

CONCERT PROGRAM

Friday, February 5, 2016, 8:00pm

Saturday, February 6, 2016, 8:00pm

Anthony Marwood, leader and violin

BACH Brandenburg Concerto No. 3 in G major, BWV 1048 (ca. 1718-20)
(1685-1750)

[Allegro]
Adagio—
Allegro

DVOŘÁK Serenade in E major for String Orchestra, op. 22 (1875)
(1841-1904)

Moderato
Tempo di Valse
Scherzo: Vivace
Larghetto
Finale: Allegro vivace

INTERMISSION

PĚTERIS VASKS Violin Concerto, “Distant Light” (1996-97)
(b. 1946)

Andante; Cadenza I—
Cantabile—
Mosso; Cadenza II—
Cantabile; Agitato; Cadenza III; Tempo di Valse—
Andante

Anthony Marwood, violin

ACKNOWLEDGMENTS

This concert is part of the Wells Fargo Advisors Orchestral series.

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

Anthony Marwood is the Jean L. Rainwater Guest Artist.

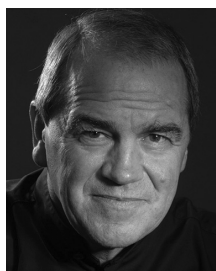
The concert of Friday, February 5, is underwritten in part by a generous gift from Mr. and Mrs. Norman L. Eaker.

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 in the Customer Service table in the foyer.

CONCERT CALENDAR

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



Hans Graf

A MIDSUMMER NIGHT'S DREAM: February 27-28

Hans Graf, conductor; Maureen Thomas, actress;
Laurel Dantas, soprano; Debby Lennon, mezzo-soprano;
DeWayne Trainer, tenor; Members of the St. Louis Symphony
Chorus; Amy Kaiser, director

FAURÉ *Shylock*

MENDELSSOHN *A Midsummer Night's Dream*

Presented by the Thomas A. Kooyumjian Family Foundation



Denis Kozhukhin

PROKOFIEV ROMEO AND JULIET: March 5-6

Gilbert Varga, conductor; Denis Kozhukhin, piano

TCHAIKOVSKY *Hamlet*

SHOSTAKOVICH Piano Concerto No. 2

PROKOFIEV Selections from *Romeo and Juliet*



Leonard Slatkin

BERLIOZ ROMEO AND JULIET: March 11-12

Leonard Slatkin, conductor; Kelley O'Connor, mezzo-soprano;
Sean Panikkar, tenor; Renaud Delaigue, bass; St. Louis Symphony
Chorus; Amy Kaiser, director

BERLIOZ *Roméo et Juliette*



Cat in the Hat

THE ZANY WORLD OF DR. SEUSS: FAMILY CONCERT: March 13

Steven Jarvi, conductor; Really Inventive Stuff, guest artist

Use your imagination as the orchestra takes you on a wondrous musical adventure through the stories of Dr. Seuss.

MUSIC FOR STRINGS

BY PAUL SCHIAVO

TIMELINKS

1718-20

BACH

Brandenburg Concerto
No. 3 in G major, BWV 1048
France, Britain, and
Austria go to war against
Spain

1875

DVOŘÁK

Serenade in E major for
String Orchestra, op. 22
Alexander Graham
Bell makes first sound
transmission

1996-97

PĚTERIS VASKS

Violin Concerto,
“Distant Light”
American terrorist
Ted Kaczynski, the
“Unabomber,” arrested in
Lincoln, Montana

One of the first things anyone learns about the symphony orchestra is that it is composed of four families of instruments: woodwinds, brass, strings, and percussion. Each contributes particular strengths to the sonic amalgam that is orchestral music. The woodwinds have diverse and very distinctive tone colors. The brass bring aural power. Percussion provide rhythmic emphasis.

But it is the string instruments that are the most versatile and most essential. Both individually and collectively, violins, violas, cellos, and basses can produce tone more warmly expressive, more convincingly like human singing, than those of any of their colleagues. At the same time, these instruments are extraordinarily nimble, able to play rapid passagework in a brilliant and sustained manner. Moreover, through different types of bowing and plucking, string instruments offer composers a palette of varied sounds. And the range of the string choir, from the deep low register of the basses to the highest notes of the violins, includes very nearly the full gamut of pitches conventionally used in Western music.

