

CONCERT PROGRAM

January 23-24, 2015

David Robertson, conductor
Timothy Myers, trombone
Amanda Stewart, trombone
Jonathan Reycraft, trombone
Gerard Pagano, trombone
Kate Reimann, soprano
Johanna Nordhorn, mezzo-soprano
Keith Boyer, tenor
Jeffrey Heyl, bass-baritone
St. Louis Symphony Chorus
Amy Kaiser, director

BEETHOVEN (1770-1827)

Three Equali for Four Trombones (1812)

No. 1: Andante
No. 2: Poco adagio
No. 3: Poco sostenuto

Timothy Myers, trombone
Amanda Stewart, trombone
Jonathan Reycraft, trombone
Gerard Pagano, trombone

BEETHOVEN

Symphony No. 8 in F major, op. 93 (1812)

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

INTERMISSION

BEETHOVEN

Mass in C major, op. 86 (1807)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Kate Reimann, soprano
Johanna Nordhorn, mezzo-soprano
Keith Boyer, tenor
Jeffrey Heyl, bass-baritone
St. Louis Symphony Chorus
Amy Kaiser, director

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

David Robertson is the Beofor Music Director and Conductor.

Amy Kaiser is the AT&T Foundation Chair.

The St. Louis Symphony Chorus is the Linda and Paul Lee Guest Artist.

The St. Louis Symphony Chorus is underwritten in part by a grant from the Edward Chase Garvey Memorial Foundation.

The concert of Friday, January 23, is underwritten in part by a generous gift from Mrs. Bettie L. Gershman.

The concert of Friday, January 23, is the Thomas Peck Memorial Concert.

The concert of Saturday, January 24, is underwritten in part by a generous gift from Susan and Stuart Keck.

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.

LISTENING TO LUDWIG

BY RENÉ SPENCER SALLER

TIMELINKS

1807

BEETHOVEN

Mass in C major, op. 86

Napoleon signs peace treaty with Russia and Prussia

1812

BEETHOVEN

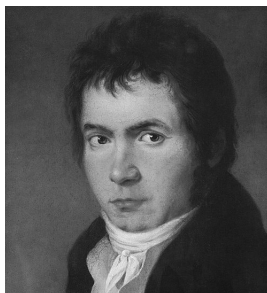
Three Equali for Four Trombones

Symphony No. 8 in F major, op. 93

Napoleon's forces invade Russia in summer, retreat with forces decimated in winter

Ludwig van Beethoven composed the three works on tonight's program during a turbulent but productive five-year interval. From 1807, when he wrote the Mass in C major, to 1812, when he wrote Symphony No. 8 and the Three Equali for Four Trombones, he contended with chronic illness, encroaching deafness, romantic devastation, financial insecurity, familial strife, and abysmal depression. Few of his compositions lend themselves to biographical analysis—Beethoven preferred music that functioned on its own terms, according to its own internal logic—but these real-life struggles make his achievements even more extraordinary.

All three of the aforementioned works are underappreciated. The restrained and lovely Mass in C major is not nearly as famous as the monumental *Missa solemnis*. The Eighth Symphony is overshadowed by the Seventh and Ninth symphonies. The Three Equali for Four Trombones are mentioned only glancingly by Beethoven scholars, if at all. But perhaps we notice this only because other works in his catalog dominate the repertory so completely. Of the top-20 works most frequently programmed in American concert halls, Beethoven's Ninth, Seventh, and Fifth symphonies are routinely ranked first, second, and third, respectively. Such ubiquity numbs. It desensitizes us to his essential strangeness, transforms a fascinatingly flawed human being into a distant icon. Buried beneath all the hype is music that deserves to be experienced in all its vibrant immediacy. The Beethoven music you'll hear this evening is all remarkable in its own right, but perhaps its most valuable quality is that you don't already know every note by heart. Listen with fresh ears. Let it astonish you.

