

CONCERT PROGRAM

January 30-31, 2015

Nicholas McGegan, conductor
Andrea Kaplan, flute
Jelena Dirks, oboe
Asako Kuboki, violin
Jennifer Nitchman, flute
Philip Ross, oboe
Ann Fink, violin
Melissa Brooks, cello

C. P. E. BACH Sinfonia in D major, Wq 183/1 (1775-76)
(1714-1788)

Allegro di molto—
Largo—
Presto

BACH Sinfonia from “Non sa che sia dolore,” Cantata, BWV 209 (c. 1729)
(1685-1750)

Andrea Kaplan, flute

BACH Concerto in D minor for Oboe, Violin, and Strings, BWV 1060 (c. 1730)

Allegro
Adagio
Allegro

Jelena Dirks, oboe
Asako Kuboki, violin

INTERMISSION

J. C. BACH Sinfonia concertante in C major for Flute, Oboe, Violin, Cello
(1735-1782) and Orchestra (1775)

Allegro
Larghetto
Allegretto

Jennifer Nitchman, flute
Philip Ross, oboe
Ann Fink, violin
Melissa Brooks, cello

BACH Orchestral Suite No. 3 in D major, BWV 1068 (c. 1730)

Overture
Air
Gavotte I & II
Bourrée
Gigue

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

These concerts are underwritten in part by the E. Nakamichi Foundation.

Nicholas McGegan is the Monsanto Guest Artist.

The concert of Friday, January 30, at 10:30 a.m., is underwritten in part by a generous gift from Mr. Jack C. Taylor.

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

The concert of Friday, January 30, at 8 p.m., is underwritten in part by a generous gift from Mr. Robert H. Duesenberg.

The concert of Saturday, January 31, is the Joanne and Joel Iskiwitch Concert.

The concert of Saturday, January 31, is underwritten in part by a generous gift from Dr. and Mrs. Nicholas T. Kouchoukos.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Link Auction Galleries and are located at the Customer Service table in the foyer.

Performing parts based on the critical edition Carl Philipp Emanuel Bach: The Complete Works (cpebach.org) were made available by the publisher, the Packard Humanities Institute of Los Altos, California.

FROM THE STAGE

Karin Bliznik, Principal Trumpet, on Bach's *Orchestral Suite No. 3 in D major*: "How lucky I feel that I chose trumpet at a young age! You're not thinking of these things when you're in grade school, but how neat is it the trumpet gets to be a featured instrument in the masterful mind and world of J. S. Bach? This is the first of the orchestral suites to include not just one but *three* trumpets."

"At the season's New Year's Eve concert, David Robertson excerpted and dedicated the Air-movement II of the Suite—to one of our ailing but now recovering colleagues. What a great reminder of the universal healing elements of classical music."



Karin Bliznik warms up in the boiler room beneath Powell Hall.

MUSIC'S FIRST FAMILY

BY PAUL SCHIAVO

TIMELINKS

1729-31

BACH

Sinfonia from "Non sa
che sia dolore," Cantata,
BWV No. 209

Concerto in D minor for
Oboe, Violin, and Strings,
BWV 1060

Orchestral Suite No. 3 in
D major, BWV 1068

Bach's *St. Matthew
Passion* premieres in
Leipzig

1775-76

C.P.E. BACH

Sinfonia in D major,
Wq 183/1

J. C. BACH

Sinfonia concertante
in C major for Flute,
Oboe, Violin, Cello, and
Orchestra
American Revolution
begins

FAMILY AFFAIR Although the name Bach translates from German literally as "brook," it might as well mean "musician." For several centuries, members of the Bach clan worked as organists, composers, chamber musicians, chapel singers, and teachers, mostly in central Germany but also in England, Scandinavia and elsewhere. Music was the family profession, and the Bachs instructed each other in different aspects of the trade and helped each other find employment.

With Johann Sebastian Bach and his sons we find a concentration of familial talent that is unique in history. The elder Bach was, of course, not only the outstanding musician in his extended family but the definitive genius of his age. In his works, the compositional practice of the Baroque era, with its fusion of contrapuntal textures and strong harmonic direction, reached a brilliant culmination. But his offspring, especially Carl Philipp Emanuel and Johann Christian, also attained high levels of achievement. While recognizing their father's greatness, the younger Bachs were sympathetic to new musical currents, and their own compositions generally abandoned the elaborate polyphony that had been their parent's guiding principle in favor of the idiom of the emerging Classical style. Both the genius of their father and their own originality are evident in the music of our concert.