For all these reasons, the string choir, far more than any other component of the orchestra, can be used effectively by itself. In fact, composers from every era since the 17th century, when the instruments we know today first were developed, have written music for strings alone. Our program offers examples from three centuries showing how satisfying such music can be.

JOHANN SEBASTIAN BACH

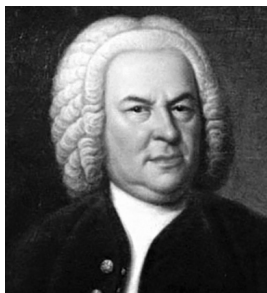
Brandenburg Concerto No. 3 in G major,
BWV 1048

A ROYAL GIFT Bach's six Brandenburg Concertos take their collective name from His Highness Christian Ludwig, Margrave of Brandenburg, one of the many provincial rulers who governed parts of Germany in the 18th century. The composer evidently had played the harpsichord for the Margrave in 1718 or 1719, impressing him sufficiently to receive a request for some compositions. Being then happily employed at the court of another provincial monarch, Prince Leopold of Anhalt-Cöthen, Bach took two years or more to fulfill the commission. In fact, he had composed the six individual concertos at various times over the preceding half a dozen years or more, mostly for performance at Prince Leopold's court, and only assembled them as a set for the Margrave of Brandenburg as a matter of expediency.

Bach presented a carefully written copy of these pieces to the Margrave in 1721, along with a letter of dedication that begged him "not to judge their imperfection by the strict measure of that most refined and delicate taste you are known to possess for musical works." Bach needn't have worried. Christian Ludwig's "most refined and delicate taste" was such that he did not trouble to have parts copied from the score and therefore seems never to have heard the treasures that now preserve his name. But the Brandenburg Concertos have enjoyed from posterity the esteem they never received from the Margrave. Today, they are almost universally acknowledged as the summit of orchestral composition in the Baroque period.

CONTRAPUNTAL FABRIC Bach scored the Third Brandenburg Concerto for string orchestra. In contrast to the modern concept of concerto, there is no featured instrument or instruments. Instead, Bach deftly uses different instrumental groups—violins, violas, cellos—alternately contrasting and combining their voices in an intricately woven polyphonic fabric.

The Third Brandenburg Concerto consists of two Allegro movements, each built on Bach's perennial guiding principle of imitative



Born

March 21, 1685, Eisenach (in northeast Germany),

Died

July 28, 1750, Leipzig

First performance

Unknown

STL Symphony Premiere

February 8, 1929, Enrique Fernandez Arbós conducting

Most Recent STL Symphony Performance

February 19, 2012, David Robertson conducting

Scoring

harpsichord
strings

Performance Time

approximately 10 minutes

**Born**

September 8, 1841,
Nelahozeves, Bohemia

Died

May 1, 1904, Prague

First Performance

December 10, 1876, in Prague

STL Symphony Premiere

November 13, 1982, Philippe
Entrement conducting

**Most Recent STL Symphony
Performance**

May 27, 1995, André Raphel
Smith conducting

Scoring

strings

Performance time

approximately 27 minutes

counterpoint. The first opens with a vigorous “ritornello” theme, one stated in varied forms by the full ensemble at intervals over the course of the movement. Between its recurrences, this idea is ingeniously developed, as motifs derived from it are traded among several groups of instruments. The concluding movement flows from a dance-like subject given out in a four-part canon, or round, and extended in running counterpoint.

These two fully composed movements are linked by a single measure of Adagio consisting, in Bach’s manuscript, of just two chords. The proper treatment of this brief transitional figure has been widely debated by Bach scholars and performers. Undoubtedly the composer meant it to be embellished in some fashion by one or more players, as was customary during his day, and its interpretation today affords performers a considerable degree of latitude.

