

CONCERT PROGRAM

November 7-8, 2014

Hannu Lintu, conductor
Markus Groh, piano
Roger Kaza, horn
Thomas Jöstlein, horn
Tod Bowermaster, horn
Christopher Dwyer, horn

SIBELIUS *Lemminkäinen's Return from Lemminkäinen Suite, op. 22* (1895)
(1865-1957)

GRIEG *Piano Concerto in A minor, op. 16* (1868)
(1843-1907)

Allegro molto moderato
Adagio—
Allegro moderato molto e marcato

Markus Groh, piano

INTERMISSION

SCHUMANN *Concertstück in F major for Four Horns and Orchestra, op. 86* (1849)
(1810-1856)

Lebhaft—
Romanze: Ziemlich langsam, doch nicht schleppend—
Sehr lebhaft

Roger Kaza, horn
Thomas Jöstlein, horn
Tod Bowermaster, horn
Christopher Dwyer, horn

LISZT *Les Préludes* (1849-55)
(1811-1886)

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

Hannu Lintu is the Ann and Lee Liberman Guest Artist.

Markus Groh is presented by the Whitaker Foundation.

Tod Bowermaster is the Carolyn and Jay Henges Guest Artist.

The concert of Friday, November 7, is underwritten in part by a generous gift from Mr. and Mrs. Craig A. Saddler.

The concert of Saturday, November 8, is underwritten in part by a generous gift from Mr. and Mrs. Jan K. Ver Hagen.

Coffee and doughnuts are provided through the generosity of Krispy Kreme for the concert of Friday, November 7.

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

Roger Kaza, Principal Horn, on Schumann's Concertstück in F major for Four Horns and Orchestra: "I love it because it is completely over the top. It was written in two days during one of Schumann's manic phases. He thought it was one of his best works. It shows all of the character of the instrument—heroic, lyrical, introspective—plus all sides of Schumann's personality, of which there were many. And it's quite a challenge to pull it off. We'll do our best."



Roger Kaza

THE ADVANTAGES OF INFLUENCE

BY EDDIE SILVA

TIMELINKS

1849

SCHUMANN

Concertstück in F major
for Four Horns and
Orchestra, op. 86

LISZT

Les Préludes

Revolutions in German
states fail

1868

GRIEG

Piano Concerto in A
minor, op. 16

Brahms's *Ein deutsches
Requiem* (A German
Requiem) premieres

1895

SIBELIUS

*Lemminkäinen's Return
from Lemminkäinen
Suite*, op. 22

French Captain Alfred
Dreyfus convicted of
treason, causes political
and social upheavals

Despite the common notion of the artist as an isolated individual forging his truth in a squalid garret, artists make art through their relationships with the world around them—whether this be the garbage man, a lover, a headline, a tweet, or the ideas of other artists. This week's composers, even the loner in the north woods, Jean Sibelius, make their music in the wake of the work of others. Sibelius is inspired by Finnish folklore, and the emotional drama Wagner had wrung out of music. Robert Schumann takes what several imaginative craftsmen had created—a new valved horn—and writes music to show what this technological innovation had made possible (as well as to bedevil hornists for years to come). Edvard Grieg owes much to the inspiration of both Schumann and Franz Liszt. Liszt is another composer in synch with Wagnerian themes.

JEAN SIBELIUS

Lemminkäinen's Return from Lemminkäinen Suite, op. 22

SOUL MUSIC You don't have to know who Lemminkäinen is to understand the opening statement of Sibelius's tone poem: "He's back!"

From Finnish writer Veijo Murtomäki: "... out of the opening three-note figure, containing a descending fourth and gradually expanding as the movement proceeds, he summons up an orchestral crescendo with a forward drive that is quite simply irresistible."

It was certainly irresistible to Sibelius's countrymen, as they were rising up against Russian rule. Murtomäki continues: "Sibelius is painting a portrait of a Finnish nobleman and warrior hero ... with no cause to bend his knee before any man." Lemminkäinen is the Achilles of Finnish mythology—as well as a bit of a Don Juan. Sibelius transformed native folklore into musical and political gold. It became one of his most popular works.