CARL PHILIPP EMANUEL BACH

Sinfonia in D major, Wq 183/1

A MUSICAL EXPLORER Carl Philipp Emanuel was the second-born son of J. S. Bach but the most musically accomplished, and he explored a wide range of formal and stylistic ideas during the course of his long career. His many keyboard sonatas and symphonies helped develop those genres into two of the major compositional forms of the late 18th century and beyond. The tone of his work conveyed, at different times, the refined elegance favored by most composers of his era and a high degree of emotional intensity that anticipated the Romantic subjectivity of the 19th century.

The Sinfonia that opens our program belongs to a set of four such works composed in 1775-76. Bach uses the normal three-movement sinfonia design but, unusually, weights the composition heavily toward the first movement, which comprises over half the piece. And the music of this initial movement is extraordinary. It begins with one of the most striking opening passages of any 18th-century symphony. As violins sound a single pitch and repeat it in varied rhythms, the lower strings play running figures that lead to surprising harmonies, sudden pauses, and passionate outbursts. A pair of contrasting themes counter this sonic tempest with music that is by turns gentle and exuberant. A reprise of the opening paragraph leads to yet another surprise, as the music pulls up short on an unanticipated note, then proceeds in slow tempo through a transition passage to the second movement. This is a brief Largo featuring flutes and cello singing over a gently plucked accompaniment.

The music unfolds without incident until its final measures, when some searching harmonies bring us to the finale. Here all seems robust and cheerful, but Bach still has a trick up his sleeve: a curious phrase, quiet and sly, that sounds without warning on several occasions. This is the briefest of subjects, and it appears to have nothing to do with the movement's main idea. Its surprise appearances add an element of idiosyncrasy that greatly enriches the music's character.



Born

March 8, 1714, Weimar

Died

December 14, 1788, Hamburg

First Performance

Unknown

STL Symphony Premiere

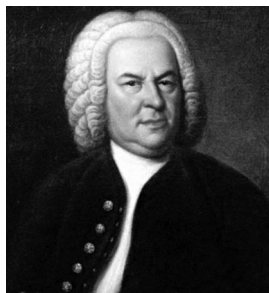
May 30, 1987, Raymond Leppard conducting the only previous performance

Scoring

2 flutes
2 oboes
bassoon
2 horns
harpsichord
strings

Performance Time

approximately 11 minutes

**Born**

March 21, 1685, Eisenach, in
northeast Germany

Died

July 28, 1750, Leipzig

First Performance

Unknown, but possibly 1734,
in Leipzig

STL Symphony Premiere

This week

Scoring

solo flute
harpsichord
strings

Performance Time

approximately 8 minutes

JOHANN SEBASTIAN BACH

Sinfonia from “Non sa che sia dolore,” Cantata,
BWV 209

A CANTATA OVERTURE Johann Sebastian Bach’s tremendous compositional output—over a thousand works are extant—is rich in both vocal and instrumental music. Among the former are more than 200 cantatas, settings of poetic texts scored for one or more voices and instrumental ensembles of varying description. Most of these pieces are sacred cantatas, written for performance in the several churches that employed Bach over the course of his career. But about twenty use secular poetry and were composed for weddings, birthday celebrations, private entertainments, and other occasions.

We know with certainty nothing of the circumstances surrounding the creation of Bach’s secular cantata, also known as “Non sa che sia dolore,” though its verses concern an imminently departing friend, whom it wishes farewell, safe journey, and future success. It may have been written to honor one Johann Matthias Gesner, rector of the school attached to Leipzig’s *Thomaskirche*, or St. Thomas Church, where Bach presided over musical matters from 1723 onward. Gesner served at the school until 1734, at which time he left to join the faculty of the University of Göttingen.

Whatever its true history, the cantata gives us some splendid music. The work begins with an instrumental Sinfonia, serving as an overture, that is quite unlike the three-movement composition that opened our concert. Instead, this piece resembles the opening movement of a flute concerto. In Bach’s time, this meant a theme stated by the orchestra at the outset and again in varied form intervals throughout the piece. Between these statements of the “ritornello,” as such a recurring theme was called in Bach’s day, the flute leads a series of episodes that expand upon its motivic ideas.