ANTONÍN DVOŘÁK

Serenade in E major for String Orchestra, op. 22

A SUNNY, SKILLFUL SERENADE Dvořák began writing his Serenade in E for string orchestra on May 3, 1875. Less than two weeks later, on May 14, the score was complete. This was a happy as well as productive period for the composer. Little more than a year earlier he had married a loving and devoted woman who now provided him with much-valued domestic happiness. More recently, he had enjoyed his first signs of success as a composer.

It is not surprising, then, that the Serenade is a light, essentially carefree work. But this in no way means that it is insubstantial or carelessly composed. On the contrary, its unobtrusive use of counterpoint and sensitive handling of string sonority are the work of an expert musical craftsman, and its form reveals both an innate sense of proportion and a thoughtful consideration for unity and coherence.

Excepting the finale, each of the work’s five movements follows an A-B-A design, in which a contrasting central section is flanked by material heard at both the opening and close. The flowing first movement is succeeded by a waltz that

alternates between wistfulness and animation, and whose central section features echoic counterpoint, a device Dvořák will use in each of the succeeding movements.

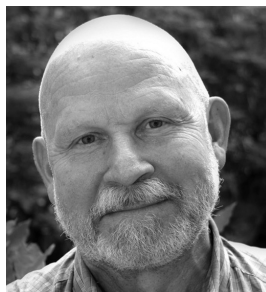
Next comes a buoyant and very skillfully composed scherzo, then a song-like Larghetto of great tenderness. The finale has the robust spirit of a Bohemian folk dance. (Already the composer had discovered the value of Czech folk music as a source for added color and character in his compositions, a discovery he would pursue more energetically in the years ahead.) Dvořák now ties the Serenade together, so to speak, with recollections of the lyrical melody from the Larghetto and, later, the opening theme of the first movement.

PĒTERIS VASKS

Violin Concerto, “Distant Light”

MUSIC FROM THE EAST Since the end of the Cold War, a number of composers active in the former Soviet Union and other eastern European countries have come to the attention of Western musicians and audiences. Sofia Gubaidulina and the late Alfred Schnittke have carried the torch of advanced Russian composition since the passing of Dmitry Shostakovich. Estonia’s Arvo Pärt, Georgia’s Giya Kancheli, and Poland’s Henryk Gorecki have created music suggesting a strongly spiritual, even mystical, outlook, while Ukraine’s Valentine Silvestrov has combined 19th- and late-20th-century musical idioms in a startling way. And the Latvian Pēteris Vasks is one of a group of composers and performers demonstrating the musical vitality of his small native country.

Trained as a double-bass player, Vasks worked for nearly a decade as a member of the Latvian Symphony Orchestra. Meanwhile, he studied composition at the Latvian State Conservatory, graduating in 1978. Vasks’s early works experimented with the compositional techniques of the 1970s avant-garde, especially indeterminate notation (by which performers are left to decide certain musical details) and unusual sonorities. In this, the Polish composers Witold



Born

April 16, 1946, Aizpute, Latvia

Now Resides

Riga, Latvia

First Performance

August 10, 1997, in Salzburg; Gidon Kremer was the violin soloist, and Saulius Sondeckis conducted the chamber orchestra Kremerata Baltica

STL Symphony Premiere

These concerts

Scoring

solo violin
strings

Performance Time

approximately 30 minutes

Lutosławski and Krzysztof Penderecki, as well as the American George Crumb, were major influences.

Soon, though—and perhaps inspired by the example of Pärt, who had abandoned avant-garde trappings for an austere minimalism—Vasks turned to more conventional techniques and tonal vocabulary. In place of angular lines and dense clusters of dissonances, he began writing music that moves expressively within the patterns of familiar scales and modes, but whose implied harmonies often remain elusive. Many of his works have a rather interior quality, as if revealing a private world that we are privileged to visit through the medium of music. Moreover, their intimation of an archaic spirituality has prompted some commentators to associate Vasks with the “new mysticism” of Pärt, Gorecki, and Kancheli.

Vasks composed “Distant Light,” a concerto for violin and string orchestra, for his celebrated musical compatriot, the violinist Gidon Kremer. Since Kremer first played it, at the 1997 Salzburg Festival, the piece has been taken up by many other violinists and widely performed.