Sibelius was inspired by Finland's epic lyric poem, *Kalevala*, which is the source material for the *Lemminkäinen Suite*. In September, the St. Louis Symphony performed the second tone poem of Sibelius's "Four Legends" series, *The Swan of Tuonela*, featuring Cally Banham on English horn. With its depiction of a River of Death into the underworld, it precedes the hero's descent into that world, *Lemminkäinen in Tuonela*. The final tone poem, which you hear in these concerts, is the hero's triumphant resurrection.

But Sibelius said he was less interested in telling a story than "an expression of a state of mind... the depiction of characters and the processes of the soul." He is concerned with emotion.

EDVARD GRIEG

Piano Concerto in A minor, op. 16

A BOY'S WILL When Edvard Grieg was 14 years old, in 1858, in Leipzig, he attended a concert in which Clara Schumann performed her husband's Piano Concerto. Grieg was smitten. He stored the experience away in a place where artists go after they've begun to realize how they may respond to the ineffable.

Grieg's story is that of a young man from the provinces with big ideas, who must go to the capitals to find where those ideas may be nurtured. His Norwegian home is not one of those capitals, but he gains some fame and conducting gigs there. But he wants to be a composer.

He goes to Denmark, a more musically sophisticated place, and finds mentors and friends of like minds. To write, he moves to the countryside north of Copenhagen. He will find some peace there—a peace that comes dropping slow in those gentle passages in the middle of the final movement.

HEAR ME ROAR It feels like a young man's work—youth pushing at the boundaries, challenging the instrument, the orchestra, himself. It opens with as bold a statement as to be heard in music. "I AM HERE!" it roars savagely, as young men will. Those few bars actually killed one pianist. He played them then collapsed, and died not long after.



Born

December 8, 1865,
Hämeenlinna, Finland

Died

September 20, 1957,
Järvenpää, Finland

First Performance

April 13, 1896, by the
Philharmonic Society in
Helsinki, conducted by
Sibelius

STL Symphony Premiere

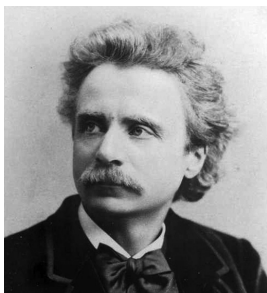
This week

Scoring

flute
2 piccolos
2 oboes
2 clarinets
2 bassoons
4 horns
3 trumpets
3 trombones
tuba
timpani
percussion
strings

Performance Time

approximately 7 minutes

**Born**

June 15, 1843, Bergen, Norway

Died

September 4, 1907, Bergen, Norway

First Performance

April 3, 1869, in Copenhagen; Edmund Neupert, the pianist to whom Grieg dedicated the score, played the solo part

STL Symphony Premiere

January 30, 1908, Katharine Goodson was soloist, with Max Zach conducting

Most Recent STL Symphony Performance

October 10, 2010, André Watts was soloist, with Gilbert Varga conducting

Scoring

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

Performance Time

approximately 30 minutes

You know that opening. If you ever pretended to be a famous piano virtuoso—romantic, powerful, emotive—this is the theme you pretended to play.

But after that famous roar, the concerto becomes something else. A compelling tenderness fills the concert hall, as if this is where the youth was trying to get to all along. After the impetuosity and the exposition of unbridled emotions, he tries a little tenderness.

In the lovely second movement Adagio (meaning: play a little slower now) the orchestra cozies up to the piano, the strings and horns give it a little lift, a little support you heretofore didn't think it really needed, or would have repelled before. The piano insinuates itself into the orchestral discussion, and quite naturally becomes the main topic, with no one the worse for it.

The woodwinds give the final movement a gentle push, and the piano takes on a light, airy character, in contrast to the more robust beat of the orchestra. The movement takes on a pastoral mood with the flute, the piano responding in kind like a gentle creek in summer.

The piano takes on a more vibrant theme, with much scurrying across the keys. In the movie version in your head, you see the impassioned youth and the orchestra collapsing as one, together at the end. Of course this concerto would figure prominently in cinema when that art form came around: *Intermezzo*, with Ingrid Bergman and Leslie Howard. There was the "cinematic" before there was cinema. Grieg's Piano Concerto is proof of that.

RITE OF INITIATION Grieg's concerto premiered in Copenhagen in 1869. A year later, he gains an audience in Rome with the famous Franz Liszt—kind of like an audience with the Pope. He offers the renowned virtuoso and composer the concerto score, and Liszt sits at his piano to play it.

