

CONCERT PROGRAM

December 5-7, 2014

Steven Jarvi, conductor
Kiera Duffy, soprano
Jessica Cheng, violin
Angie Smart, violin
Jooyeon Kong, violin
Alison Harney, violin

VIVALDI
(1678-1741)

La primavera (Spring) from Le quattro stagioni
(The Four Seasons), op. 8, no. 1 (1725)

Allegro
Largo e pianissimo—
Allegro (Danza pastorale)
Jessica Cheng, violin

BARBER
(1910-1981)

Knoxville: Summer of 1915, op. 24 (1947)

Kiera Duffy, soprano

VIVALDI

L'estate (Summer) from Le quattro stagioni
(The Four Seasons), op. 8, no. 2 (1725)

Allegro mà non molto
Adagio—
Presto

Angie Smart, violin

INTERMISSION

VIVALDI

L'autunno (Autumn) from Le quattro stagioni
(The Four Seasons), op. 8, no. 3 (1725)

Allegro
Adagio molto
Allegro

Jooyeon Kong, violin

WAGNER
(1813-1883)

Siegfried Idyll (1870)

continued on next page

VIVALDI *L'inverno (Winter) from Le quattro stagioni
(The Four Seasons), op. 8, no. 4 (1725)*

Allegro non molto--

Largo

Allegro

Alison Harney, violin

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

These concerts are sponsored by the Thomas A. Kooyumjian Family Foundation.

Steven Jarvi is the Laura and Bill Orthwein Guest Artist.

Kiera Duffy is the Ann and Paul Lux Guest Artist.

The concert of Friday, December 5, at 10:30 a.m., is underwritten in part by a generous gift from Mr. and Mrs. Walter J. Galvin.

The concert of Friday, December 5, at 8 p.m., is underwritten in part by a generous gift from Mr. and Mrs. Barry H. Beracha.

The concert of Saturday, December 6, is underwritten in part by a generous gift from Mr. and Mrs. John W. Bachmann.

The concert of Sunday, December 7, is underwritten in part by a generous gift from Dr. William H. Danforth.

The concert of Friday, December 5, at 10:30 a.m., includes coffee and doughnuts provided through the generosity of Krispy Kreme.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Delmar Gardens Family and are located at the Customer Service table in the foyer.

FROM THE STAGE

Steven Jarvi, St. Louis Symphony Resident Conductor, on this weekend's program: "We're using *The Four Seasons* as an adventure into different musical soundscapes from season to season. Spring leads to summer through *Knoxville: Summer of 1915*. James Agee's incredible text brings this work to life, similar to the poems that inspired *The Four Seasons*, which may or may not have been written by Vivaldi. *Knoxville* also happens to be one of my favorite pieces of all time.

"Soprano Kiera Duffy is a great friend of mine, and we've performed everything from John Zorn to *Messiah* together. *Knoxville* is the perfect work for her, and it's especially meaningful to be performing it with the St. Louis Symphony, which has such a storied history with the music of Samuel Barber.

"With Wagner we move from autumn to winter. At first we were looking at something symbolic of winter—something representative of 'lateness,' the end of life. Then we thought of how *Siegfried Idyll* was one of the most wonderful musical Christmas gifts ever given."



Steven Jarvi

TO EVERYTHING THERE IS A SEASON

BY DANIEL DURCHHOLZ

TIMELINKS

1725

VIVALDI

Le quattro stagioni (*The Four Seasons*), op. 8, no. 1-4

Handel premieres two operas and composes a third in London

1870

WAGNER

Siegfried Idyll

Wagner's *Die Walküre* premieres in Munich

1947

BARBER

Knoxville: Summer of 1915, op. 24

Secretary of State George Marshall outlines "Marshall Plan" to relieve war-torn Europe

Vivaldi's *The Four Seasons*, which makes up the greater part of tonight's program, is one of the most popular classical music pieces extant. Even those who don't consider themselves classical music fans know it, thanks to its frequent use in movies, TV shows, commercials, wedding music, and cellphone ringtones. There have even been non-classical versions, in genres ranging from surf rock to heavy metal to jazz to electronica.