MEMORIES AND DISTANT STARS Vasks cast his concerto in a long single movement with several distinct sections. In addition, there are several extended cadenzas, dramatic soliloquies for the solo violinist. The first sounds are arresting: out of silence, the solo violin seems to fly tremulously upward to perch on a stratospheric note, which it sustains over the barest hints of harmonic shading. After some brief, tentative fluttering, it then glides downward to a tone in its low register. From that note begins a slow, plaintive song—Vasks calls it a hymn—which unfolds in stepwise motion down and up a simple minor scale.

After an initial cadenza, which treats the song melody, the orchestra resumes the “bright yet sad cantilena” (again, the composer’s description). Gradually the instrumental singing grows more fully harmonized and more impassioned. But at its emotional climax, this song breaks off for music of entirely different character: a lively evocation of Latvian folk dance. Later developments include a return to the hymn music, a frenzied passage of barely controlled chaos, and a somewhat menacing waltz. A short reprise of material heard at the beginning of the piece, together with a ghostly recollection of the waltz, forms a haunting conclusion.

Vasks has explained the concerto’s title only in vague personal terms. “Distant Light,” he says, “is nostalgia with a touch of tragedy. Childhood memories, but also the glittering stars millions of light-years away.” Perhaps that is enough. But there may also be a connection to larger historical events of recent times. Baiba Skride, a Latvian violinist who has performed this concerto, says that the music “really makes you feel the atmosphere and what people felt in those hard years during the Soviet Union, the desperation and the hope behind the desperation.” Of course, this composition may bring other associations to mind. The image of a distant light shining in darkness is both ambiguous and deeply resonant, much like Vasks’s music.

FROM THE STAGE

Anthony Marwood on Pēteris Vasks's Violin Concerto, "Distant Light": "It's a work of incredible ethereal beauty and intensity, and charts some sort of emotional and spiritual journey that is always a very moving experience. I've been lucky enough to play it a lot since I first encountered it in 1998—I've played it in Australia, Scandinavia, Europe, the U.K, and Canada. I think St. Louis will be the first time I've played it in the United States.

"If you are unfamiliar with the work of Vasks, this is something not to be missed. In particular it is his great masterpiece. It's in the second half of the concert for a very good reason, which is that I find when audiences have heard this music, they're kind of stunned by it and don't need to listen to anything else after it.

"I think it will be very exciting, and I'm looking forward to sharing it with you."



Anthony Marwood



Anthony Marwood most recently performed with the St. Louis Symphony in October 2013 as leader/soloist.

ANTHONY MARWOOD

JEAN L. RAINWATER GUEST ARTIST

London-born Anthony Marwood is internationally renowned both as a soloist and director, collaborating regularly with many eminent ensembles around the world. These include the Australian Chamber Orchestra, Les Violons du Roy, BBC Symphony Orchestra, Tapiola Sinfonietta, the Irish Chamber Orchestra, and London Mozart Players. As soloist he has worked with eminent conductors such as Valery Gergiev, Sir Andrew Davis, Douglas Boyd, Yan Pascal Tortelier, Marin Alsop, David Robertson, Gerard Korsten, Martyn Brabbins, and Ilan Volkov.

Highlights of his 2014-15 season included a Wigmore Hall residency, his third tour with the Australian Chamber Orchestra, a performance of Berg's Chamber Concerto with the Aurora Orchestra and Alexander Melnikov as well as a tour with accordionist James Crabb. He made his debut as soloist/director with the Norwegian Chamber Orchestra and Bern Camerata, and returned to Canada for concerts with Les Violons du Roy as both soloist and soloist/director. In spring 2015, Anthony embarked on an extended trip to Australia and New Zealand for engagements with the New Zealand, Tasmanian, Sydney, and Adelaide Symphony Orchestras.