"I really wondered if he would play my concerto unrehearsed..." Grieg wrote. "I myself believed this was impossible. Liszt, however, obviously did not share my view. And so he began to play. After his accomplishment, I must add that further perfection is inconceivable; he played the Cadenza, which technically is exceedingly

difficult, perfectly! Afterwards, he handed me the score and said: 'Just stay your course. I tell you truly, you have the ability needed—let nothing frighten you!' I cannot express the importance of his words. It was as though he initiated me. Many times when disappointments or bitterness are about to overwhelm me, my thoughts return to what he told me then, and my remembrance of that moment enables me to keep up my courage."

ROBERT SCHUMANN

Concertstück in F major for Four Horns and Orchestra, op. 86

NEW WAVE Technological innovation changes the art being produced as much as it changes everything else. And in art, as with everything else, it is first met with resistance. Herbie Hancock walked into a Miles Davis recording session and saw an electric piano. He thought Davis was joking. It looked like a kid's toy. Davis told him to shut up and play the thing and a new kind of jazz happened.

In the early 19th century several clever tinkers got obsessed with horns. Heretofore, a horn was a single length of tubing and crazy difficult to play. Even the best hornists could manufacture only a few notes within a single scale. That tube was a beast to keep in tune.

Valves. The clever tinkers invented valves and changed music. It took a while though. The early valves were clunky. They made the horns heavy and were dismissed. But clever tinkers never stop (look at all those Gillette razors!) and the valved horn became a supple, agile, and accommodating instrument, one with which a virtuoso hornist could play every note.

Composer Robert Schumann considered himself a "new wave" artist (kind of like the Talking Heads) and was enthusiastic about this new technological innovation. In 1849, his most prolific year as a composer, he wrote out the Concertstück (Concert Piece) in F major for Four Horns and Orchestra in two days.

This Concertstück puts the horn on fantastic display. You love harmonies? Here is the work for you, especially in the opening movement. You



Born

June 8, 1810, Zwickau, Saxony

Died

July 29, 1856, Endenich, near Bonn

First Performance

February 5, 1850, Schumann conducted the Leipzig Gewandhaus Orchestra

STL Symphony Premiere

December 5, 1992, with soloists Roland Pandolfi, Lawrence Strieby, Roger Kaza, and James Wehrman, with Raymond Leppard conducting

Most Recent STL Symphony Performance

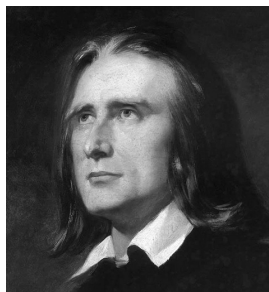
November 8, 1998, with soloists Roland Pandolfi, James Wehrman, Tod Bowermaster, and Robert Lauver, with Hans Vonk conducting

Scoring

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

Performance Time

approximately 21 minutes

**Born**

October 22, 1811, Raiding,
Austria

Died

July 31, 1886, Bayreuth, Bavaria

First Performance

February 23, 1854, in Weimar,
under the composer's
direction

STL Symphony Premiere

November 10, 1911, Max Zach
conducting

**Most Recent STL Symphony
Performance**

March 1, 2009, with Jun Märkl
conducting

Scoring

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

Performance Time

approximately 16 minutes

love the song-like quality of the instrument? The second movement is as lyrical as you'll find anywhere. You like to see musicians sweat? Check out the finale.

FRANZ LISZT*Les Préludes*

LISZTOMANIA As a composer, Liszt was musically aligned with Wagner, and thus in opposition to Brahms and the Schumanns. Such divisions, of course, are not necessarily so black and white, but as the latter composers/musicians were turning to a more Classical mode, Liszt and Wagner were all out Romantics producing musical high drama—as well as some personal high drama.

Liebestod, or Love-Death, is a theme attributed to Wagner—an erotic death, a love consummated through or after death—and given its most impressive musical realization in *Tristan und Isolde*. Liszt was hooked into this theme too, as so many artists have been. W.B. Yeats said, “Sex and death are the only things that can interest a serious mind.”