**Born**

December 16, 1770, in Bonn

Died

March 26, 1827, in Vienna

First Performance

November 2, 1812, in Linz
Cathedral on All Soul's Day

STL Symphony Premiere

These concerts

Scoring

4 trombones

Performance Time

approximately 5 minutes

LUDWIG VAN BEETHOVEN**Three Equali for Four Trombones**

TRIALS, TRAVELS, AND TROMBONES For Beethoven, 1812 was a trying year. That summer, in the spa town of Teplitz, he suffered a crushing blow: rejection by his “Immortal Beloved,” the mysterious woman who inspired the most passionate and intimate of his surviving letters. The resort’s thermal springs did nothing for his many ailments, and his patrons weren’t paying him. He sank into depression as his health deteriorated. In October, he left his sickbed for Linz, where he meddled in his brother Nikolaus Johann’s domestic affairs and made everything exponentially worse. But at least one good thing came of the Linz sojourn: his friendship with Franz Glöggl, the music director of Linz Cathedral, who asked him to compose a trombone equal for All-Souls’ Day, less than a month away.

As its name suggests, an *equale* is a work written for equal voices—that is, instruments of a similar range, timbre, and type. (*Equali* is the plural form.) By the early 19th century, the term referred almost exclusively to short pieces played at funerals, usually by a quartet of trombones. *Equali* were particularly prevalent in Linz and seldom heard outside of Austria. Beethoven had probably never thought much about them until Kapellmeister Glöggl befriended him. Yet today, if you look up the word *equale* in a music encyclopedia, Beethoven will be the first, and possibly only, composer cited by name. (That’s the thing about Beethoven: He could do something once and define it forever.)

The score was finished quickly, in time for the musicians to rehearse before the All-Souls’ Day service on November 2. Played in succession, his Three *Equali* for Four Trombones clock in at about five minutes. In keeping with the occasion, they are hymnlike and somber. The first *equale*, a dark and lustrous quasi-canon in D minor, is the longest at 50 measures. With its skillful polyphony and expressive scoring, it is also the most meticulously considered. The second and third *equali* (in B-flat major and D major, respectively) are largely homophonic—each instrument plays in the same rhythm, producing a series of chords

rather than the intricately overlapping, almost contrapuntal figures of the first equali.

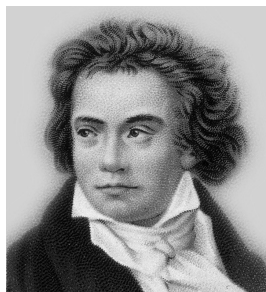
Trombonists owe a great debt to Beethoven, and not just because of these equali. Despite its huge dynamic range and coloristic versatility, the instrument was mainly used in religious, civic, and courtly ceremonies. Beethoven was the first composer to recognize the symphonic potential of trombones, and he included them in the scores of his Fifth, Sixth, and Ninth symphonies. Trombones abounded at his massive funeral, and according to some sources, two of the three equali were performed. Most of the mourners probably couldn't hear much. Even trombones, the loudest of all nonpercussive instruments, are drowned out when 10,000 people show up.

LUDWIG VAN BEETHOVEN

Symphony No. 8 in F major, op. 93

PAST ENGAGEMENTS Despite being sick, lonely, increasingly deaf, and plagued by financial anxieties, Beethoven was creatively productive in 1812. Among other achievements, he finished his Seventh and Eighth symphonies. Listening to them, you'd never guess that he was even unhappy, much less that he was fending off thoughts of suicide. Beethoven had that rare ability to evoke emotions that had nothing to do with his current state of mind. Even at his most despairing, he could conjure up the sound of joy. His art was greater than his individual suffering; it came from the heart, he once said, so that it might go to the heart. A heart that huge and hopeful could never be constrained by brute circumstance.

Like the equally sunny Sixth ("Pastoral"), the Eighth Symphony is in F major, a generally cheerful key for Beethoven. As Jan Swafford explains in his magisterial new biography, *Beethoven: Anguish and Triumph*, the Eighth is "a sort of vacation, this time into the past: a beautiful, brief, ironic look backward to Haydn and Mozart." As a teenager in his native Bonn, Beethoven was urged by his patron Count Waldstein to make a pilgrimage to Vienna and "receive the spirit of Mozart at Haydn's hands." The young composer met Mozart and studied with Haydn, on and



First Performance

February 27, 1814, in Vienna, Beethoven conducted, but due to his deafness, the musicians followed the principal violinist

STL Symphony Premiere

March 1, 1907, conductor unknown

Most Recent STL Symphony Performance

March 18, 2012, Louis Langrée conducting

Scoring

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

Performance Time

approximately 26 minutes

off, but such advice made him uneasy. On the one hand, he wanted to enter the pantheon; on the other hand, he needed to assert his originality. Just as Beethoven's looming presence would both inspire and inhibit his successors—"Who can do anything after Beethoven?" Franz Schubert famously griped—Mozart and Haydn provoked a similar ambivalence in Beethoven. They were his models and idols, and if he once feared that they'd already done everything worth doing, he knew better now, as a seasoned composer of 41. He could make witty quotations, slyly acknowledge his musical debts, yet remain all the while in full command of his unique voice.

