

CONCERT PROGRAM

Friday, April 22, 2016, 10:30am

Saturday, April 23, 2016, 8:00pm

Sunday, April 24, 2016, 3:00pm

Nathalie Stutzmann, conductor

Karen Gomyo, violin

MENDELSSOHN

(1809-1847)

The Hebrides (Fingal's Cave), op. 26 (1830-32)

SIBELIUS

(1865-1957)

Violin Concerto in D minor, op. 47 (1903-04, rev. 1905)

Allegro moderato

Adagio di molto

Allegro, ma non tanto

Karen Gomyo, violin

INTERMISSION

DVOŘÁK

(1841-1904)

Symphony No. 7 in D minor, op. 70 (1884-85)

Allegro maestoso

Poco adagio

Scherzo: Vivace

Finale: Allegro

ACKNOWLEDGMENTS

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

Nathalie Stutzmann is the Stanley J. Goodman Guest Artist.

Karen Gomyo is the Ann and Paul Lux Guest Artist.

The concert of Friday, April 22, includes coffee and doughnuts provided through the generosity of Community Coffee and Krispy Kreme.

The concert of Saturday, April 23, is underwritten in part by a generous gift from Susan and Stuart Keck.



The concert of Sunday, April 24, is dedicated in loving memory of Robert L. Riggs, Jr. thanks to generous support from his beloved wife, Kate Warne Riggs, her colleagues at Edward Jones, and their family and friends.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum and are located at the Customer Service table in the foyer.

CONCERT CALENDAR

Call 314-534-1700 or visit stlsymphony.org for tickets



Celeste Golden Boyer

STORYTELLING: April 29

David Robertson, conductor; Celeste Golden Boyer, violin

BERNSTEIN *Candide* Overture

PONCHIELLI *Dance of the Hours*

VITALI Chaconne

HUMPERDINCK *Hansel and Gretel* Prelude

DUKAS *The Sorcerer's Apprentice*

FREUND *Cyrillic Dreams*

WAGNER *Ride of the Valkyries*

Presented by the Whitaker Foundation

Supported by University College at Washington University



Shannon Wood

SCHUBERT "GREAT": April 30-May 1

David Robertson, conductor; Shannon Wood, timpani

KRAFT Timpani Concerto No. 2, "The Grand Encounter"

SCHUBERT Symphony No. 9, "The Great"

Presented by the Thomas A. Kooyumjian Family Foundation



Christine Brewer

THE PLANETS: May 6-8

David Robertson, conductor; Christine Brewer, soprano; Kathleen Mattis, viola; St. Louis Symphony Chorus; Amy Kaiser, director

VAUGHAN WILLIAMS *Flos campi (Flower of the Field)*

BERG *Altenberg Lieder*

HOLST *The Planets*

Presented by Edward Jones and Mary Pillsbury



Pokémon

POKÉMON: SYMPHONIC EVOLUTIONS: May 14-15

The STL Symphony presents the live orchestral performance featuring music from the popular video-game series with synchronized visuals on the big screen at Powell Hall.

GREAT EXPECTATIONS

BY EDDIE SILVA

TIMELINKS

1830-32

MENDELSSOHN

The Hebrides (Fingal's Cave), op. 26

Berlioz's *Symphonie fantastique* premieres

1884-85

DVOŘÁK

Symphony No. 7 in D minor, op. 70

Mark Twain's *Adventures of Huckleberry Finn* published in the U.K.

1903-05

SIBELIUS

Violin Concerto in D minor, op. 47

Japan and Russia go to war

For baby-boomers—of which I am a member—the first encounter with philosophy was with that of the comic strip “Peanuts.” The Charles Schulz creation, featuring a depressive anti-hero and a hyper-imaginative beagle, gave us occasional treacle—“Happiness is a warm puppy”—but also profundities that have stuck with us throughout our lives. I think of Linus, the wisest of the characters, clinging to his ever-present security blanket and proclaiming “There is no greater burden than a high potential.” Tru dat.