One of Liszt's innovations as a composer is the creation of the symphonic poem, a single-movement work intended to express a dramatic “program” or extra-musical idea. *Les Préludes* is such a work. “Preludes to what?” you might ask. This is Liszt's preface to the score:

What is life but a series of preludes to that unknown song whose first and solemn note sounds with death? Love is the enchanted dawn of existence. But what fate is there whose delights are not interrupted by some cruel storm...? And what wounded soul, fleeing such tempest, does not seek solace in nature? But man does not long resign himself to the comfort of nature's bosom, and when the trumpet sounds the alarm he takes up his perilous post....

HANNU LINTU

ANN AND LEE LIBERMAN GUEST ARTISTS

Chief Conductor of the Finnish Radio Symphony Orchestra since August 2013, Hannu Lintu previously held the positions of Artistic Director and Chief Conductor of the Tampere Philharmonic Orchestra, Principal Guest Conductor with the RTÉ National Symphony Orchestra, Dublin, and Artistic Director of the Helsingborg Symphony, and Turku Philharmonic orchestras.

Highlights of Lintu's 2014-15 season include his debut with the Hallé Orchestra and appearances with the BBC Scottish Symphony, Warsaw Philharmonic, and Lahti Symphony orchestras, as well as WDR Sinfonieorchester Köln, Orquestra Simfònica de Barcelona, and Tokyo Metropolitan Symphony Orchestra. In the U.S. he returns to the Baltimore Symphony Orchestra and makes his debut with the Detroit Symphony and Minnesota orchestras. Last season Lintu stepped in at short notice to conduct the Philharmonia Orchestra, and other recent engagements have included the Royal Scottish National Orchestra, Deutsches Symphonie-Orchester Berlin, MDR Sinfonieorchester Leipzig, and Orchestre national de Lyon; the Royal Stockholm Philharmonic and Gothenburg Symphony orchestras; and the Cincinnati Symphony Orchestra and Houston Symphony.

Recent operatic projects include Aulis Sallinen's *Kullervo* at the 2014 Savonlinna Opera Festival and *Tannhäuser* with Tampere Opera in 2012. Regularly appearing with the Finnish National Opera, Lintu has conducted several productions including *Parsifal* (directed by Harry Kupfer), *Carmen*, and Sallinen's *King Lear*. He has also worked with Estonian National Opera, recording Tauno Pytkänen's *Mare and Her Son*.

Hannu Lintu studied cello and piano at the Sibelius Academy, where he later studied conducting with Jorma Panula. He participated in masterclasses with Myung-Whun Chung at the Accademia Chigiana in Siena, Italy, and took first prize at the Nordic Conducting Competition in Bergen in 1994.



Hannu Lintu most recently conducted the Symphony in October 2013.



Markus Groh makes his St. Louis Symphony debut in these concerts.

MARKUS GROH

WHITAKER GUEST ARTIST

Pianist Markus Groh gained immediate world attention after winning the Queen Elisabeth International Competition in 1995, the first German to do so. Since then he has built an international reputation on his remarkable “sound imagination” and astonishing technique, confirming his place among the finest pianists in the world today. European highlights this season include a performance with the Finnish Radio Orchestra, a tour with the Flanders Symphony and a live television broadcast of Hindemith’s Piano Concerto under Hannu Lintu in Finland. In the U.S., Groh plays a recital on the Hayes Piano Series at Kennedy Center, in addition to concerto performances with the Harrisburg Symphony and the Florida Orchestra.

Widely acclaimed for his interpretations of Liszt, an all-Liszt CD (including the *Totentanz* and B-minor Sonata) was released by AVIE in 2006. It was named “Editor’s Choice” in *Gramophone*. A highly acclaimed all-Brahms CD was released by AVIE in June of 2008. Other recordings include a CD of Debussy, Prokofiev, and Britten cello sonatas with Claudio Bohórquez on Berlin Classics and a CD of Liszt’s *Totentanz* with the Orchestre de la Suisse Romande, conducted by Fabio Luisi on Cascavelle.

Groh is the founder and artistic director of the Bebersee Festival near Berlin. He also appears frequently on radio and television in Europe, the U.S., Canada, Mexico, Brazil, and Japan. A prize-winning documentary featuring Groh and a replica of Steinway’s first piano (built in 1836) on a recital tour traveling by horse and carriage was broadcast nationwide by ARD in Germany on three separate occasions in 2011.