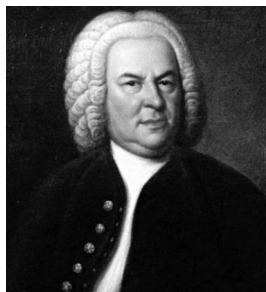
JOHANN SEBASTIAN BACH

Concerto in D minor for Oboe, Violin, and Strings, BWV 1060

BACH AT CÖTHEN Between 1717 and 1723, Johann Sebastian Bach served as music director at the court of Leopold of Anhalt-Cöthen, ruler of one of the many small principalities that then comprised Germany. These six years were probably the happiest of the composer's life. Nowhere was his genius so duly appreciated as at Cöthen. Nowhere else was his music-making so free from constraints imposed by the narrow tastes of his superiors. Prince Leopold was a true son of the Enlightenment, broadly cultured and devoted to music. He was an able singer, could play the violin, viola, and harpsichord, took a lively interest in the latest musical trends, and maintained a small orchestra at his palace.

Since music was not required for the Calvinist services of the court chapel, Bach, for the only time in his life, had the duty of producing only secular instrumental compositions. Most of his orchestral works date from his Cöthen years, and these are marked by exceptional rhythmic vigor, often by an unusually sensuous conception of melody, and by a healthy indulgence of instrumental virtuosity. All these traits are evident in the Concerto for Oboe, Violin, and Strings, BWV 1060, which we hear now.

The opening movement flows from a robust melody announced in unison by the ensemble, with the oboe adding a fetching echo of the final duplet of the initial phrases. There follows an Adagio set as an angelic duet for the soloists, the solo instruments entwining their voices serenely over a pizzicato accompaniment in the string orchestra. The finale is notable for its driving energy and technical challenge to the featured performers, particularly when the solo violin accompanies the incisive statements of the recurring main theme with a dazzling stream of 16th-note triplets.



First Performance

Unknown

STL Symphony Premiere

May 19, 1977, the C-minor version, with oboist Richard Woodhams and violinist Max Rabinovitsj, Jerzy Semkow conducting

Most Recent STL Symphony Performance

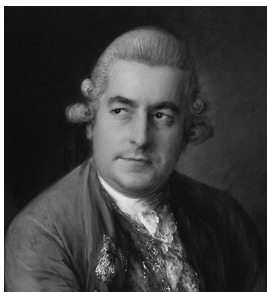
January 11, 2003, C-minor version with oboist Allan Vogel and violinist Hilary Hahn, with Jeffrey Kahane conducting

Scoring

solo violin
solo oboe
harpsichord
strings

Performance Time

approximately 17 minutes

**Born**

September 5, 1735, Leipzig

Died

January 1, 1782, London

First Performance

March 8, 1775, in London,
under the composer's
direction

STL Symphony Premiere

This week

Scoring

solo flute, oboe, violin, and
cello
2 flutes
2 clarinets
2 bassoons
2 horns
strings

Performance Time

approximately 20 minutes

JOHANN CHRISTIAN BACH

Sinfonia concertante in C major for Flute, Oboe,
Violin, Cello, and Orchestra

THE “LONDON” BACH The youngest son of J. S. Bach, Johann Christian Bach received his musical training from his illustrious father and from his brother Carl Philipp Emanuel. In 1762, after brief stints in Berlin and Italy, J. C. Bach moved to London. His success in the English capital, though less than that of an earlier German emigré, Handel, was nevertheless considerable. Within two years of crossing the Channel he had been appointed music master to the royal family and had established himself as a fashionable composer of operas and instrumental music. He remained there for the rest of his life, and as a result is known as the “English” or “London” Bach.

Among the compositional genres J. C. Bach cultivated is the sinfonia concertante, a concerto featuring several soloists. We hear his finest work of this type. Composed not later than 1775, it uses a solo quartet of flute, oboe, violin, and cello. The opening Allegro begins with a substantial exposition paragraph for the orchestra before turning the spotlight on the four soloists. This movement gives way to an enchanting Larghetto that includes an elaborate cadenza for all four soloists. Bach concludes the composition with a finale in rondo form, its recurring main theme being an especially sprightly tune. Between the several statements of this subject, the composer presents episodes featuring first the flute, then the oboe, and finally the violin and cello together. A brief coda using all four soloists brings the proceedings to a close.

