

# CONCERT PROGRAM

## November 14, 2014

Steven Jarvi, conductor

ST. LOUIS SYMPHONY YOUTH ORCHESTRA

**BEETHOVEN** *Egmont Overture, op. 84* (1809-10)  
(1770-1827)

**BRAHMS** *Variations on a Theme by Joseph Haydn,*  
(1833-1897) *op. 56a* (1873)

**CHRISTOPHER THEOFANIDAS** *Rainbow Body* (2000)  
(b. 1967)

INTERMISSION

**ELGAR** *Enigma Variations (Variations on an*  
(1857-1934) *Original Theme), op. 36* (1898-99)

Enigma: Andante  
Variation I. "C.A.E.": L'istesso tempo  
Variation II. "H.D.S.-P.": Allegro  
Variation III. "R.B.T.": Allegretto  
Variation IV. "W.M.B.": Allegro di molto  
Variation V. "R.P.A.": Moderato—  
Variation VI. "Ysobel": Andantino  
Variation VII. "Troyte": Presto  
Variation VIII. "W.N.": Allegretto—  
Variation IX. "Nimrod": Moderato  
Variation X. "Dorabella" Intermezzo: Allegretto  
Variation XI. "G.R.S.": Allegro di molto  
Variation XII. "B.G.N.": Andante—  
Variation XIII. "\*\*\*" Romanza: Moderato  
Variation XIV. "E.D.U." Finale: Allegro

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This evening's concert is presented by Famous Footwear.

The 2014-15 St. Louis Symphony Youth Orchestra season is sponsored by St. Louis Children's Hospital.

The St. Louis Symphony Youth Orchestra is underwritten in part by the G.A., Jr. and Kathryn M. Buder Charitable Foundation.

# VARIOUS VARIATIONS

BY RENÉ SPENCER SALLER

## TIMELINKS

1809-10

**BEETHOVEN**

*Egmont* Overture, op. 84  
Napoleonic Wars rage  
across Europe

1873

**BRAHMS**

*Variations on a Theme by  
Joseph Haydn*, op. 56a  
Budapest formed out of  
two rival cities, Buda and  
Pest

1898-99

**ELGAR**

*Enigma Variations*  
(*Variations on an Original  
Theme*), op. 36  
Great Britain rules as world  
colonial empire

2000

**CHRISTOPHER  
THEOFANIDAS**

*Rainbow Body*  
Charles Schulz, creator of  
*Peanuts*, dies in California

**VARIOUS VARIATIONS** Theme and variation: It's one of the oldest tricks in the book because it works. From J.S. Bach to John Coltrane to Björk, composers have used this formal procedure to keep their catchy tunes from going stale. Our brains demand a balance of the familiar and the strange, and variation enables this cognitive compromise. The theme-and-variation process works like this: at or near the beginning of the work, we hear the theme—the catchy tune—and we follow it through a series of transformations. The order of the notes might change, or the rhythm, or the harmonies. A musical variation works the way a shift in viewpoint works in a novel, or a different camera angle works in a film. When we experience the composer's systematic dismantling and reassembling of the theme, we hear with his mind, think with her ears.

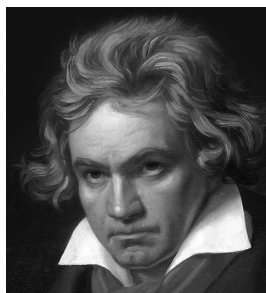
All the music on this evening's program demonstrates the art of variation while also referencing other works, a distinctly Romantic tendency. Youth Orchestra Music Director Steven Jarvi first chose Elgar's *Enigma Variations* because it is a personal favorite. That selection brought to mind Beethoven and Brahms, both masters of variation. Jarvi notes that the program begins with a "bold opening statement" from the beginning of the 19th century and ends at the very end of that century, 1899. *Rainbow Body*, composed in 2000, "is a perfect way to examine and enjoy the idea of Romantic music in the 21st century," Jarvi opines. "Beethoven, Brahms, and Elgar all made Romantic statements with their pieces, and *Rainbow Body* does the same and reminds us that 'new' music doesn't have to be scary but is beautiful, joyous, and important."