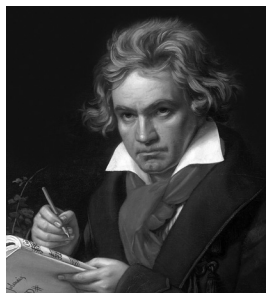
Beyond mere escapism, the Eighth exemplifies the pleasures of engaging with the past. Stylistically, it looks back to the 18th century, with its nostalgic third-movement minuet and bucolic trio, but its sonorities are big, brash, and decidedly contemporary. It is sometimes mildly parodic, but never mocking or mean-spirited. The almost mechanically ticking woodwinds in the second movement evoke Haydn's "Clock" Symphony, and its overall mood seems infused with the zany energy of Mozart's comic operas. But the symphony's best jokes are at its own expense, as it deconstructs the very concept of craftsmanship. Consider the anarchic C-sharp that interrupts the main theme with rude bleats and blurts, wreaks tonal havoc in the finale, and then inspires still more mayhem in the extravagant key-wrenching coda. A carefully conceived celebration of chaos, it's the symphonic equivalent of a Marx Brothers movie.

LUDWIG VAN BEETHOVEN

Mass in C major, op. 86

A SACRED OBLIGATION Early in 1807 Beethoven received a commission from Prince Nikolaus Esterházy to write a Mass in honor of his wife's name day. The composer accepted, although he had some misgivings. Haydn, his former teacher, had written a string of exemplary Masses for the same occasion. Johann Nepomuk Hummel, the estate's Kapellmeister since 1804, had written three. Beethoven had not yet written a Mass, although his oratorio, *Christus am Ölberge*, was moderately successful. He began the project right away, then put it aside. Tormented by headaches, he spent the summer in Baden and Heiligenstadt, where he endured numerous futile and unpleasant treatments. He wrote the prince to excuse his slow progress, even enclosing a letter from his doctor, and promised that he would finish the Mass in time for Princess Maria Hermenegild's name day service on September 13: "I shall hand you the Mass with considerable apprehension, since you, most excellent prince, are accustomed to have the inimitable masterpieces of the great Haydn performed for you."

As promised, he arrived at the Esterházy Palace in Eisenstadt a few days before the big event, score in hand. The initial signs were not promising. Instead of getting his own room in the palace, as he had expected, he was shunted off to a rundown apartment in town, where he shared cramped quarters with the court secretary of music. Even more ominously, the choir and orchestra did not seem up to the task; four of the five altos did not even attend the dress rehearsal. The performance, unsurprisingly, was disastrous. Swafford sets the scene: "Beethoven gave the downbeat for the mass, bringing in the basses on their unaccompanied and almost inaudible Kyrie. As the underrehearsed, apathetic performance unfolded, the prince and princess, the court, and the cognoscenti alike would have been befuddled. What they heard was a mass compact, chaste, sometimes ingenuous unto child-like, with echoes of the past from Haydn back to the Renaissance yet largely unlike any other sacred music they had ever heard." If they had



First Performance

September 13, 1807, at the Esterházy Palace, in Eisenstadt

STL Symphony Premiere

These concerts

Scoring

solo soprano, alto, tenor, bass
mixed chorus
2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
timpani
strings

Performance Time

approximately 43 minutes

expected a lot of Beethovenian drama, they would have been bitterly disappointed. At the reception afterwards, the prince made no secret of his displeasure, demanding, “But, my dear Beethoven, what is this you have done?” He was less diplomatic in a letter to a friend a few days later: “Beethoven’s Mass is unbearably ridiculous and detestable, and I am not convinced that it can ever be performed properly. I am angry and mortified.” It was the last commission Beethoven would receive from the house of Esterházy.