Vivaldi's Baroque masterpiece—or more properly, collection of masterpieces, being a quartet of violin concertos that are often performed together, but need not be—deserves its wild popularity, though perhaps not the ignominy of being used to sell garage doors, bathroom fixtures, and online bingo. And those are only recent instances.

The Four Seasons' continued popularity outside the classical world is due, first and foremost, to its evergreen freshness. Whenever you hear it, either intentionally or from an unbidden source, its opening notes are always a welcome sound.

Second, there is its tunefulness. Chances are you will leave the concert hall tonight humming a melody from one or another of Vivaldi's concertos.

Then, too, there is the rigid structure of each seasonal section, with three movements apiece and plenty of variety among them. In that sense, *The Four Seasons* possesses, dare we say it, an accessibility that approaches that of contemporary pop music.

Which is not to say it is not a serious piece.

Le quattro stagioni were published in 1725 as part of a series of 12 concertos titled *Il cimento dell'armonia e dell'invenzione* (*The Contest Between Harmony and Invention*). The actual time of its composition is lost, as few of Vivaldi's works are dated. *Spring*, *Summer*, *Fall*, and *Winter* were each accompanied by a sonnet, possibly written by the composer himself, that point to specific images playing out in the music.

And while Vivaldi had specific scenes in mind, which we will discuss below, feel free to let your mind wander as the music plays and create your own version of each season's passing.

ANTONIO VIVALDI

Le quattro stagioni (The Four Seasons) op. 8, no. 1-4
La primavera (Spring)

Birds sing, soft breezes blow, and brooks murmur in the opening concerto of the quartet, offering opportunities for the narrative of the piece to play out in a dialogue between the soloist and ensemble. (Vivaldi was a virtuoso violinist himself, and in *The Four Seasons* he offers the soloist numerous opportunities to shine.) Sudden storms arise and the birds are silenced, only to reappear when calm returns. A goatherd and his dog sleep in the sun, while nymphs and shepherds dance to the sound of rustic bagpipes.

SAMUEL BARBER

Knoxville: Summer of 1915, op. 24

A CHILD'S FEELING Samuel Barber took the text for his 1947 “lyric rhapsody,” *Knoxville: Summer of 1915*, from a short prose piece written by James Agee, who later used the work as the preamble to his Pulitzer Prize-winning autobiographical novel, *A Death in the Family*.

“It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street...” begins Barber’s adaptation, hewing closely to Agee’s richly descriptive, deeply nostalgic reverie of his growing up in the American South just after the turn of the 20th century.

Barber was drawn to Agee’s words, which struck a chord in him regarding his own childhood, which unfolded several states to the north, but not without significant similarities.

“I had always admired Mr. Agee’s writing, and this prose poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home [in West Chester, Pennsylvania],” Barber told a CBS radio interviewer in 1949.

“I found out after setting this that Mr. Agee and I are the same age. And the year he described was 1915, when we were both five. You see, it expresses a child’s feeling of loneliness, wonder,



Born

March 4, 1678, in Venice

Died

July 27 or 28, 1741, in Vienna

First Performance

Unknown

STL Symphony Premiere

February 20, 1953, Harry Farbman was soloist with Vladimir Golschmann conducting

Most Recent STL Symphony Performance

December 4, 2011, Jennifer Koh was soloist, with Ward Stare conducting

Scoring

solo violin
continuo
strings

Performance Time

La primavera (Spring)
approximately 11 minutes



Born

March 9, 1910, in West Chester, Pennsylvania

Died

January 23, 1981, in New York City

First Performance

April 9, 1948, Eleanor Steber, who commissioned the work, was soloist, with Serge Koussevitzky conducting the Boston Symphony Orchestra

STL Symphony Premiere

October 28, 1950, Judith Doniger was soloist, with Vladimir Golschmann conducting

Most Recent STL Symphony Performance

December 31, 2009, Christine Brewer was soloist, with David Robertson conducting

Scoring

flute
piccolo
oboe
English horn
clarinet
bassoon
2 horns
trumpet
timpani
triangle
harp
strings

Performance Time

approximately 16 minutes

and lack of identity in that marginal world between twilight and sleep.”