## LUDWIG VAN BEETHOVEN

### *Egmont* Overture

**HEROIC TRANSFORMATIONS** In 1809 Ludwig van Beethoven accepted a commission to write an overture and incidental music for a revival of *Egmont*, a verse drama by Johann Wolfgang von Goethe. Like most creatively inclined Germans at the dawn of Romanticism, Beethoven revered Goethe, calling him “a great poet, the most precious jewel that a nation can possess.” Just as important, the drama’s themes of liberation, equality, and sacrifice appealed to the composer’s Enlightenment-era idealism. The story, based on actual historical events, takes place in the 16th century, when the Netherlands was ruled by Spain. The eponymous hero is a Flemish statesman and general who pleads for tolerance and is beheaded for treason. Goethe’s play—a variation on history, if you will—gave Beethoven the opportunity to compose an overture that also qualifies as a symphonic poem. It recreates the characters, conflicts, and concepts of the story using music instead of words.

Beethoven spins out a succession of variations on a theme, conjuring up musical portraits and shaping our emotional responses. As Jan Swafford writes in the recently published *Beethoven: Anguish and Triumph*, “[T]his is another outpouring of Beethoven’s heroic style—one of the last. A stark orchestral unison begins the overture; then comes a darkly lumbering gesture in low strings, evoking the burden of oppression. The key is F minor, for Beethoven a tragic, death-tinted tonality.” Although the play ends with the hero’s execution, Goethe called for a “symphony of victory,” and Beethoven gave him one. Count Egmont’s death is marked by a short rest, a brief silence; it’s not irrelevant, but it’s also not the point. *Egmont* is a triumph, not a tragedy, and the F-major coda is as joyful a prophecy of freedom as the finales of the *Eroica* and the Fifth Symphonies.



#### **Born**

December 16, 1770, in Bonn

#### **Died**

March 26, 1827, in Vienna

#### **First Performance**

June 15, 1810, in Vienna

#### **YO Premiere**

May 7, 1972, Leonard Slatkin conducting

#### **Most Recent YO Performance**

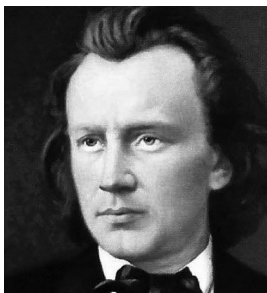
November 9, 2008, Ward Stare conducting

#### **Scoring**

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

#### **Performance Time**

approximately 8 minutes

**Born**

May 7, 1833, Hamburg

**Died**

April 3, 1897, Vienna

**First Performance**

November 2, 1873, in Vienna, Brahms conducted the Vienna Philharmonic Orchestra

**YO Premiere**

Tonight's performance

**Scoring**

2 flutes  
piccolo  
2 oboes  
2 clarinets  
2 bassoons  
contrabassoon  
4 horns  
2 trumpets  
timpani  
triangle  
strings

**Performance Time**

approximately 17 minutes

**JOHANNES BRAHMS**

Variations on a Theme by Joseph Haydn, op. 56a

**EXERCISES AND INNOVATIONS** In his lifelong and largely self-guided study of composition, Johannes Brahms wrote many variation sets, both for piano and chamber groupings. He was drawn to the intellectual rigor of variations—epitomized by Bach and Beethoven—as a means to explore the structural and tonal possibilities of a given idea. In 1873, after a 10-year hiatus, he returned to his favorite exercise. For his theme he chose a pleasant little tune called “Chorale St. Antoni” from a divertimento for winds that was then attributed to Joseph Haydn but was almost certainly written by someone else. The title of Brahms’s work, *Variations on a Theme by Joseph Haydn*, may be wrong, but it doesn’t really matter. It’s what Brahms does to that brief not-actually-Haydn melody that fascinates us. From an unremarkable theme he derives eight variations and a passacaglia (an older variation form, similar to a chaconne, which is anchored by an insistently repeating bass line). Over approximately 20 minutes, he immerses listeners in 10 distinct sonic worlds while conducting a crash course in two subjects: variation and orchestration. Brahms loved nothing more than nerding out over other composers’ manuscripts (his own large collection ranged from plainchant to Wagner), and *Variations on a Theme by Joseph Haydn* represents for him one last test in scoring for orchestra. He was gearing up to finish his first symphony, which he’d been struggling with for more than a decade.