The composers featured in these concerts would have acknowledged the pith of Linus the Wise. Felix Mendelssohn was yet another artist yoked with the “next Mozart” label. It did not dampen his ambitions, however. The sheer output of his youth compares admirably with the child-star Wolfgang, and Mendelssohn continued to triumph in his maturity. Like Mozart, only death could ultimately harness his talents.

Jean Sibelius lived and worked in artistically provincial Finland, which made him an outsider to the music capitols of Berlin, Vienna, and Paris. Yet he took in the musical progressions of the continent—he frequented Berlin often—as well as his own native landscape, the fierce and intensely beautiful Baltic north, and developed his own style of late romanticism, early modernism, romantic modernism, or whatever you choose to call it. He became one of the most popular composers of the 20th century, as well as a heroic symbol of his emerging nation. And then he stopped, the anxieties of expectation stifling his artistic voice. Before Xanax there was booze, which became Sibelius’s security blanket through decades of artistic silence.

The Bohemian composer Antonín Dvořák attracted the support of Johannes Brahms, who set up the young artist with a publisher and helped him attain grants. When Brahms champions you, you’d better deliver. At least one of the attributes that attracted Brahms to Dvořák was the use of Czech folk tunes and rhythms—as Brahms himself made use of Hungarian folk and

gypsy music—transforming the native sounds to enliven those heard in the world’s concert halls.

When Dvořák heard Brahms’s Symphony No. 3, he thought it the greatest music he’d ever known. Dvořák decided to emulate it for his own newly commissioned symphony to be written for London’s Royal Philharmonic. He chose to create an “international” piece—meaning “German”—dropping much of his Bohemian accent, which, with the anxiety of an important commission, put him in a lonely, isolated place. “I don’t want to let Brahms down,” he wrote.

But expectation has to do with more than personal or professional status, it is a key element of music making as well. In these concerts you hear these composers at their best, and each has learned to raise and meet the expectations of their audiences. Mozart was a master of this, creating sweet silences, deft caesuras amidst all those notes, which kept his listeners leaning in. The “sunny” Bohemian composer introduces a somber mood to contrast the expectations of his London audience for his Seventh Symphony. Sibelius creates an absolute blissful stillness at the close of the second movement of his Violin Concerto, giving the audience and orchestra time to catch its breath before the sizzling finale. Mendelssohn produces gentle waves and makes you wait for the sudden collisions, the bright trumpets.

FELIX MENDELSSOHN

The Hebrides (Fingal’s Cave), op. 26

A BOY’S WILL At the age of 20 Felix Mendelssohn already had produced much remarkable work including *A Midsummer Night’s Dream* Overture. Like any enterprising and imaginative 20-year-old he desired to experience more of the world. He was fortunate to be the child of considerable wealth—his family prospered in the banking industry—but unlike most 20-year-olds he also had a few solid job prospects. In May 1829 he conducted his Symphony No. 1 with the London Philharmonic.

In the summer he set out for Mull, an island of the Inner Hebrides west of the Scottish mainland. He soon wrote a letter home to Berlin: “In



Born

February 3, 1809, Hamburg

Died

November 4, 1847, Leipzig

First Performance

May 14, 1832, in London,
conducted by the composer

STL Symphony Premiere

December 5, 1907, Max Zach
conducting

Most Recent STL Symphony Performance

December 8, 2013, in
Columbia, Missouri, Steven
Jarvi conducting

Scoring

2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
timpani
strings

Performance Time

approximately 10 minutes

**Born**

December 8, 1865,
Hämeenlinna, Finland

Died

September 20, 1957,
Järvenpää, Finland

First Performance

October 19, 1905, in Berlin;
the German violinist Karl
Halir was the soloist, and
Richard Strauss conducted

STL Symphony Premiere

December 7, 1934, Scipione
Guidi was soloist, with
Vladimir Golschmann
conducting

**Most Recent STL Symphony
Performance**

December 1, 2013, Joshua
Bell was soloist, with David
Robertson conducting

Scoring

2 flutes
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets
3 trombones
timpani
strings

Performance Time

approximately 31 minutes

order to make you realize how extraordinarily the Hebrides have affected me, the following came into my head there.” What followed was the opening of the overture you hear in these concerts.

