller-Schott has appeared in concert with such renowned conductors as Vladimir Ashkenazy, Thomas Dausgaard, Charles Dutoit, Christoph Eschenbach, Iván Fischer, Alan Gilbert, Gustavo Gimeno, Bernard Haitink, Neeme Järvi, Dmitrij Kitajenko, Susanna Mälkki, Andris Nelsons, Gianandrea Noseda, Andrés Orozco-Estrada, Kirill Petrenko, André Previn, Michael Sanderling and Krzysztof Urbanski. Many years of musical collaboration linked him with Kurt Masur, Lorin Maazel and Yakov Kreizberg.

In addition to performances of the great cello concertos, Daniel Müller-Schott has a special interest in discovering unknown works and extending the cello repertoire, e.g. with his own adaptations and through cooperation with contemporary composers.

Gemma New, conductor

Saturday, March 23, 2018 at 1:00PM

**ABIGAIL RICHARDSON-
SCHULTE** *GO!* (2005)

(b. 1976)

SMETANA

(1824-1884)

Vltava (The Moldau) from Má vlast (1874)

VERDI

(1813-1901)

La forza del destino Overture (1862)

INTERMISSION

TCHAIKOVSKY

(1840-1893)

Symphony No. 5 in E minor, op. 64 (1888)

Andante; Allegro con anima

Andante cantabile con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso; Allegro vivace

ACKNOWLEDGMENTS

This concert is presented by **Kathleen Clucas**.

Gemma New is the **Jean L. Rainwater Guest Artist**.

This concert is supported by **Whole Foods Market**.

This concert is supported by the **G.A., Jr. and Kathryn M. Buder Charitable Foundation**.

This concert is supported by the **ESCO Technologies Foundation**.

PROGRAM NOTES



ABIGAIL RICHARDSON-SCHULTE

Born 1976, Oxford, England

GO!

This piece is based on something that all Olympic athletes face: the moment before the event. I imagine the incredible anticipation and apprehension with the realization that all training is for this moment. The athletes must block out all of their nervousness to maintain their calm and focus. When the athletes approach the starting line, I imagine that time stands still for a period, until the rush of adrenaline as the body takes over from the mind. The music reflects the athlete's turbulent emotional stages while trying to maintain a sense of peace and focus. When the moment finally arrives, there is a brief pause and suspension of time before an incredible explosion of energy as the race begins.

This piece was commissioned by the Vancouver Symphony Society and the Province of British Columbia.

Program notes by Abigail Richardson-Schulte

First SLSYO Performance March 23, 2019, Gemma New conducting

Scoring 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, percussion (bass drum, cymbals, glockenspiel, maracas, marimbas, pistol, snare drum, triangle, woodblock, and xylophone), harp, and strings

Performance Time approximately 4 minutes



BEDŘICH SMETANA

Born March 2, 1824, Smetana, Litomyšl, Czechia (now Czech Republic)

Died May 12, 1884, Prague, Czechia

Vltava (The Moldau) from Má vlast

To define his country's cultural identity, Bedřich Smetana first had to find his own inner Bohemian. This invention of self and country required both determination and a wild optimism. The region that we know today as the Czech Republic had not been independent for centuries. The composer, whose first language was German, was not even fluent in Czech until he was 40. But after working in Sweden for about 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 then began creating a repertoire for the Provisional Theater. As its principal conductor from 1866 until 1874, he introduced more than 40 new works.

In 1874 Smetana began to write *Má vlast* (*My Country*), a cycle of six symphonic poems glorifying the landscape, mythology, history, and imagined future of his native land. For many years, the region had been under Austrian control; although the concept of an independent Bohemia seems prophetic in hindsight, it must have struck many of Smetana's contemporaries as faintly delusional. The first work, *Vyšehrad* (*The High Castle*), is a musical portrait of the royal palace of Prague, the legendary seat of the earliest Czech dynasty. It begins with two harps playing a delicate arpeggiated pattern, and then soft brass, winds, and strings each introduce a brief motif that represents the castle. This theme resurfaces in each of the following works, including *Vltava* (*The Moldau*), which celebrates the famous river in Bohemia. The best-known piece in *Má vlast*, *Vltava* depicts both the sounds of the water and its course through the surrounding countryside. In his written preface, Smetana describes its progress "through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks look proud castles, palaces and ruins aloft."