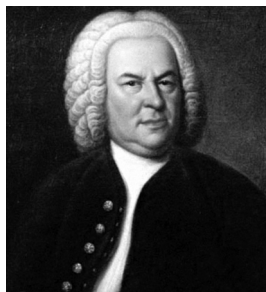
JOHANN SEBASTIAN BACH

Orchestral Suite No. 3 in D major, BWV 1068

BACH AND THE LEIPZIG COLLEGIUM In 1723, J. S. Bach left Cöthen and took up duties as director of church music in the Lutheran stronghold of Leipzig. This would be the last professional position he would hold, and Bach spent the next 27 years, more than half his career, working primarily as a church musician. Still, he remained active in the field of secular instrumental music outside the scope of his official duties. In 1729, the composer became director of the Leipzig Collegium Musicum, a civic orchestra made up of professional musicians and university students. For the group's concerts, Bach revived various works dating from his years at Cöthen. He also composed new pieces for the Collegium. Among the latter was the Orchestral Suite in D major, BWV 1068, written around 1730.

This has long been the most popular of Bach's four orchestral suites, a position that is hardly surprising in view of its festive spirit and bright instrumentation. It opens with a splendid overture in the French style: a prelude in moderate tempo and marked by auspicious iambic rhythms, followed by an energetic Allegro and finally an abbreviated reprise of the opening section. Oboes, trumpets, and timpani impart a timbral radiance to this music. The second movement, by contrast, is a serene aria for strings alone, the famous "Air on the G String."

Winds and percussion rejoin the ensemble for the three dances that close the suite. First comes a Gavotte in two parts, the initial section being repeated *da capo*, or from the start. Next we hear a lively Bourrée, and finally a Gigue whose flow of eighth notes is punctuated by exultant outbursts from the trumpets.



First performance

Unknown, but probably at a concert by the Leipzig Collegium Musicum in 1731

STL Symphony Premiere

February 18, 1910, Max Zach conducting

Most Recent STL Symphony Performance

October 26, 2003, Nicholas McGegan conducting

Scoring

2 oboes
3 trumpets
timpani
harpsichord
strings

Performance Time

approximately 20 minutes



Steve Shuman

Nicholas McGegan has performed with the St. Louis Symphony since 1986, and most recently in November 2013.

NICHOLAS MCGEGAN

MONSANTO GUEST ARTIST

As he embarks on his fourth decade on the podium, Nicholas McGegan is increasingly recognized for his probing and revelatory explorations of music of all periods. He has been Music Director of Philharmonia Baroque Orchestra for 28 years, and was Artistic Director of the International Handel Festival Göttingen for 20 years (1991–2011). In the 2013-14 season he took on the title of Principal Guest Conductor of the Pasadena Symphony, and in 2014 became Artist in Association with Australia's Adelaide Symphony.

English-born Nicholas McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) "for services to music overseas." Other awards include the Hallé Handel Prize; the Medal of Honor of the City of Göttingen, and a declaration of Nicholas McGegan Day, by the Mayor of San Francisco in recognition of his work with Philharmonia Baroque.



Andrea Kaplan most recently performed as a soloist with the Symphony in September 2007.

ANDREA KAPLAN

Andrea Kaplan joined the St. Louis Symphony as Associate Principal Flute in 2007. Prior to joining the Symphony, she was Principal Flute with the Florida Orchestra in the Tampa Bay area. She also served as Assistant Principal Flute of the Mexico State Symphony Orchestra in March 2004.

Kaplan made her solo debut with the Philadelphia Orchestra at the age of 12. She went on to attend the Curtis Institute of Music as a National Merit Scholar, graduating in 2003. She later attended the Shepherd School of Music at Rice University. Her main teachers have been Jeffrey Khaner, Julius Baker, and Leone Buyse.

During the summer, Kaplan has played with the Mostly Mozart Festival Orchestra, Central City Opera Orchestra, Kent/Blossom Music Festival, and the Aspen Music Festival and School. Andrea Kaplan is also a member of the Sun Valley Summer Symphony.

JELENA DIRKS

Jelena Dirks is the third generation of professional female musicians in her family. A San Diego native, she grew up listening to her mother, now retired Chicago Symphony violist Karen Dirks, practicing excerpts. Jelena took up the piano at age five. As a youth she spent her hours dancing and playing the piano. At age 11 she begged her parents for an oboe when her soon-to-be first oboe teacher told her “she would make a perfect oboist.”