There were additional parallels. Agee’s father died in an automobile accident in 1916, making his reminiscence of his family’s idyllic life before that tragedy all the more powerful and poignant. Barber’s father was in failing health and died around the time *Knoxville* was composed. It was dedicated to his memory.

A final similarity is that both pieces were written in such powerful fits of nostalgia that they were completed quickly and without much revision, yet neither shows any negative effects of their rapid composition. Instead, both display a degree of technical mastery only occasionally visited upon works conceived and executed with such spontaneity.

A LULLABY Composed at the request of soprano Eleanor Steber, who sought a new work to perform with the Boston Symphony Orchestra, *Knoxville: Summer of 1915* begins with the gently rocking melody—as if it is almost a lullaby—accompanying lyrics describing the warm summer evening in vivid word paintings rich with alliteration. It is difficult to tell where the adult narrator and the boy from the text begin and end, increasing the piece’s dreamlike quality.

The middle section, with the brief, chaotic passage of a streetcar—“raising into iron moan, stopping, belling and starting, stentorous”—interrupts the reverie, but it, too, fades, melting into the coming night, described as “one blue dew.”

The narrator pictures himself and his family, lying on quilts over the “rough wet grass” and quietly talking of “nothing in particular or nothing at all.” He recounts his family members, one by one, and stares up at the vastness of space. Here the soprano voice takes flight, hitting some of the highest notes of the piece, still tethered, though, to the calm support of the orchestra.

As the piece draws to a close, the narrator turns serious, asking God to bless his people and “remember them in their time of trouble; and in the hour of their taking away”—hinting here of not only the personal travails of any normal family, but of the hard challenges of the years to come that would be faced by all Americans.

But such dreadful contemplations, too, eventually cease, and the narrator is carried to bed, and Barber, with a repetition of the opening theme and then notes rising to the heavens above, brings the piece to an appropriately dreamlike end.

VIVALDI

L'estate (Summer)

Performance Time

approximately 10 minutes

As we rejoin Vivaldi's narrative, the oppressive sun beats down, and while a few birds sing, the prevailing mood is one of dread, due to an oncoming storm. The shepherd weeps for fear and lack of rest as he is attacked by a swarm of flying insects. At last, the storm strikes, with lightning and hail that destroys the crop in the field.

VIVALDI

L'autunno (Autumn)

Performance Time

approximately 9 minutes

Apparently, all was not lost in the tempest of *Summer*, because *Autumn* depicts a joyous celebration of a rich harvest, with drinking, dancing, and singing among the peasants. The celebration gives way to sleep just as the warmth of summer slips away into the cool of the autumn. A hunt ensues, ending with the killing of an animal.

RICHARD WAGNER

Siegfried Idyll

A CHRISTMAS STORY On Christmas morning, 1870, Richard Wagner's wife Cosima was awakened by the sound of a 15-piece orchestra performing on the stairs of the family's home—Tribtschen, on Lake Lucerne, Switzerland—under the baton of Wagner himself. It was the day after Cosima's 33rd birthday, which she chose to celebrate on Christmas, and the piece she heard was a present from her husband.

"When I woke up, I heard a sound," Cosima wrote in her diary that day. "It grew even louder.