Prep work it may have been, but *Variations on a Theme by Joseph Haydn* is an extraordinary achievement on its own terms. Musicologists point to its significance as the first independent set of orchestral variations ever written. But the real appeal resides in its brilliant integration of source materials, or what Swafford calls its “singular melding of historicism and originality.”

## CHRISTOPHER THEOFANIDIS

### *Rainbow Body*

**SOURCES OF LIGHT** Christopher Theofanidis drew inspiration from two sources when he composed *Rainbow Body*. The title refers to a concept in Tibetan Buddhism: when an enlightened being dies, the body is absorbed back into the universe in the form of energy, or light. The “enlightened body” in this case belongs to the medieval mystic Hildegard von Bingen, whose chant “Ave Maria, O Auctrix Vite” (“Hail Mary, Source of Light”) supplies the theme on which the ensuing variations are based. Although largely forgotten until the end of the 20th century, Hildegard was surely one of the most astonishing human beings in recorded history. She founded a monastery and corresponded with emperors, kings, and popes. She wrote poetry and scientific texts, as well as biographies of saints and testimonies to her own spiritual experiences. More relevant to Theofanidis, she was a prolific and uniquely gifted composer of sacred music. In his own program notes for the piece, the composer writes, “Hildegard’s melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine.”

The main theme of *Rainbow Body*, borrowed from Hildegard, appears about a minute-and-a-half in. “I present it very directly in the strings without accompaniment,” Theofanidis explains. “*Rainbow Body* has a very different sensibility from the Hildegard chant,” he observes, “but I hope that it conveys a little of my love for the beauty and grace of her work.”

## EDWARD ELGAR

*Enigma Variations* (Variations on an Original Theme), op. 36

**CLUES AND CIPHERS** In a sense, all portraits are self-portraits, and Edward Elgar’s *Enigma Variations* is no exception. Inspired by the people who were closest to him, each variation is an attempt to channel a particular personality, to



### **Born**

December 18, 1967, in Dallas

### **First Performance**

April 8, 2000, in Houston, Robert Spano conducted the Houston Symphony Orchestra

### **YO Premiere**

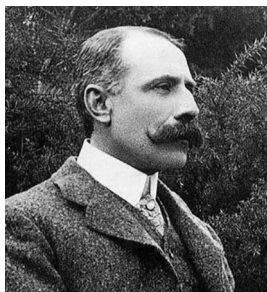
Tonight’s concert

### **Scoring**

3 flutes  
piccolo  
3 oboes  
3 clarinets  
E-flat clarinet  
bass clarinet  
3 bassoons  
contrabassoon  
4 horns  
3 trumpets  
3 trombones  
tuba  
timpani  
percussion  
harp  
piano  
strings

### **Performance Time**

approximately 13 minutes



### **Born**

June 2, 1857, Lower  
Broadheath, near Worcester,  
England

### **Died**

February 23, 1934, Worcester

### **First Performance**

June 19, 1899, in London,  
conducted by Hans Richter

### **YO Premiere**

May 23, 1980, Gerhardt  
Zimmermann conducting

### **Most Recent YO Performance**

March 15, 2009, Ward Stare  
conducting

### **Scoring**

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

### **Performance Time**

approximately 29 minutes

write in the styles that Elgar imagined his friends might employ were they “asses enough to compose.” The impetus for the work that would finally make him famous, at the age of 42, was a happy accident. After a long day teaching violin in Malvern, Elgar relaxed by improvising at the piano. Before long, he arrived at the tune he would later call “Enigma”; he knew he had his theme when his wife, Alice, mentioned how much she liked it. He continued to entertain her by performing a series of variations inspired by their friends, beginning with Billy Baker (identified in the score as W.M.B.).