She remains equally proficient on both piano and oboe. She served on the faculty of DePaul University where she taught both instruments and was the woodwind coordinator. She has performed with virtually every major musical group in Chicago, including Lyric Opera, the Chicago Philharmonic, and the Chicago Symphony Orchestra.

Having graduated Summa Cum Laude from St. Olaf College, Dirks went on to receive dual master’s degrees in Piano and Oboe Performance from the University of Michigan.



Jelena Dirks was appointed to the position of Principal Oboe of the St. Louis Symphony in December 2013.

ASAKO KUBOKI

Asako Kuboki began her violin studies at the age of five in Japan. She received her Bachelor and Master of Music degrees from the Peabody Conservatory. Kuboki performed extensively with the New Horizons Chamber Ensemble in Baltimore, a contemporary music group that worked in collaboration with composers, poets, and visual artists, for five seasons.

In 2001 Kuboki joined the St. Louis Symphony. Since relocating to St. Louis she has continued performing chamber music and solo recitals throughout the U.S. and at international music festivals. Kuboki’s interest in music of many different styles along with her love for chamber music has lead her to collaborate with St. Louis’s innovative jazz, world, pop, and electronica artists. She is a member of Cortango, with Symphony musicians Cally Banham and David DeRiso, which performs tango music at venues throughout the region. They recently completed their first recording.



Asako Kuboki makes her solo debut with the Symphony this weekend.



Jennifer Nitchman most recently performed as a soloist with the Symphony in June 2010.

JENNIFER NITCHMAN

Jennifer Nitchman holds the position of Second Flute with the St. Louis Symphony. Nitchman is the winner of numerous competitions, including First Prize in both the 2001 National Flute Association Young Artist Competition and the 1999 Flute Society of Washington Young Artist Competition. Prior to her appointment with the Symphony, Nitchman was pursuing a Doctor of Music degree at Indiana University. She has formerly held summer positions as Principal Flute of the Britt Festival Orchestra and as a member of the artist faculty at the Brevard Music Center. She previously held the position of Assistant Principal Flute with the United States Army Field Band in Washington, D.C., the Army's official touring organization. Her teachers include Thomas Robertello, Alice Weinreb, Stephanie Jutt, and Wendy Mehne.



Philip Ross and his wife and fellow oboist Laura had their first child in April 2013, with another child on the way.

PHILIP ROSS

Philip Ross grew up surrounded by world-class oboists. His father, Dan, is a well-known oboist and maker of gouging machines, which are high-precision cutting tools essential for reed-making. With at least one of Dan's machines in every major North American orchestra, Jonesboro, Arkansas is a revolving door of oboists making their pilgrimage to have their machines serviced. Many of these famed oboists shaped Philip's developing skills and understanding of the instrument by offering valuable insight.

Ross holds degrees from the Eastman School of Music and the Chicago College of Performing Arts where he studied with Richard Killmer and Alex Klein respectively. Ross has stepped out of his regular role of second oboe with the St. Louis Symphony on many occasions, including his solo debut with the orchestra in 2008, and serving two seasons as Acting Co-Principal Oboe. He also takes part in the St. Barts Music Festival.

ANN FINK

Ann Fink most recently performed as a violin fellow with the New World Symphony in Miami Beach. She holds bachelors and master's degrees in music from the Juilliard School and also studied at the Jacobs School of Music at Indiana University. Fink is a past winner of the Kate Neal Kinley Memorial Fellowship from the University of Illinois. She has performed with the Opera in the Ozarks, the National Repertory Orchestra, the Spoleto Orchestra, and the Schleswig Holstein Festival Orchestra, and has studied with Alexander Kerr, Elmar Oliveira, Carol Cole, Hyo Kang, and Sergiu Schwartz. Fink recently performed Wieniawski's Concerto No. 2 with the New World Symphony under the baton of Tito Munoz, after she was selected as one of the 2012-13 New World Symphony concerto competition winners. A certified Suzuki Violin teacher, Ann Fink has worked as violin faculty at the Preparatory Center at Brooklyn College, Lucy Moses School, and the Music Institute of Long Island.



Ann Fink makes her St. Louis Symphony solo debut this weekend.