Born

May 22, 1813, in Leipzig

Died

February 13, 1883, in Venice

First Performance

Christmas Day, 1870, at the composer's villa near Lucerne, Switzerland; Wagner conducted a small orchestra assembled for the occasion

STL Symphony Premiere

October 5, 1894, conductor unknown

Most Recent STL Symphony Performance

February 24, 2008, Mark Elder conducting

Scoring

flute
oboe
2 clarinets
bassoon
2 horns
trumpet
strings

Performance Time

approximately 18 minutes

I could no longer imagine myself in a dream. Music was sounding, and what music! After it had died away, R. came in to me with the five children and put into my hands the score of his ‘Symphonic Birthday Greeting.’ I was in tears, but so, too, was the whole household. R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever! The *Tribschen Idyll*—thus the work is called.”

In fact, the piece’s title is much more long-winded. But this is Wagner, after all. It was called *Tribschen Idyll with Fidi’s Birdsong and the Orange Sunrise, a Symphonic Birthday Greeting. Presented to His Cosima by Her Richard, 1870.*

Being a gift, it was never intended for public performance, and there was obviously no need to footnote the title for his wife. But for our purposes, it should be understood that “Fidi” was the Wagners’s nickname for their son Siegfried, born in June 1869. The birdsong was inspired by a bird that sang outside their home just prior to Siegfried’s birth, while the orange sunrise refers to the magical play of light off the bedroom wall that morning, which brought the composer to tears.

While we’re at it, the “five children” from Cosima’s diary entry above, were the two she’d had with her previous husband—pianist, conductor, and composer Hans von Bülow—and the three she’d had with Wagner—Isolde, Eva, and the newborn Siegfried.

The *Idyll*—which was accompanied by a love poem in which Wagner described the couple’s bliss after several years of turmoil and scandal—is strikingly tender and intimate, especially for Wagner, who is known for his bluster and excess. Several of the themes heard in the piece later found their way into his opera *Siegfried*.

But the piece did not become known as *Siegfried Idyll* until later. Wagner expanded the orchestration to make it more salable, and the score was sold in 1878 to help satisfy his ever-present debts.

For her part, Cosima was inconsolable over the loss. She wrote in her diary, “The *Idyll* is sent off today; the secret treasure is to become public property—may the pleasure others take in it match the sacrifice I am making!”

That is a wish that appears to have come true. The *Siegfried Idyll* remains the most oft-played of Wagner’s purely instrumental works and is beloved for its beauty, emotion, and—again, this is Wagner we’re talking about—relative brevity.

VIVALDI

L’inverno (Winter)

Performance Time

approximately 7 minutes

Vivaldi’s depiction of the seasons ends with the chill of winter setting in, the wind blowing mercilessly, causing teeth to chatter and feet to stamp in an effort to keep warm. A sharp contrast is drawn with the pleasure of sitting by a warm fire while outside there is the peril of slipping and falling down, or worse, break through the ice on a frozen lake. “This is winter,” Vivaldi says in his accompanying poem, “but it brings joy.”

STEVEN JARVI

LAURA AND BILL ORTHWEIN GUEST ARTIST

Steven Jarvi is the Resident Conductor of the St. Louis Symphony and Music Director of both Winter Opera Saint Louis and the St. Louis Symphony Youth Orchestra. He won the Bruno Walter Memorial Foundation Award while serving as Associate Conductor of the Kansas City Symphony. He spent several years as the Conducting Fellow with Michael Tilson Thomas and the New World Symphony, as Associate Conductor for New York City Opera, and as Apprentice Conductor with the Washington National Opera.

At the age of 21, Jarvi traveled to Austria at the invitation of Claudio Abbado for study with the maestro and the Berlin Philharmonic at the Salzburg Easter Festival. In 2005, as the Seiji Ozawa Conducting Fellow at the Tanglewood Music Center, Jarvi was one of two conductors selected to study under then Boston Symphony and Metropolitan Opera Music Director James Levine, along with Masur, Stefan Asbury, and Rafael Frühbeck de Burgos. While at Tanglewood, Jarvi conducted critically praised performances with the Tanglewood Music Center Orchestra and the Mark Morris Dance Group.