We now know the real-life counterparts for each of the 14 character sketches: from the composer’s wife (C.A.E.), to whom he whistled a special tune on arriving home each evening, to his great friend and champion Augustus Jaeger, here referred to as “Nimrod,” after the mighty hunter in the Bible, because his friend’s surname means “hunter” in German. Other variations are linked to colleagues, neighbors, and students, each subject characterized by the composer’s memories and impressions: the sweet stutter of graceful Dora Penny (“Dorabella”); the études of his viola student Isabel (“Ysobel”); the antics of George Sinclair’s clumsy bulldog, Dan; Lady Mary Lygon’s trip to Australia (listen for quotations from Mendelssohn’s *Calm Sea and Prosperous Voyage*). For the finale he offers a self-portrait, labeled “E.D.U.” Alice’s nickname for him was “Edoo,” short for “Eduard,” an alternate spelling of “Edward.” Here he reprises themes from the “Nimrod” and “C.A.E.” variations, in honor of the “two great influences on the life and art of the composer,” as he wrote years later. It’s beautifully recursive: he describes them in music, and then he quotes from these musical descriptions to describe himself. He made them, maybe, but he’s also made of them.

## STEVEN JARVI

Steven Jarvi is the Resident Conductor of the St. Louis Symphony, Music Director of Winter Opera Saint Louis, and the Music Director of the St. Louis Symphony Youth Orchestra. Formerly the Associate Conductor of the Kansas City Symphony (KCS), he won the Bruno Walter Memorial Foundation Award in 2009. He came to the KCS after several years as the Conducting Fellow with Michael Tilson Thomas and the New World Symphony in Miami Beach, as an Associate Conductor for the New York City Opera at Lincoln Center, and as the Apprentice Conductor with the Washington National Opera at the Kennedy Center in Washington D.C.

While Associate Conductor of the Kansas City Symphony, Jarvi led over 150 performances. In his first season with the KCS, he made his Classical Series debut after filling in on short notice with violinist Midori, as Music Director Michael Stern awaited the birth of his second child. Jarvi returned the following season, after studying in Vienna with principal members of the Vienna Philharmonic, conducting a highly praised subscription weekend of Viennese music featuring pianist Simone Dinnerstein.

As the Resident Conductor of the St. Louis Symphony, Jarvi leads a wide range of events including the Live at Powell Hall concert series, Family and Educational concerts, Holiday Celebration concerts, and other selected classical events. He also conducts the St. Louis Symphony Youth Orchestra and assists Music Director David Robertson.

Raised in Grand Haven, Michigan, Steven Jarvi holds a bachelor's degree in Music Theory from the University of Michigan where he studied with Kenneth Kiesler, Martin Katz, and Jerry Blackstone, along with a master's in Orchestral Conducting from the Peabody Institute of the Johns Hopkins University, where he studied with the legendary conducting pedagogue, Gustav Meier.





# ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2014-2015

Steven Jarvi  
*Music Director*

Jessica Ingraham  
*Manager*

## First Violins

Hava Polinsky\*  
*Co-Concertmaster*  
Hannah O'Brien\*  
*Co-Concertmaster*  
Amanda Cao  
Jason Cohn  
Elizabeth Cordell  
Will Crock  
Katelyn Hamre  
Haydn Jones  
Gajan Kumar  
Selena Lee  
Aisling O'Brien  
Julia (Gee O) Son  
Michelle Tang  
Cherry Tomatsu  
Madison Ungacta  
Jinghang Zhang

## Second Violins

Aidan Ip\*  
*Co-Principal*  
Adam Martin\*  
*Co-Principal*  
Cindy Geng  
Rose Haselhorst  
Leah Haynes  
Salam Karahawa  
Lemuel Lan  
Rebecca Liu  
Grayson Lovelace  
Madelaine O'Reilly-  
Brown  
Rich Qian  
Matthew Robinson  
Michael Robinson  
Faith Tan  
Alejandra Uchitelle  
Mary Xu  
Anna Zhong  
Stephanie Zhong