Mendelssohn evokes the sea, of course, and the strings rise and fall in the main theme. The low strings take up that theme and leave the high strings to flitter with light and energy like fairies glimpsed on wave crests. There are marvelous shifts in mood in this brief overture, as if the focus drifts from sea to air. The swaying rhythm gives way to the violins getting down to serious business in the closing measures, playing in and out and around the main theme, then rocketing toward the final calm of the woodwinds.

JEAN SIBELIUS

Violin Concerto in D minor, op. 47

THE GOOD AND THE GREAT Jean Sibelius wanted to be an orchestral violinist. He tried out for the Vienna Philharmonic and was rejected. Afterward he broke down and wept in his room, and then sat down and played a few scales at the piano. No more violin. If you're not good at one thing be great in another.

He was a good enough violinist to make his Violin Concerto incredibly hard, and always musical. Sibelius biographer Andrew Barnett writes: “The solo part is full of fearsome virtuosic writing...” and the finale “...demands a consummate mastery of the instrument and is cruelly unforgiving of technical deficiencies.”

Was Sibelius getting revenge on all those violinists who were better than him? Probably not. Of greater concern to the composer at this time of his life—and throughout much of his life—was money. He was building what would become his lifelong home in Ainola, and the building of any home is the digging of a money pit, but Sibelius exacerbated the condition by drinking away most of the money he earned. An earlier version of the concerto was rushed to completion to get cash in hand.

It's not quite *schadenfreude* to bring awareness to the mess that artists make of their lives. Rather, it more deeply humanizes them. Lives are

generally messy, some more than others. Sibelius suffered near paralyzing anxiety and self-medicated through alcohol. He's not the first or last to have done that, but he managed to create some of the greatest music of the 20th century through those obstacles. Don't romanticize the suffering. As the poet Anne Sexton said, depression was her enemy, not her muse.

Michael Steinberg reflects on the extraordinary first movement as a dramatic quest for unity among disparate ideas. Barnett describes the "Sibelian devices" of the second movement, the "short-long-short syncopations (which often drive the music remorselessly forward)." The most quotable quote about the exhilarating finale belongs to Donald Francis Tovey: "Evidently a polonaise for polar bears." No matter. Listen to Sibelius's music without the easy reference to his native landscape—the polar bears, vast forests, and icy northern winds—and the experience gives way to sheer musical energy. Also listen closely to the closing measures, and listen for its echo at the end of the Dvořák, a work with which Sibelius was singularly impressed.

ANTONÍN DVOŘÁK

Symphony No. 7 in D minor, op. 70

TO MOVE THE WORLD I mentioned how Dvořák put himself into a lonely place as he set to composing his Symphony No. 7. He, like Sibelius, had been connected to a nascent nationalism in his homeland, an inspirational fire from which he removed himself in the making of his new symphony. He was also alienated from normality by events in his life. His friend and colleague Bedřich Smetana succumbed to madness and was committed to an asylum. Then Dvořák's mother passed away in the midst of the work's composition. The composer would later call this a time "of doubt and obstinacy, silent sorrow and resignation." I find the key word here to be "obstinacy." Without that the doubts and sorrows overwhelm.

If you remove the styles on which you have relied, if you lose a friend who understands the struggles of an artist, if you lose the mother who



Born

September 8, 1841,
Nelahozeves, Bohemia

Died

May 1, 1904, Prague

First Performance

April 22, 1885, in London; the
composer conducted the
Royal Philharmonic Society
Orchestra

STL Symphony Premiere

February 24, 1911, Max Zach
conducting

Most Recent STL Symphony Performance

January 14, 2012, David
Robertson conducting

Scoring

2 flutes
piccolo
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets
3 trombones
timpani
strings

Performance Time

approximately 35 minutes

bore you onto this earth, what you have left as support structure is form. “After great pain,” Dvořák’s unknown American contemporary, Emily Dickinson, wrote, “a formal feeling comes.” His mentor Brahms provided a direct example: heightened artistic expression may be derived through a focus on form—less romantic fire, more classical light.