As the Resident Conductor of the St. Louis Symphony, Jarvi leads the Live at Powell Hall concert series, Family and Education concerts, and other musical events throughout the season. As a guest conductor, recent engagements include the Detroit Symphony, Washington National Opera, Edmonton Symphony, Rochester Philharmonic, Charleston Symphony, and Ensemble Modern in Frankfurt, Germany.

Steven Jarvi was personally selected by Plácido Domingo to be the first conductor ever invited to join the Domingo-Cafritz Young Artist Program at the Kennedy Center's Washington National Opera and is now Music Director of Winter Opera Saint Louis. Recent operatic engagements include the world premiere of *An American Soldier* and *Approaching Ali* with Washington National Opera, Philip Glass's *Orphée* with Virginia Opera, and *La traviata*, *The Ballad of Baby Doe*, *Tosca*, *Falstaff*, and *Lucia di Lammermoor* with Winter Opera Saint Louis.



Steven Jarvi makes his St. Louis Symphony subscription concert debut this weekend.



Kiera Duffy

Kiera Duffy performed the role of Ghita in Vicente Martín y Soler's rarely performed opera *Una cosa rara* at Opera Theatre of St. Louis.

KIERA DUFFY

ANN AND PAUL LUX GUEST ARTIST

American soprano Kiera Duffy is recognized for both her gleaming high soprano and insightful musicianship in repertoire that encompasses Handel, Bach, and Mozart, as well as the modern sounds of Berg, Philip Glass, and John Zorn.

In the 2014-15 season, Duffy will be seen at Carnegie Hall in Schoenberg's *Pierrot lunaire* with James Levine and the Met Chamber Ensemble. She will also be seen as Le Feu/La Princesse in the Laurent Pelly production of Ravel's *L'Enfant et les sortilèges* at the Seiji Ozawa Music Academy in Japan under the leadership of Ozawa. She recently returned to the Collaborative Arts Institute of Chicago.

Duffy's 2013-14 season included performances of *Carmina burana* with the Atlanta Symphony under Robert Spano and her debut with the Detroit Symphony under Leonard Slatkin in the same work. She made her St. Paul Chamber Orchestra and Boston Baroque debuts as soprano soloist in Handel's *Messiah*, and appeared with the Charlotte Symphony in Bach's *St. Matthew Passion*. She performed with Ensemble ACJW in Schoenberg's String Quartet No. 2 at the Juilliard School's Paul Hall. She made her Australian debut touring with the Australian Chamber Orchestra in performances of Mahler's Symphony No. 4. An active chamber musician, Duffy performed Schoenberg's *Pierrot lunaire* at the Bard SummerScape Festival as well as at the Charlottesville Chamber Music Festival in Virginia. She also appeared with the Collaborative Arts Institute of Chicago in programs of Britten and Beethoven.

Kiera Duffy was an accomplished pianist before pursuing singing and holds a Bachelor's and Master's Degree in Vocal Performance and Pedagogy from Westminster Choir College. Duffy is the recipient of numerous awards and recognition from such esteemed organizations as the Metropolitan Opera National Council, the Philadelphia Orchestra Greenfield Competition, and the Young Concert Artists International Competition.

JESSICA CHENG

Jessica Cheng was born and raised in Arlington, Texas and moved to Los Angeles to earn her Bachelor of Music degree at the University of Southern California Thornton School of Music, where she studied with Alice Schoenfeld. After receiving her bachelor's in 2004, she earned her Master of Music from USC and was named Outstanding Graduate-Class of 2006. As a master's student, Cheng was Concertmaster of the USC Symphony and Chamber Orchestra.

In addition to being a regular substitute with the Pacific Symphony Orchestra, Cheng was the Assistant Concertmaster of the Santa Barbara Symphony. She was also a member of Germany's prestigious Schleswig-Holstein Musik Festival for five summers, where she served as Concertmaster and Principal. Other music festivals attended include New York Strings Seminar, Encore School for Strings, and Mimir Chamber Music Festival.