Program notes by René Spencer Saller

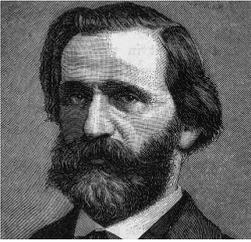
First Performance November 5, 1882, Žofin Palace, Prague, Czech Republic, Adolf Čech conducting

First SLSYO Performance November 23, 1979, Gerhardt Zimmermann conducting

Most Recent SLSYO Performance November 21, 2004, Scott Parkman conducting

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

Performance Time approximately 12 minutes



GIUSEPPE VERDI

Born October 10, 1813, Le Roncole, Italy

Died January 27, 1901, Milan, Italy

La forza del destino Overture

La forza del destino (The Force of Destiny), composed by Verdi in 1862, is based on a Spanish tragedy by Rivas of the murder of the Marquis di Calatrava and the consequent deaths of the other principal characters in the play: his daughter, Leonora; his son, Don Carlo; and Leonora's lover, Don Alvaro.

The Marquis is accidentally killed by Don Alvaro when he discovers that Leonora and her lover are about to elope. Don Carlo swears to avenge his father's death, and his pursuit of Don Alvaro finally ends in a duel in which Don Carlo is mortally wounded. Leonora appears from her nearby refuge and casts herself sobbing upon her brother's body but, remembering his vow, he stabs her. Thus is a grim destiny fulfilled.

The overture is based on themes which appear at various points in the opera. The brass peals out dramatically, leading to a restless melody that is used several times in the opera: first, when the father discovers the lovers, and later when he meets his death. Next comes the poignant air of Alvaro's plea to Don Carlo (from the last act), and then the theme of Leonora's prayer to the Virgin for protection. Then follows another melody, taken from Leonora's thanks to God for being given sanctuary, after which the music becomes agitated, menacing and peaceful in turn, and builds to a dramatic conclusion.

La forza del destino was composed for St. Petersburg after a four-year lull following Verdi's previous opera, *Un ballo in maschera* (A Masked Ball). It is, in the eyes of Roger Parker in *The New Grove Dictionary of Opera*, Verdi's most daring "patchwork drama", only loosely linear and a precursor of Russian operas like *Prince Igor* and *Boris Godunov*. The overture, which dates from the 1869 revision of the work for La Scala, expresses this juxtaposing quality, the reappearances of the so-called "fate" motif unifying the music but at the same time revealing the exciting disparateness of the themes.

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First Performance November 22, 1862, St. Petersburg, Russia

First SLSYO Performance November 26, 1982, Catherine Comet conducting

Most Recent SLSYO Performance May 3, 2009, Ward Stare conducting

Scoring flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum and cymbals), 2 harps, and strings

Performance Time approximately 8 minutes



PYOTR IL'YICH TCHAIKOVSKY

Born May 7, 1840, Votkinsk, Russia

Died November 6, 1893, St. Petersburg, Russia

Symphony No. 5 in E minor, op. 64

Tchaikovsky conceived his mature symphonies as enactments of his own psychic conflicts. Each of his last three works in this genre were written to express a highly subjective program, a drama born of his struggle for happiness—or at least some measure of emotional equilibrium—in the face of difficult personal circumstances. But the composer grew increasingly reticent about the details of these programs as the years went by. With regard to his Fifth Symphony, written during the summer of 1888, he revealed only a short scenario concerning its first movement.

Tchaikovsky set forth the dramatic premise for the symphony in a brief note on the opening movement, written shortly before he began composing the work:

Introduction: complete resignation before Fate or, which is the same thing, the unfathomable workings of Providence.

Allegro: (I) Murmurs, doubts, pleas, reproaches. ...

(II) Shall I throw myself in the embraces of faith?

Although this is certainly vague and incomplete, there is little need for further programmatic details. Even without fuller explanation from the composer, it is clear that the Fifth Symphony addresses programmatically the same issues of destiny and the quest for happiness that shaped Tchaikovsky's Fourth Symphony. Its tone, however, is entirely more optimistic than that of the earlier composition—or, for that matter, that of the tragic Symphony No. 6 that would follow. Here the music conveys a progression from crisis to triumph, a “plot” that has a venerable tradition in the symphonic literature.

The first movement opens with a somber introduction whose tone is well suited to Tchaikovsky's description of “complete resignation.” Its melody, announced by the clarinets in their low register, is a “motto” theme, one that will recur in each of the symphony's four movements. (Nearly all commentators refer to it as the “Fate” or “Providence” theme.) The main body of the movement begins with a sturdy march subject introduced also by the clarinets but quickly taken up by other instruments. Tchaikovsky counters this idea with several others of more genial character, the tension between them and the martial first theme accounting for much of the movement's excitement.

The ensuing *Andante cantabile* unfolds under the spell of a handsome melody presented as a horn solo in its opening moments. Its mood of enchantment twice is broken, however, by the return of the motto figure, now more menacing in tone. The third movement offers waltz melodies that seem to belong to one of

Tchaikovsky's fairy-tale ballets. Once again, near the close of the movement, the theme from the introduction is heard, but it seems tame and powerless in the ideally elegant world suggested by the music we have just heard.