Dvořák does not wholly abandon his Bohemian roots, of course. His third-movement Scherzo is an irresistible dance that comes from nowhere near Vienna. But he moves toward classical schemes: the D minor of Mozart’s Requiem and Beethoven’s Symphony No. 9, a Beethoven-scale orchestra. He wants to be considered as an artist less-known for making exuberant folk melodies and sunny symphonies than as one with serious ambitions. He seeks compactness, unity, cohesion, and a somber tone. He praises himself for revising the Adagio, cutting it by 40 bars so “there is not a single superfluous note in the work.” Economy and efficiency are signs of maturity. With modest forces Dvořák propels a most powerful symphony.

“I am busy with the new symphony (for London),” Dvořák wrote to a friend in December 1885, “and wherever I go I have no thought of anything but my work, which must be so much as to move the world—well, God grant that it may be so!”

An artist caught in such an intense whirlwind of creation is rarely truly alone. The work itself is always there. Dvořák loved trains, and wherever he lived he gave time to his days to watch their progress to and from. In his mind he hears the main theme of the first movement while waiting for the train from Pest in the Prague station.

It’s a nice anecdote, but inspiration does not necessarily align with that which it manifests. The first movement is made of dusk, not locomotives. Dvořák creates a swirl of thematic ideas, building to a climax that leads to deeply compelling melodies. Philip Huschner writes of the “tragic power” that Dvořák harnesses, but the composer magnificently turns on those expectations, ending the movement not with concentrated force, but with diminishing sighs.

For the second movement Adagio Dvořák reaches into his treasure trove of melodies. The Seventh has been referred to as the “Tragic” Symphony, and the “tragic power” of the first movement has been morphed into a series of sublime, sad songs in the second. The horn, the clarinet, and the oboe are given their own brief cries. No need to specify the loss Dvořák mourns—his friend, his mother—these are the losses we all carry, and here they are sung.

However Dvořák may have resisted his Bohemian voice to write an “international” symphony, those restraints are lifted for the exhilarating scherzo. The life of the dance is most potent because it rises out of darkness, and to darkness it returns in the Finale. Yes, the symphony ends in D major, but it reaches its climax through a series of storms. All has been weathered and rendered true, and more beautiful.

FROM THE STAGE

Thomas Jöstlein, Associate Principal Horn, on Dvořák's Symphony No. 7: "There is the sense of a saga, of a journey being undertaken. The horn writing includes heroic calls interspersed with sublime lyricism. It alternates between rustic horns and lyrical woodwind solo writing. There are a lot of dance rhythms in Dvořák's Seventh, not unlike in Beethoven's Seventh.

"The Seventh is Dvořák's masterpiece. It's a complete story. It has an ominous premonition in the beginning, with a delightful duet for horns at the end of the first movement. This is followed by melancholy melodies, and then a peasant dance. There are romantic passages throughout the piece and heroic octaves that end the symphony."



Thomas Jöstlein



Sara K. Ryan

Nathalie Stutzmann makes her St. Louis Symphony debut in these concerts.

NATHALIE STUTZMANN

STANLEY J. GOODMAN GUEST ARTIST

Nathalie Stutzmann is considered one of the most outstanding musical personalities of our time, with parallel careers as both contralto and conductor. Her charismatic musicianship, the unique combination of rigor and fantasy, which characterises her style, have been recognised by her peers, audience, and critics alike.

Stutzmann has been announced as Associate Artist of the São Paulo State Symphony Orchestra. The three-year collaboration will begin in September 2016 and will be multi-dimensional, with a focus on conducting projects. Stutzmann is also Associate Artist with the Orchestre de Chambre de Paris and Artist-in-Residence with the Royal Liverpool Philharmonic Orchestra for the season 2015-16.