Jessica Cheng began her first season with the St. Louis Symphony's First Violin section in 2009. She plays on an 1825 Jean-Baptiste Vuillame.



Jessica Cheng makes her solo debut with the Symphony performing *La primavera* (Spring).

ANGIE SMART

Angie Smart has been a First Violinist with the St. Louis Symphony since 1998. Originally from England, she began violin lessons at the age of six and won a scholarship to study at Chetham's School of Music at the age of 13. She continued her studies in the U.S. in 1990 where she attended the University of Miami, Lamar University in Texas, and completed her master's degree at Rice University in Houston.

Smart has performed extensively in Europe and the U.S. with representation by Encore Concerts, and has appeared as soloist with the Alhambra Chamber Orchestra, Gorton Philharmonic, Lamar Chamber Orchestra, and both Chetham's Chamber and Classical Orchestras. Her television appearances have included master classes with Yehudi Menuhin and as the subject of the documentary *A Day in the Life of a Young Musician at Chetham's School of Music*. Among other master classes, she has played for Midori and Zachar Bron.

Angie Smart has competed in the 10th International Tchaikovsky Competition and the Yehudi Menuhin Competition, and has been a prizewinner in many other competitions,



Angie Smart most recently performed as a soloist with the Symphony in January 2008.



Dor Korman

Jooyeon Kong makes her solo debut with the Symphony performing *L'autunno* (Autumn).

including the British Violin Recital Prize, Elizabeth Harper Vaughn Concerto Competition, and the William C. Byrd Young Artists Competition.

JOOYEON KONG

Jooyeon Kong was born in Seoul, Korea, where she began playing the violin at the age of seven. She continued violin studies at the Yewon School, the Seoul High School for the Arts, and the preparatory division of the Peabody Institute of Johns Hopkins University. She earned her bachelor's degree in music performance from the Shepherd School of Music at Rice University where she studied with Kathleen Winkler, and her master's degree and Artist Diploma from the Yale School of Music under the tutelage of Peter Oundjian.

A member of the St. Louis Symphony since 2006, Jooyeon Kong has also been active as a chamber musician and performer of new music, and has performed on numerous occasions in the collaborative concert series presented by the Pulitzer Foundation for the Arts and the St. Louis Symphony. Her festival appearances include Banff, Bellingham, Yellow Barn, and Academia de Santander in Spain.



Jana Korman

Alison Harney most recently performed as soloist with the Symphony in November 2008.

ALISON HARNEY

Alison Harney began violin studies at the age of seven in Lancaster, California, making her debut with the Los Angeles Philharmonic when she was 13. Harney continued her studies at the Eastman School of Music and the New England Conservatory.

Harney was a coach for the National Youth Orchestra of the United States of America last summer. Other summer activities have included the Portland Chamber Music Festival in Maine, and the Cactus Pear Chamber Music Festival in San Antonio.

Harney is the Principal Second Violin of the St. Louis Symphony. Various solo performances with the orchestra include Bach's Double Violin Concerto and Vivaldi's Triple Concerto with Jaime Laredo, and Mozart's Concerto No. 3 with Alan Gilbert conducting. She performed the Brandenburg Concerto No. 4 with fellow Symphony musicians Mark Sparks and Jennifer Nitchman, Nicholas McGegan conducting; and, again under the baton of McGegan, Alison Harney performed Mozart's Violin Concerto No. 5.

A BRIEF EXPLANATION

You don't need to know what "andante" means or what a glockenspiel is to enjoy a St. Louis Symphony concert, but it's always fun to know stuff. For example, what are *The Four Seasons* poems Steven Jarvi refers to in "From the Stage"?