Markus Groh was born on January 5, 1970 in southern Germany. He was a student of Professor Konrad Richter in Stuttgart and Professor Hans Leygraf in Berlin and Salzburg. Groh has recently been named Professor of Piano at the University of the Arts in Berlin.

ROGER KAZA

Roger Kaza rejoined the St. Louis Symphony as Principal Horn in the fall of 2009, after 14 years with the Houston Symphony. He was previously a member of the St. Louis Symphony horn section from 1983-95, and prior to that held positions in the Vancouver Symphony, Boston Symphony, and the Boston Pops, where he was solo horn under John Williams. A native of Portland, Oregon, he attended Portland State University, studying with Christopher Leuba, and later transferred to the New England Conservatory in Boston, where he received a Bachelor of Music with Honors in 1977 under the tutelage of Thomas E. Newell, Jr.

An avid bicyclist, hiker, and whitewater rafter, Roger Kaza is especially fond of the horn in its “original” setting: out-of-doors. A performance of Olivier Messiaen’s “Interstellar Call,” from his suite *From the Canyons to the Stars*, was recorded at the bottom of the Grand Canyon.



Roger Kaza most recently performed as soloist with the Symphony in April 2012.

THOMAS JÖSTLEIN

Thomas Jöstlein began as Associate Principal Horn with the St. Louis Symphony in April 2010. Most recently, he served as Assistant Professor of Horn at the University of Illinois, leading the charges in the Champaign-Urbana Symphony Orchestra and Ian Hobson’s Sinfonia da Camera while teaching horn and orchestral repertoire.

From 2007-09, Jöstlein was the New York Philharmonic’s Assistant Principal Horn, playing all positions, including Principal and Third Horn. Under the direction of Lorin Maazel, he performed on three major tours, including the historic live broadcast from North Korea. Previously, he held positions with the Honolulu, Omaha, Richmond, and Kansas City symphony orchestras over a course of 13 years.

Jöstlein studied with hornists William VerMeulen and Thomas Bacon at Rice University, and privately with tubists Arnold Jacobs and Roger Rocco. He has taught at the University of Hawaii and Virginia Commonwealth University.



Thomas Jöstlein makes his St. Louis Symphony solo debut in these concerts.



Tod Bowermaster most recently performed as a soloist with the Symphony in September 2007.

TOD BOWERMASTER

CAROLYN AND JAY HENGES GUEST ARTIST

Tod Bowermaster, a native of Ottawa, Illinois, is Third Horn of the St. Louis Symphony, a position he has held since 1995. He served as Acting Assistant Principal in the 2008-09 season and Acting Principal for the 2002-03 season. Bowermaster has appeared as a soloist with the orchestra on numerous occasions. He has also performed as a soloist with the Honolulu Symphony and the Sun Valley Summer Symphony, among others. Before his appointment to the St. Louis Symphony he was a member of the Honolulu Symphony and the Lyric Opera of Chicago Orchestra. In October of 2012, he was honored to be a member of the World Orchestra for Peace, performing at New York's Carnegie Hall and Chicago's Symphony Center under the direction of Valery Gergiev. Winner of the 1999 American Horn Competition and the 1982 Coleman Chamber Ensemble Competition, he continues to enjoy performing in both solo and chamber music settings.



Christopher Dwyer makes his Symphony solo debut in these concerts.

CHRISTOPHER DWYER

Christopher Dwyer was appointed to the Second Horn position in the St. Louis Symphony by David Robertson during the spring of 2014. Dwyer also serves as Second Horn for the Colorado Music Festival Orchestra in Boulder during the summer months. Prior to moving to St. Louis he served as Second Horn for the Jacksonville Symphony Orchestra and the New Mexico Symphony Orchestra, as well as the Principal Horn for the Sarasota Opera Orchestra. Dwyer has frequently performed as a guest with many other orchestras including the Philadelphia, Chicago, Cleveland, Los Angeles, Cincinnati, Baltimore, Malaysian, and Kansas City symphony orchestras.

Christopher Dwyer received his Bachelor of Music degree from the Cleveland Institute of Music where he was a student of Eli Epstein. He also studied with the eminent Dale Clevenger while serving as a member of the Civic Orchestra of Chicago. An avid baseball fan, hiker, and craft beer enthusiast, he is married to flutist Laura Dwyer.