## Violas

Marisa McKeegan\*  
*Co-Principal*  
Sharanya Kumar\*  
*Co-Principal*  
Tyler Brugmann  
Adam Garrett  
Chwas Hasan  
Caleb Henry  
Sarah Mason  
Kathleen McFarland  
Maggie Mueller  
Will Schatz  
Phoebe Yao

## Cellos

Julie Holzen\*  
*Co-Principal*  
Eric Cho\*  
*Co-Principal*  
Amy An  
Anna Bird  
Sean Hamre  
Joshua Hart  
Nathan Hsu  
Dylan Lee  
Joanne Lee  
Glen Morgenstern  
Grant Riew  
Torri Weidinger

## Double Basses

Alex Niemaczek\*  
*Co-Principal*  
Ryan Wahidi\*  
*Co-Principal*  
Pieter Boswinkel  
John Paul Byrne  
Dax Faulkingham  
Alex Hammel  
Benjamin Vennard

## Harp

Katie Hill

## Flutes

Lynell Cunningham  
Madeleine Goedegebuure  
Leah Peipert  
Rachel Petzoldt\*

## Piccolo

Lynell Cunningham  
Rachel Petzoldt\*

## Oboes

Devin Gilbreath  
Ethan Leong\*  
Curt Sellers

## Clarinets

Zachary Foulks  
Earl Kovacs\*  
Aleksis Martin  
Stephanie Uhls

## E-flat Clarinet

Aleksis Martin

## Bass Clarinet

Stephanie Uhls

## Bassoons

Helen Bednara  
Rowan Faulkner  
Joseph Hendricks\*  
Emily Schaper

## Contrabassoon

Rowan Faulkner

## Horns

T. J. Abernathy\*  
Elena Hammann  
Rachel Martin  
Jonas Mondschein  
Eli Pandolfi\*  
Andrew Schaper

## Trumpets

Philip Gurt  
Soley Hyman  
Charles Prager\*  
James Robinson

## Trombones

Ashley Cox\*  
Jacob Melsha  
Caleb Shemwell

## Bass Trombone

Noelle McCord

## Tuba

Alec Lang

## Timpani

Sam Lopate

## Percussion

Matthew Clark  
Ryan Helenthal\*  
Sam Lopate  
Isaac Parker

## Keyboard Instruments

Olivia Long

## Music Library

Elsbeth Brugger  
*Librarian*  
Henry Skolnick  
*Assistant Librarian*  
Roberta Gardner  
*Library Assistant*  
Joseph Hendricks  
*Library Intern*

## Stage Staff

Jeffrey Stone  
*Interim Stage Manager*  
Joseph Clapper  
*Assistant Stage Manager*  
Brian Marten  
*Stage Technician*  
Mike McDaniel  
*Interim Stagehand*

\*Section Leader



# CONCERT PROGRAM

## November 15-16, 2014

Jun Märkl, conductor  
Orli Shaham, piano  
Helen Kim, violin  
Xiaoxiao Qiang, violin

**BEETHOVEN** Piano Concerto No. 1 in C major, op. 15 (1795, rev. 1800)  
(1770-1827)

Allegro con brio  
Largo  
Rondo: Allegro scherzando

Orli Shaham, piano

INTERMISSION

**BEETHOVEN** Romance No. 1 in G major for Violin and Orchestra, op. 40 (1801-02)  
Helen Kim, violin

**BEETHOVEN** Romance No. 2 in F major for Violin and Orchestra, op. 50 (ca. 1798)  
Xiaoxiao Qiang, violin

**BEETHOVEN** Symphony No. 1 in C major, op. 21 (1799-1800)  
Adagio molto; Allegro con brio  
Andante cantabile con moto  
Menuetto: Allegro molto e vivace  
Finale: Adagio; Allegro molto e vivace

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These concerts are part of the Wells Fargo Advisors series.

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

Jun Märkl is the Monsanto Guest Artist.

Orli Shaham is the Stanley J. Goodman Guest Artist.

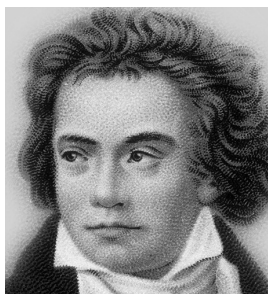
The concert of Saturday, November 15, is underwritten in part by a generous gift from Mrs. Ann Lux.