The Four Seasons Sonnets: there is considerable conjecture as to whether the four concertos that make up the *Seasons* cycle were written to accompany four sonnets or vice versa; it's also uncertain as to who wrote these sonnets, although some believe Vivaldi wrote them himself; a sample from *Winter*: "Frozen and shivering in the icy snow./ In the strong blasts of a terrible wind/ To run stamping one's feet at every step/ With one's teeth chattering through the cold."

CONDUCTING SOLOISTS:

STEVEN JARVI, RESIDENT CONDUCTOR

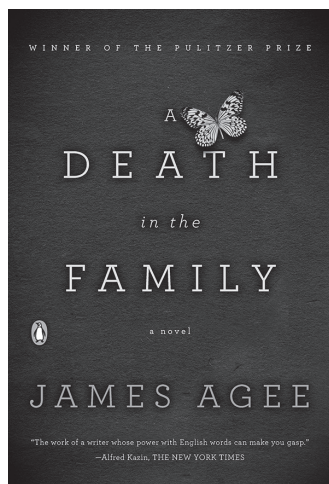
"The most important thing to understand is that it's a collaboration. It's not just a matter of saying 'Slow down here.' These are people I know as individuals. These are five personalities. The idea of collaborative spirit is something that is very exciting to bring."



Steven Jarvi

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.



Alan Alda, director, *The Four Seasons* DVD

Perhaps no film takes its cues from Vivaldi so explicitly as this mid-life saga, both funny and sad, with Alda and Carol Burnett as the central couple

James Agee, *A Death in the Family* Penguin Classics

Agee's posthumously published autobiographical novel, an American original

Bryan Magee, *Aspects of Wagner* Oxford University Press

First published in 1988, Magee's slim volume conveys the Wagner conundrum: a brilliant artist and a horrible human being

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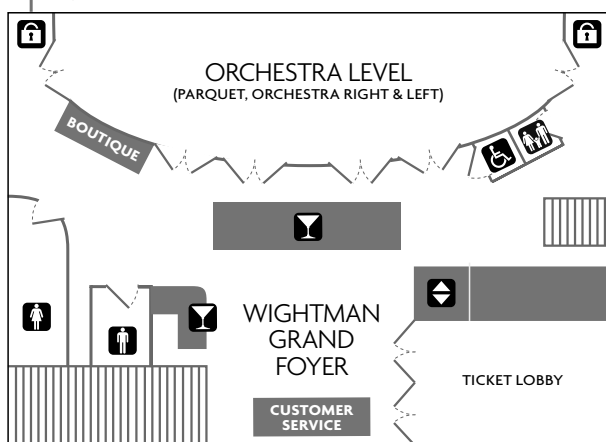
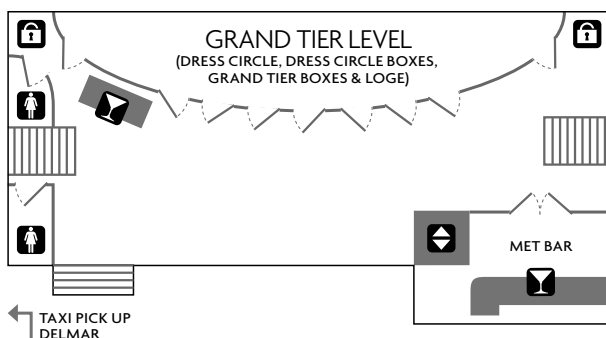
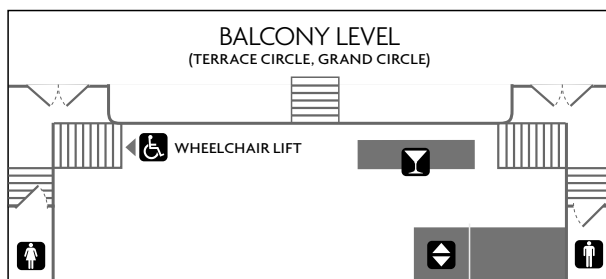
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