In the finale, Tchaikovsky comes to grips with the persistent motto theme. Here he transforms the melody that opened the symphony into a triumphal march, the furious outbursts midway through the movement only serving to make its final apotheosis more impressive. There is also a brief remembrance of the march subject from the first movement during the closing moments.

The metamorphosis over the course of the symphony of a single theme—in this case, the motto idea—from an expression of pathos to one of exultation has its original precedent, of course, in Beethoven's Fifth Symphony. Whether Tchaikovsky managed to make his finale as convincing as Beethoven's has been widely debated. It is a matter that listeners have repeated opportunity to judge for themselves, for the symphony's perennial popularity assures its place in the orchestral literature.

Program notes by Paul Schiavo

First Performance November 17, 1888, St. Petersburg, Russia, Tchaikovsky conducting

First SLSYO Performance November 26, 1982, Catherine Comet conducting

Most Recent SLSYO Performance March 23, 2014, Steven Jarvi conducting

Scoring 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings

Performance Time approximately 50 minutes



GEMMA NEW

Resident Conductor and Director of the St. Louis Symphony Youth Orchestra
Jean L. Rainwater Guest Artist

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New is currently Music Director of the Hamilton Philharmonic Orchestra in Ontario, Canada, and Resident Conductor of the St. Louis Symphony Orchestra.

In the 2018/2019 Season, New enjoys guest engagements with Los Angeles Chamber Orchestra, CMI Chamber Orchestra of San Antonio, and Santa Fe Pro Musica, as well as the Philharmonic Orchestras of Calgary, Louisiana, and Rochester, the Symphony Orchestras of Charlotte, Detroit, Drummondville, Jacksonville, San Diego, Toronto, Tucson, and Winnipeg, the Florida Orchestra, and the Brandenburgisches Staatsorchester in Germany.

New was a Conducting Fellow at Tanglewood Music Center in the summer of 2018. Previously, she has been Dudamel Conducting Fellow at the Los Angeles Philharmonic, a Conducting Fellow at the Aspen Music Festival, an Ansbacher Fellow at the Salzburger Festspiele, and a Felix Mendelssohn-Bartholdy Fellow with the Leipziger Symphonieorchester.

ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2018/2019

Gemma New
Music Director

Samantha Sachtleben
Youth Orchestra Manager

Violin

Theo Bockhorst,
co-concertmaster
Anna Zhong,
co-concertmaster
Ethan Mayer,
assistant concertmaster
Rose Haselhorst,
co-principal 2nd violin
April Moon,
co-principal 2nd violin
Rich Qian,
assistant principal 2nd violin
Lawan Taha Hama Ali
David Corbo
Madeleine Davis
Madeline De Geest
William Dong
Charlie Hamilton
Julia Harris
Katie He
Jolie Ho
Josh Jones
Rebecca Lang
Michael Lu
Jason Martin
Kate Reynolds
Julia Serafimov
Luke Stange
Hikari Umemori
Jason Wan
Andrew Withrow
Mary Xu
Ellie Yang
Sarah Yoo
Claire Zhang
Kevin Zhou

Viola

Molly Prow,
co-principal
Noah Eagle,
co-principal
Philip Duchild,
assistant principal
Olivia Davis
Rosalie Doyle
Linnea Johansen
Jay Lipsutz
Franklin Liu
Jack Rittendale
Jacob Sheldon
Katie Snelling
Junyi Su

Cello

Alex Cho,
co-principal
Adam Zhao,
co-principal
Justin Collins,
assistant principal
Daniel Diringner
Molly Farrar
Jacob Hinton
Roland LaBonté
Nayeon Ryu
Hannah Smith
Daniel Tse
Alexander Unseth

Bass

Emma Weeks,
co-principal
Sammie Lee,
co-principal
Madison Hassler
Colby Heimbürger
Kai Montgomery
Diyar Tawfiq
Ryan Williams

Harp

Sophie Thorpe
Mary Grace Stamos

Flute/Piccolo

Abby Grace
Anne Luetkenhaus
Daphne Levy
Colleen McCracken

Oboe

Garrett Arosemena-Ott
Polly Rekittkke
Walter Thomas-Patterson
Sarah Tuncel

English Horn

Garrett Arosemena-Ott

Clarinet

Zachary Foulkes
Nita Isom
Jennifer Jones
Ian Marino

Bassoon

Lawrence Liu
Lauren Nadler
Benjamin Weppler
Gavin Wilhelm

Horn

Colin Akers
Rafi Brent
Nathan Stricker
Ethan Wang

Trumpet

Jude Nejmanowski
Dylan Potthoff
Raymond Wetzel-Meehan

Trombone

Noah Korenfeld
Geoffrey Ladue
Kyle Shewcraft

Bass Trombone

Evan Smith

Tuba

Wyatt Moore

Percussion

Asher Gunn
Aleczander Hines
Jakob Mueller
Jenna Pieper
Aaron Zoll