Beethoven hadn’t intended to anger his noble audience. He simply wanted to compose a Mass that was tranquil and devotional instead of cosmic and bombastic. Unlike Haydn, who once accused him of atheism, he wasn’t pious, and he seldom went to church. He copied out some passages from Haydn’s *Creation* Mass by way of preparation, but the similarities between the two Masses are slight. (Haydn’s, of course, had been a huge hit with the Esterházy.) Beethoven might not have pleased the prince, but he was true to the counsel he had scrawled on a draft of the *Agnus Dei*, “Utmost simplicity, please, please, please.” Indeed, the beauty of the Mass resides in its many deceptively simple details: the block harmonies of the choir, the flickering dissonances and sudden shifts from very loud to soft, the celestial tessitura (those sustained spells when the contraltos are clinging to the upper reaches of their register sound a lot more effortless than they are). Instead of the epic scope of Mozart’s and Haydn’s Masses, all that Holy Roman grandeur, Beethoven set his sights on the human scale.

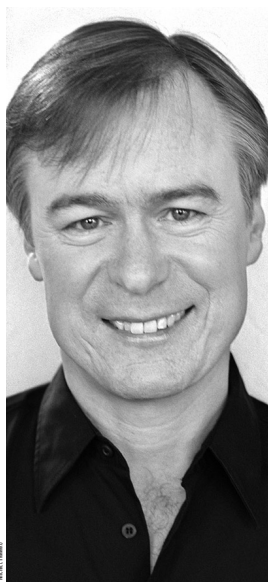
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DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

A passionate and compelling communicator with an extensive orchestral and operatic repertoire, American conductor David Robertson has forged close relationships with major orchestras around the world. In fall 2014, Robertson launches his 10th season as Music Director of the 135-year-old St. Louis Symphony. In January 2014, Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

To celebrate his decade-long tenure with the St. Louis Symphony in 2014-15, David Robertson will showcase 50 of the orchestra's musicians in solo or solo ensemble performances throughout the season. Other highlights include a concert performance of Verdi's *Aida* featuring video enhancements by S. Katy Tucker (one of a series of such collaborations during the season), and a return to Carnegie Hall with a program featuring the music of Meredith Monk.



David Robertson conducted the Met Opera debut of John Adams's *The Death of Klinghoffer* in October 2014.

AMY KAISER

AT&T FOUNDATION CHAIR

One of the country's leading choral directors, Amy Kaiser has conducted the St. Louis Symphony in Handel's *Messiah*, Schubert's Mass in E flat, Vivaldi's *Gloria*, and sacred works by Haydn and Mozart, as well as Young People's Concerts. She has made eight appearances as guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts, Santa Fe, and at Canterbury Cathedral. As Music Director of the Desoff Choirs in New York for 12 seasons, she conducted many performances of major works at Lincoln Center. Other conducting engagements include concerts at Chicago's Grant Park Music Festival and more than fifty performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led many programs for the 92nd Street Y's acclaimed *Schubertiade*. She has conducted over twenty-five operas, including eight contemporary premieres.



Amy Kaiser and the St. Louis Symphony Chorus travel to Carnegie Hall to perform with the Symphony and David Robertson in March.



2015 J. Krenn

Timothy Myers most recently performed as a soloist with the Symphony in February 2003.

TIMOTHY MYERS

Timothy Myers has held the St. Louis Symphony's Mr. and Mrs. William J. Orthwein Principal Trombone Chair since 1997. Myers joined the Symphony in 1983. He has appeared with the Symphony as a soloist on both trombone and euphonium, most recently in the Christopher Rouse Trombone Concerto. Myers has appeared as both soloist and as artist-faculty at the Aspen Music Festival and School. Myers has performed with the Chicago Symphony, Atlanta Symphony, and the Minnesota Orchestra and has given a number of solo recitals in the Midwest. He has also toured with the Summit Brass, and has appeared with the Bay Brass. He has a great interest in new music and has premiered many solo trombone works for St. Louis audiences.

Timothy Myers is married to Symphony First Violin Dana Edson Myers. They have two sons, Peter and Henry, who are both accomplished cellists. The Myers family also sponsors a young Mongolian cellist, Nomin Zolzaya.



2015 J. Krenn

Amanda Stewart is in her first season as a member of the St. Louis Symphony.

AMANDA STEWART

Amanda Stewart joins the St. Louis Symphony after serving as Principal Trombone of the San Antonio Symphony, a position she held from 2004 to 2014. Born in Oakland, Maryland, she began playing the trombone at the age of six. Her studies started with Harold Hudnall and continued with Keith Jackson, professor of trombone and euphonium at West Virginia University. She received her bachelor of music degree from the Juilliard School in 2004, studying with Joseph Alessi.