Stutzmann studied conducting with the legendary Finnish teacher Jorma Panula and was mentored by Seiji Ozawa and Simon Rattle. She founded her own chamber orchestra, Orfeo 55, in 2009. The orchestra's permanent home is at the Arsenal in Metz, France, where Stutzmann is Artist in Residence. She received the *Chevalier de l'Ordre National du Mérite* honor from the French State and in Spring 2015 she was appointed an Officer of the prestigious *Arts et Lettres* in France.

Stutzmann has an exclusive contract with Warner Classics/ Erato as both singer and conductor. Her most recent recording at the helm of Orfeo 55, *Heroes from the Shadows*, an album which puts unfairly overlooked roles in Handel's operas firmly into the limelight, was released in 2014 to critical acclaim. Other recent releases include *Prima Donna* for DGG, featuring Vivaldi's great contralto repertoire, and *Une Cantate Imaginaire*, a highly-praised cornucopia of some of Bach's most glorious vocal and orchestral music, both recorded with Orfeo 55.

KAREN GOMYO

ANN AND PAUL LUX GUEST ARTIST

Recipient of the prestigious Avery Fisher Career Grant in 2008, violinist Karen Gomyo has been hailed by the *Chicago Tribune* as “A first-rate artist of real musical command, vitality, brilliance and intensity,” and by the *Cleveland Plain Dealer* as “captivating, honest and soulful, fueled by abundant talent but not a vain display of technique”.

Gomyo has established herself in recent years as a much-in-demand soloist internationally, performing with orchestras such as the New York Philharmonic, L. A. Philharmonic, San Francisco Symphony, Philadelphia Orchestra, and Cleveland Orchestra. Outside of the U.S., she has appeared with the Danish National Symphony, Mozarteum Orchester Salzburg, Royal Liverpool Philharmonic, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, Tokyo Symphony, and Sydney Symphony.

Recent engagements include debuts with the Bamberg Symphony and Aarhus Symfoniorkester, a return to the Hong Kong Philharmonic with its music director Jaap Van Zweden, as well as to the Cincinnati, Dallas, Houston, Milwaukee, and Atlanta symphony orchestras, a two-week residency in Brazil with the Orquestra Sinfonica do Estado de São Paulo with Marin Alsop, and a return to the New Zealand Symphony with its new music director Edo de Waart. In July 2015, she tours Australia with mezzo-soprano Susan Graham and the Australian Chamber Orchestra.

Gomyo is deeply interested in the Nuevo Tango music of Astor Piazzolla, and has an ongoing project with Piazzolla’s longtime pianist and tango legend Pablo Ziegler and his partners Hector del Curto (bandoneon), Claudio Ragazzi (electric guitar), and Pedro Giraud (double bass). She also performs regularly with the Finnish guitarist Ismo Eskelinen in a unique duo program.

Karen Gomyo plays on the “Aurora, ex-Foulis” Stradivarius violin of 1703, which was bought for her exclusive use by a private sponsor.



Karen Gomyo most recently performed Bartók's Rhapsody No. 1 and Ravel's *Tzigane* with the St. Louis Symphony in April 2008.

IF YOU LIKED THIS...

If you love the music you hear in this concert, try this program later in the season.

ST. LOUIS SYMPHONY YOUTH ORCHESTRA

Friday, June 3, 2016, 8:00pm

Steven Jarvi, conductor

BEETHOVEN *Symphony No. 5*

BERLIOZ *Roman Carnival Overture*

STRAVINSKY *The Firebird Suite* (1919 version)

Berlioz and Stravinsky provide the opulent orchestral colors and Beethoven delivers that unforgettable opening—played by the second-best orchestra in the region. And it's just a dollar.



SLSYO

The St. Louis Symphony Youth Orchestra season is sponsored by St. Louis Children's Hospital with additional support from the G.A., Jr. and Kathryn M. Buder Charitable Foundation and the ESCO Technologies Foundation.