In recent seasons he has appeared as soloist with the Los Angeles Philharmonic, the Boston and Iceland Symphony Orchestras and ORF Radio-Symphonieorchester Wien, toured with the Amsterdam Sinfonietta and the Scottish Chamber Orchestra as soloist/director, and in recital with Aleksandar Madžar in Australia. Marwood maintains a fruitful relationship with the Australian National Academy of Music, regularly directing workshops and performances with the orchestra. During the 2013-14 season he appeared as soloist/director with the St. Louis Symphony in an all-Mozart program, premiered Samuel Carl Adams's Violin Concerto in California, performed with clarinetist Martin Fröst and pianist Marc-André Hamelin in Europe and the U.S., and made his debut as soloist/director with

the Vancouver Symphony Orchestra in Canada, the Swedish Chamber Orchestra, and Tapiola Sinfonietta.

Marwood regularly collaborates with contemporary composers, and violin concertos that have been composed for him include Thomas Adès's *Concentric Paths*, Sally Beamish's 1995 concerto, and Steven Mackey's *Four Iconoclastic Episodes*, premiered with the Irish Chamber Orchestra, of which Marwood was Artistic Director, in 2009. The Adès concerto was first performed by him in Berlin and at the BBC Proms, with the Chamber Orchestra of Europe conducted by the composer, before giving many national premieres around the globe. EMI released the recording of the Adès concerto in 2010 to widespread praise.

Marwood's most recent CD features Schumann's violin sonatas, released on the award-winning Wigmore Live label, which the International Record Review described as "exemplary in every way... must now be the recording of choice in these works." This is Marwood's second CD for the label, following on from the much acclaimed recording of the Brahms violin sonatas (both with Aleksandar Madžar and recorded live at Wigmore Hall). Recent releases on the Hyperion label include Schumann's late works for violin and orchestra, and of the Britten Violin and Double Concertos, both with the BBC Scottish Symphony Orchestra. In total Marwood has recorded more than 30 CDs for Hyperion Records, spanning from the core trio repertoire with the Florestan Trio, to Stravinsky's complete music for violin and piano (with Thomas Adès) and the violin concertos by Kurt Weill and Pēteris Vasks.

Another facet of Marwood's career is genre-bending presentations, such as the Academy of St. Martin in the Fields' fully-staged production of Stravinsky's *A Soldier's Tale*, in which Marwood acted the role of the Soldier and played the violin part. He also enjoyed a fruitful collaboration with award-winning Indian classical dancer Mayuri Boonham.

Born in London, Marwood studied with Emanuel Hurwitz at the Royal Academy of Music, David Takeno at the Guildhall School of Music, and took lessons from Sandor Vegh and Daniel Phillips at IMS Prussia Cove. He was named Instrumentalist of the Year by the Royal Philharmonic Society in 2006 and for 16 years was the violinist of the Florestan Trio. He is co-Artistic Director of the Peasmarsh Chamber Music Festival and teaches annually at the Yellow Barn Festival in Vermont.

Anthony Marwood was appointed a Fellow of the Guildhall School of Music in 2013. He plays a 1736 Carlo Bergonzi violin, kindly bought by a syndicate of purchasers. To learn more about the artist visit anthonymarwood.com.

IF YOU LIKED THIS...

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

DVOŘÁK 7

Friday, April 22, 2016, 10:30am

Saturday, April 23, 2016, 8:00pm

Sunday, April 24, 2016, 3:00pm

Jakub Hrůša, conductor; Karen Gomyo, violin

JANÁČEK *Jealousy*

SIBELIUS Violin Concerto

DVOŘÁK Symphony No. 7

A violin masterwork from the far north, and exquisite music from two great Czech composers.



Karen Gomyo

PLAYING DVOŘÁK:

ALVIN MCCALL, CELLO

“Despite the non-cellic key in the second movement, Dvořák’s Serenade is one of the most luscious string pieces, complete with Czech dance rhythms. I love the lively Scherzo and the almost jazzy finale. There are great melodies for all the strings in this one. I love this work.

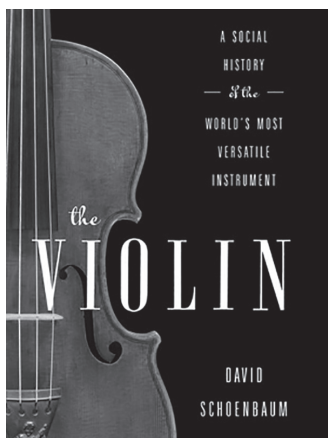
“I’ve played it here with conductor André Raphel and the St. Louis Symphony, and prior to that with Orpheus Chamber Orchestra on one of my first trips to Europe.”