Stewart has been a guest artist at the International Women's Brass Conference, the Big XII Trombone Conference held at Texas Tech University, and at Trombone Days, held annually at Baylor University. On the international scene, she toured Germany with the Christian brass group Eurobrass, and in summer 2006 she taught and performed at the Seoul Trombone Ensemble Summer Music Festival in South Korea.

JONATHAN REYCRRAFT

Originally from Long Island, New York, Jonathan Reycraft has held the Utility Trombone position with the St. Louis Symphony since the 2006-07 season. As a parallel to his duties as orchestral trombonist, he is active in chamber music as a member of the Trombones of the St. Louis Symphony, a trombone quartet that has recorded, performed, and given master classes throughout the Midwestern region. He also serves as adjunct faculty at Washington University and St. Louis University. Before joining the St. Louis Symphony, he spent eight years serving as the Assistant Principal Trombone for the United States Naval Academy Band in Annapolis, Maryland.

Jonathan Reycraft contributes to the St. Louis Low Brass Collective, which is committed to furthering the cause of low brass enjoyment throughout the region. Outside of his music career, he enjoys fatherhood, outdoors, pinball, and fitness. As a baseball fan he favors the Yankees and Cardinals.



Jonathan Reycraft holds music degrees from Indiana University and the University of Maryland.

GERARD PAGANO

Gerard Pagano is originally from Athens, Georgia. He received bachelor's and master's degrees from the Juilliard School, and was a member of the San Francisco Ballet Orchestra for eight seasons. He has performed with numerous orchestras, including the San Francisco Symphony, Metropolitan Opera, and the San Francisco Opera. His teachers include Charles Vernon, Phillip Jameson, Douglas Yeo, Edward Klienhammer, Arnold Jacobs, Steve Norrell, and Per Brevig.

Over his career Pagano has performed a wide range of music worldwide, including marching band, Dixieland, big band jazz, disco, salsa, brass quintet, Broadway shows such as *A Chorus Line* and *Annie*, and with pop stars such as Liberace, Sammy Davis, Jr., Bob Hope, and Johnny Mathis. He performed four complete cycles of Richard Wagner's *Ring* in 1990, and *The Nutcracker* more than 300 times.

Gerard Pagano is an Edwards Instrument artist, and is working with Christian Griego on the development of a new bass trombone.



Gerard Pagano's most recent solo recording is *Ubiquity*, distributed by AAM Recordings.



Kate Reimann makes her third Carnegie Hall appearance with the Symphony in March.

KATE REIMANN

Kate Reimann made her solo debut with the St. Louis Symphony in Mendelssohn's *A Midsummer Night's Dream* under the baton of Nicholas McGegan in 2009. A principal singer with the St. Louis Symphony Chorus, she returns to Carnegie Hall for the third time this March to sing in Meredith Monk's *Weave* and Debussy's *Nocturnes*.

Reimann follows this weekend's concerts with performances in February as the Widow in Dominick Argento's *The Boor* with Gateway Opera, a St. Louis chamber opera company she co-founded. Recent roles include Waldvogel in *Siegfried* with Union Avenue Opera, Laetitia in *The Old Maid and the Thief* with Gateway Opera, Contessa Almaviva in *The Marriage of Figaro* with Vancouver Summer Opera, and Sarah in *The Ballad of Baby Doe* with Winter Opera Saint Louis. In 2014 she sang in the United States premiere of Athanasios Argianas's *Music Sideways (Canon for three voices)* at the Pulitzer Arts Foundation.



Johanna Nordhorn's recent solo concert appearances include Opera Theatre of Saint Louis's "Little Lunch Music" series.

JOHANNA NORDHORN

Mezzo-soprano Johanna Nordhorn has sung with Opera Theatre of Saint Louis, Union Avenue Opera, Gateway Opera, and the St. Louis Symphony. She recently won the Southern Illinois Young Artist Competition, placed in the Metropolitan National Council Awards (Missouri district), and received a generous Individual Artist's Grant from the Regional Arts Commission.

Hailing from Winter Park, Florida, Nordhorn received her master's degree at the Jacobs School of Music at Indiana University. After leaving Indiana, she spent two summers as a Gerdine Young Artist with Opera Theatre of Saint Louis, where she most notably covered international opera star Denyce Graves in the world premiere of *Champion*.

Nordhorn looks forward to her debut with the noted early music group the Kingsbury Ensemble this spring, as well as singing with Saratoga Opera in the summer.