PLAYING DVOŘÁK:

THOMAS JÖSTLEIN, ASSOCIATE PRINCIPAL HORN

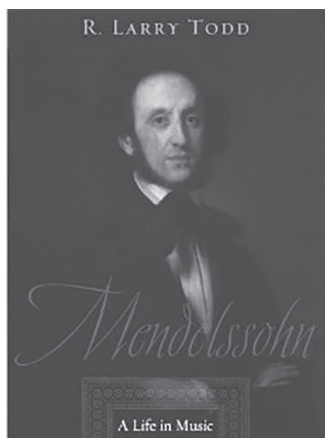
“The slow movement is the heart of Dvořák's Seventh Symphony, with one great melody after another. This is what Dvořák does best. These are songs from the heart.”



Thomas Jöstlein

YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.



**R. Larry Todd, *Mendelssohn: A Life in Music*
Oxford University Press**

The most thorough examination of the life and times by the author the *New York Times* calls “the dean of Mendelssohn scholars in the United States.”

**Sibelius
sibelius.fi/english**

A very handy overview of Jean Sibelius, with many additional links and source materials provided.

**Antonín Dvořák
antonin-dvorak.cz**

A comprehensive guide to all things Dvořák.

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

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via stlsymphony.org/blog.

The St. Louis Symphony is on



STEWARD FAMILY CHALLENGE

Great friends of the orchestra, David and Thelma Steward, have generously pledged \$150,000 to establish The Steward Family Challenge. Through June 30, the Stewards will match new or increased gifts of \$75 or more to the St. Louis Symphony's 2016 Annual Campaign—dollar for dollar up to \$150,000. With your help, the STL Symphony can meet this special challenge and continue to enrich lives through performances at Powell Hall as well as hundreds of free community and music education programs throughout the region.

Deeply committed to our community, David and Thelma both serve on the STL Symphony's Board of Trustees, co-chaired the orchestra's gala event in 2012, and have received numerous awards for widespread civic and philanthropic involvement.

"We're so blessed to have the musicians of the St. Louis Symphony in our community," David and Thelma explain. "It's our great honor to support music education programs with such a positive impact on the lives of area students."

David Steward is chairman and founder of World Wide Technology, a market-leading provider of advanced technology solutions from 3,000+ manufacturers to the commercial, government, and telecom sectors. As a homemaker and registered nurse, Thelma's commitment to caring also extends to community activities with organizations that enhance quality of life for all who call our region home.



David and Thelma Steward: "We're so blessed to have the musicians of the St. Louis Symphony in our community."

To make your gift in support of The Steward Family Challenge, please call 314-286-4152 or visit stlsymphony.org/donate.

CLASSICAL CONCERT: THE PLANETS



THE PLANETS

Friday, May 6, 2016, 8:00pm

Saturday, May 7, 2016, 8:00pm

Sunday, May 8, 2016, 3:00pm

**David Robertson, conductor; Christine Brewer, soprano; Kathleen Mattis, viola;
St. Louis Symphony Chorus; Amy Kaiser, director**

VAUGHAN WILLIAMS *Flos campi (Flower of the Field)*

BERG *Altenberg Lieder*

HOLST *The Planets*

Don't miss the season finale with music that combines the tenderness of the human world and the awesome power of outer space.

Presented by Edward Jones and Mary Pillsbury

COMMUNITY CONCERT: ON STAGE AT POWELL



Wednesday, May 18, 7:00pm
CORTANGO ORQUESTA

Cortango Orquesta returns to Powell Hall for an evening of music and dance. Cally Banham, English horn and oboe, Asako Kuboki, violin, Melissa Brooks, cello, David DeRiso, double bass, Adam Maness, piano and guitar, and Adam De Sargo, piano, return to Powell Hall for an evening of tango with a professional tango dance duo. Bring your dancing shoes and learn the basics of tango with *free dance lessons in the foyer starting at 6pm*. Concert followed by a milonga and complimentary reception in the foyer. FREE

RSVP requested for planning purposes, but not required for entry.
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FREE COMMUNITY CONCERTS