MELISSA BROOKS

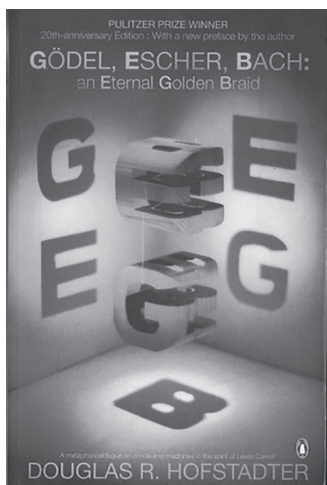
Melissa Brooks has been a member of the St. Louis Symphony since 1992. She is a native of New York City where from 1977-88 she attended the pre-college division of the Juilliard School. Brooks received her undergraduate degree from the New England Conservatory where she studied with Laurence Lesser. She graduated from both schools with Distinction in Performance. She has won numerous awards and honors and was nominated by Leonard Bernstein for an Avery Fisher career grant in 1988. She has participated in summer festivals such as Marlboro, Tanglewood, Aspen, Portland Chamber Music Festival, Concert Artists Guild Summer Festival, and the Sun Valley Summer Festival, among others. Brooks's activities in the community include creating and participating in numerous benefit concerts throughout the year.



Melissa Brooks most recently performed as a soloist with the St. Louis Symphony in February 2014.

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.



**Christoph Wolff, ed.,
The New Grove Bach Family
W. W. Norton**

A single-volume history of the Bach clan, with detailed life-and-works entries on its major members

jsbach.org

A comprehensive website devoted to the life and music of Johann Sebastian Bach

**Douglas R. Hofstadter,
Gödel, Escher, Bach: An Eternal Golden Braid
Basic Books**

Published in 1979 and winner of the Pulitzer Prize, this is a book that first let the common reader in on the world that was to come: computers, artificial intelligence, mapping, linking, interconnectivity; and it shows the profound systematic genius of J. S. Bach

Read the program notes online. Go to **stlsymphony.org**. Click “Connect,” then “Program Notes.”

Learn more about this season of anniversaries with **videos and podcasts**. Click “Connect,” then “10-50-135.”

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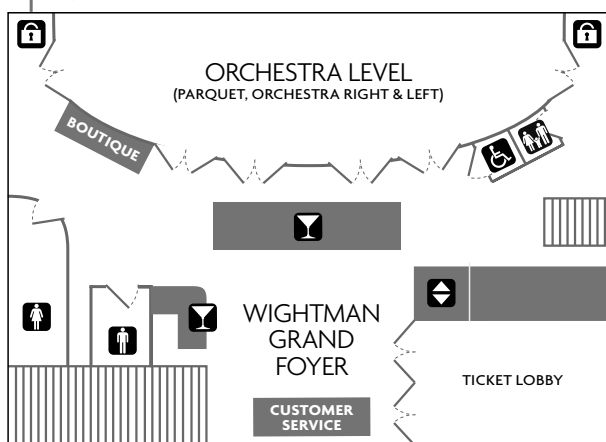
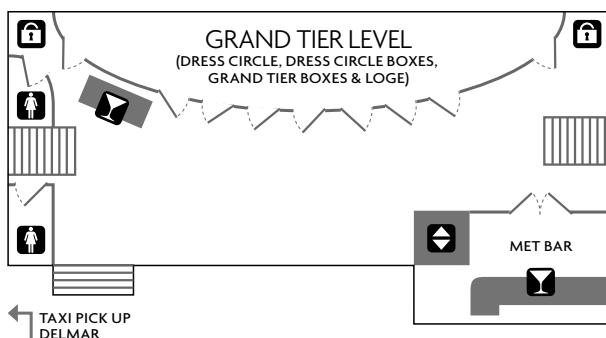
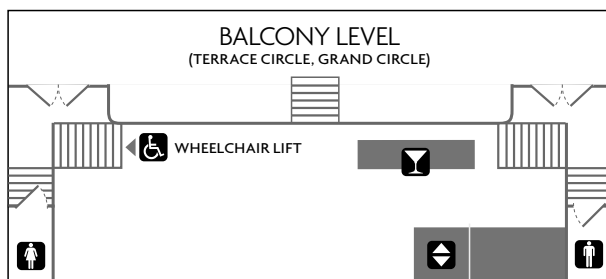
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POWELL HALL



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