KEITH BOYER

In 2013 Keith Boyer made his Carnegie Hall debut as Horace Adams in the St. Louis Symphony production of *Peter Grimes*. Boyer collaborated with a world class cast, which included his son Garrett as Peter Grimes's Apprentice, under the direction of David Robertson. Boyer was named the Best Male Opera Singer by the *St. Louis Post Dispatch* on "The Go! List 2014." To put a cap on that year, Boyer performed the "Brindisi" duet from *La traviata* to a sold out house on New Year's Eve, again under the direction of Robertson.

Boyer made his solo debut with the St. Louis Symphony in 2010 singing Schubert's Mass No. 6 with guest conductor Nicholas McGeegan. In a 2011 concert featuring Christine Brewer, he sang the brief tenor solo in *Prayers of Kierkegaard*. The following year he had the unique experience of working with Grammy winning conductor Arnie Roth in the concert *Final Fantasy: Distant Worlds*.



Keith Boyer lives just south of St. Louis with his wife Amanda and their three sons.

JEFFREY HEYL

Jeffrey Heyl is a native of St. Louis, where he makes his home with his wife Margret and their four children. Heyl holds degrees from the Eastman School of Music, the Hartt School of Music, and the University of Iowa. He is presently the Director of Music at Green Trails United Methodist Church, adjunct faculty at Lindenwood University and Urshan College, a faculty member at the Community Music School, and has his own private voice studio.

In 2012 Heyl performed Beethoven's Symphony No. 9 with the St. Louis Philharmonic, and *Carmina burana* with the Nashville Ballet. He is presently principal bass with "Bach at the Sem" at Concordia Seminary. He has sung as a soloist with the St. Louis Symphony and Chorus in Robert Kapilow's *Summer Sun*, *Winter Moon*, Handel's *Israel in Egypt*, Beethoven's *Fidelio*, and Britten's *Peter Grimes*. In 2009 Jeffrey Heyl accomplished a long-cherished goal of performing Schubert's *Die Winterreise*.



Jeffrey Heyl is a member of the Bluefield College Faculty Hall of Fame.

ST. LOUIS SYMPHONY CHORUS 2014-2015

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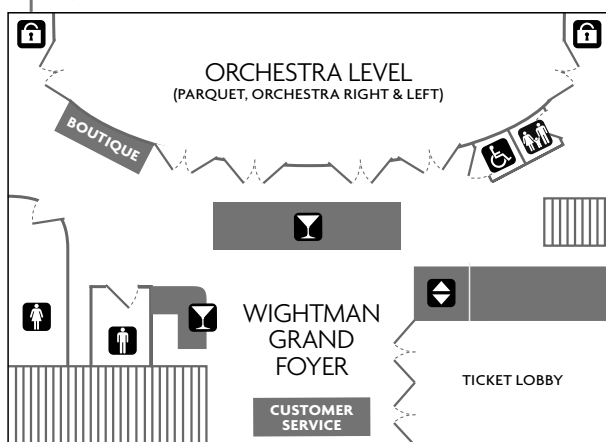
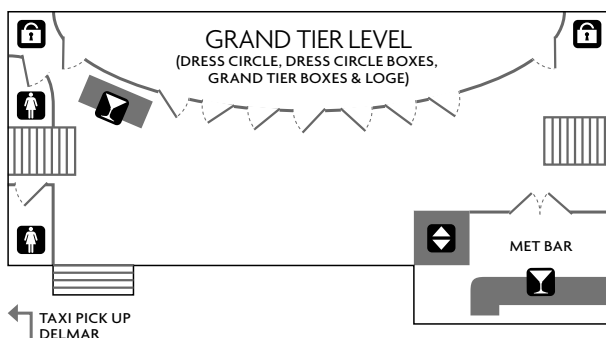
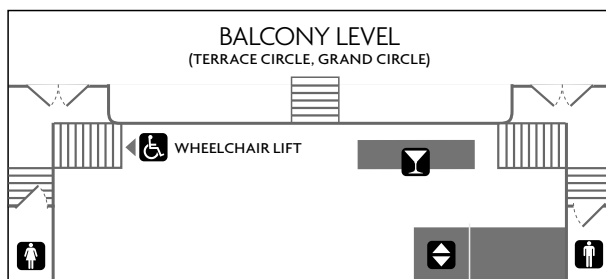
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