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 do the tempo markings *Lebhaft*; *Romanze*: *Ziemlich langsam, doch nicht schleppend*; and *Sehr lebhaft* mean in Schumann's Concertstück?

Lebhaft: lively, sprightly, or brisk

Romanze: *Ziemlich langsam, doch nicht schleppend*: Romance: Quite slow, but not dragging

Sehr lebhaft: very lively, sprightly, or brisk

PLAYING SCHUMANN'S CONCERTSTÜCK:

ROGER KAZA, PRINCIPAL HORN

"It's almost as hard as it was in Schumann's day. Back then it was nearly impossible. He was very optimistic about the new valved horns that had just come out.

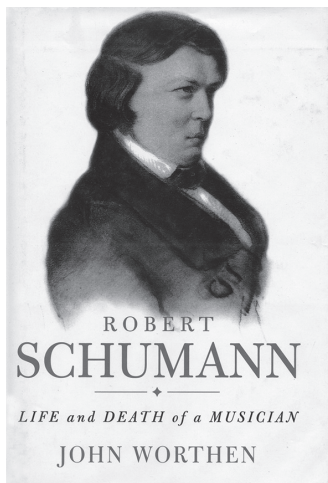
"The first part is the most challenging. It's extremely high, extremely continuous playing. We've actually re-written some of it to spread out the parts to make it easier on the first player."



Roger Kaza

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.



sibelius.fi/english

Jean Sibelius website produced by the Finnish Club of Helsinki

youtube.com

Grieg Piano Concerto

You may find many interpretations of the famous concerto by many different soloists

John Worthen, *Robert Schumann: Life and Death of a Musician*

Yale University Press

A thorough and well-written study of a brilliant and tormented life

Ken Russell, director, *Lisztomania* DVD

It's a train wreck of a movie, with The Who's Roger Daltrey playing a rock-star Liszt, but it might be worth watching just to see Ringo Starr play the Pope

Read the program notes online. Go to **stlsymphony.org**. Click "Connect," then "Program Notes." Also learn more about this season of anniversaries with videos and podcasts. Click "Connect," then "10-50-135."

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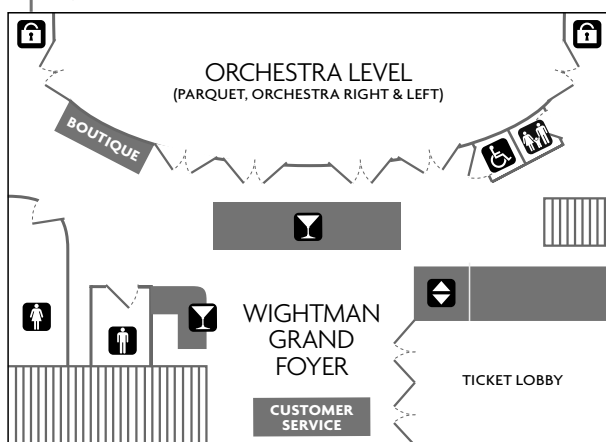
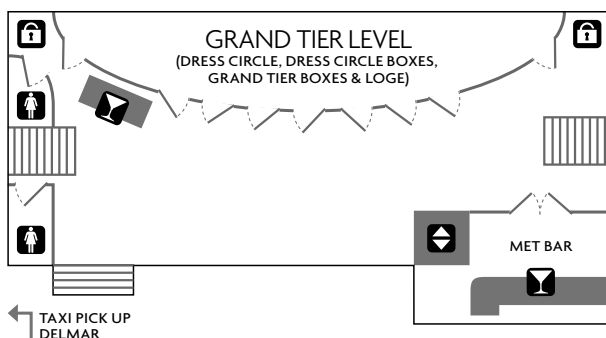
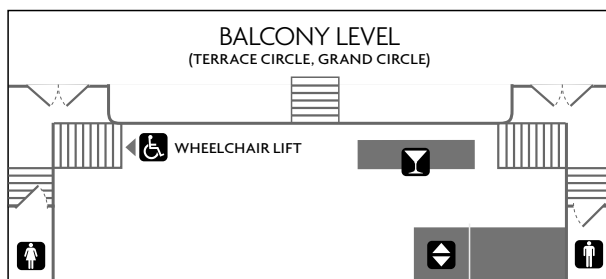
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