Alvin McCall

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.



David Schoenbaum,
The Violin: A Social History of the World's Most Versatile Instrument

W. W. Norton

A fascinating account of the development and dissemination of this most essential instrument.

Malcolm Boyd,
Bach: The Brandenburg Concertos
Cambridge Music Handbooks

A guide to the history and music of Bach's six musical jewels.

Neil Wenborn, *Dvořák: His Life and Music*
Naxos Books

This life-and-works study comes with two CDs of the composer's music.

music.lv/Composers/Vasks

A website devoted to Pēteris Vasks and his music.

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



DONOR SPOTLIGHT

WASHINGTON UNIVERSITY—UNIVERSITY COLLEGE

Explore and enjoy music you know and love. With the popular three-concert series, Music You Know, David Robertson and the St. Louis Symphony provide a casual concert experience full of familiar works that the audience is certain to recognize, alongside other works concertgoers will want to hear again and again! David Robertson provides witty

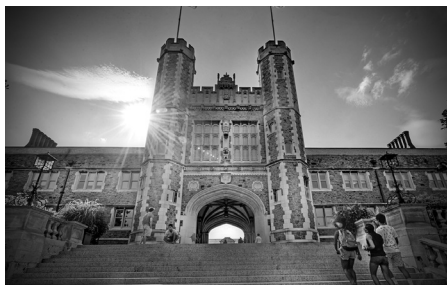
and engaging insights from the stage, revealing the backstories of some of classical music's greatest works—a fun and entertaining way to learn more about classical music, along with thrilling performances by the Grammy-winning St. Louis Symphony. Audience members are invited to arrive one hour prior to the concert as the STL Symphony musicians join David Robertson for an informal conversation and Q&A to learn more about musicians in the orchestra and the music from the evening's performance.

As a proud sponsor of Music You Know, University College, the professional and continuing education division in Arts & Sciences at Washington University in St. Louis, is honored to share the Symphony's passion for learning and exploration. Music You Know brings audiences closer to the music through entertaining, illuminating discussion, helping audiences to experience the power of music. Thanks to David Robertson and the STL Symphony, this is education at its best.

As the Symphony brings world-class performances to a community that values the arts and education, University College's mission is to enhance the St. Louis region through excellence in liberal arts education. At University College, our students explore topics both timely and timeless, as they integrate knowledge across diverse perspectives from history, politics, culture, science, religion, literature, music, and art.

University College students combine rigorous study at a world-class institution with busy professional and personal lives. Although they are diverse in background and experience, they share a drive to explore, to learn, to grow, enriching their own lives and our community in the process.

For more information, please visit our website at ucollege.wustl.edu.



FAMILY CONCERT: TALES OF SHAKESPEARE



Sunday, February 21, 3:00pm

Steven Jarvi, conductor; Shakespeare Festival St. Louis ;

Nancy Bell, playwright

A father and daughter find comfort in Shakespeare's stories, and on a dark and stormy night learn one of the least familiar, but one of the most fantastic, *Pericles*. With performers from Shakespeare Festival St. Louis and music from Mendelssohn's *A Midsummer Night's Dream* and Sibelius's *The Tempest*.

CLASSICAL CONCERT: HALEN PLAYS BEETHOVEN



David Halen

March 18-20:

Jun Märkl, conductor; David Halen, violin

BEETHOVEN *Fidelio* Overture

BEETHOVEN Violin Concerto

SCHUMANN Symphony No. 3, "Rhenish"

Concertmaster David Halen will display his "singing tone and superior technique" (*St. Louis Post-Dispatch*), with the sweeping melodies and virtuosic finale of Beethoven's Violin Concerto. Schumann's "Rhenish" Symphony paints a romantic landscape of the Rhine region in Germany, written just after the composer's visit to the region.

Presented by Thompson Coburn LLP

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