The concert of Saturday, November 15, is underwritten in part by a generous gift from Mrs. Miriam Sisson.

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.

# ON THE CUSP OF GREATNESS

BY PAUL SCHIAVO



## **Born**

December 16, 1770, in Bonn

## **Died**

March 26, 1827, in Vienna

## **First Performance**

Unknown, but possibly December 1795 in Vienna or May 1796 in Berlin, and certainly not later 1798 in Prague. On any of these occasions, the performance would have featured the composer as soloist, conducting from the keyboard.

## **STL Symphony Premiere**

February 2, 1923, Rudolph Ganz was soloist and conductor

## **Most Recent STL Symphony Performance**

February 6, 2010, Radu Lupu was soloist, with David Robertson conducting

## **Scoring**

solo piano  
flute  
two oboes  
two clarinets  
two bassoons  
two horns  
two trumpets  
timpani  
strings

## **Performance Time**

approximately 36 minutes

## **LUDWIG VAN BEETHOVEN**

Piano Concerto No. 1 in C major, op. 15

**MORE THAN A SHOWPIECE** Beethoven's stature as one of the very great composers has never been in doubt during the past two centuries. Yet his success as a creative musician did not come quickly. In his mid-20s, Beethoven was still studying with Haydn and feeling his way as a composer. He was, however, already a brilliant pianist. Carl Czerny, Beethoven's student and himself a superb keyboard virtuoso, declared: "Nobody equaled him in the rapidity of his scales, double trills, skips, etc." Moreover, Czerny asserted, "Beethoven's performance of slow and sustained passages produced a magical effect on every listener."

Beethoven's piano playing quickly won widespread admiration among Vienna's music-loving aristocracy and made him a fixture in their salons. But it was not long before the composer sought to conquer a broader public, and for this the ideal vehicle would be the piano concerto. Beethoven composed two works in this form during his early years in Vienna. The Piano Concerto in C, completed in 1795 or 1796, and now known as No. 1, op. 15, actually was the second he produced. But since the composer preferred this work to its predecessor, the Piano Concerto in B-flat, op. 19, it was published earlier and consequently given a more forward position in the catalog of his works.

Beethoven may have played this concerto as part of a charity concert given in Vienna in December 1795. He probably also presented the work during a trip to Berlin the following year, and he definitely performed it in Prague in 1798, at which time Jan Tomášek, another accomplished pianist, heard him and reported on "Beethoven's magnificent playing."

Despite Tomášek's admiring reaction, the C-major Concerto is not a virtuoso showpiece in the usual sense of that term. There are, to be sure, moments of brilliant keyboard passagework, but these are always in the service of larger musical

purposes. Like all of Beethoven's concertos, this one is notable for its thoughtful conception and musical integrity, rather than as a vehicle for pianistic display.

### **LUDWIG VAN BEETHOVEN**

Romance No. 1 in G major for Violin and Orchestra, op. 40

Romance No. 2 in F major for Violin and Orchestra, op. 50

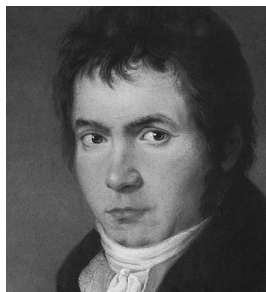
**"SIMPLE AND AFFECTING"** In formal terms the Romance in G major combines elements of both rondo and themewith-variations procedures. A melody stated with eloquent simplicity by the soloist at the outset of the piece recurs twice again during the brief movement, each time embroidered with ornamental figuration. These reappearances, which constitute decorative variations on the theme, alternate with two contrasting ideas, the juxtaposition of primary melody and subsidiary material being the hallmark of rondo form. Orchestra and violin engage in amiable dialogue throughout; Beethoven maintains the music's placid tone even during a minor-key episode. Only the brief coda that follows the third statement of the theme hints of darker feelings beneath the surface.

The F-major Romance, op. 50, has long been the more popular of these two compositions. The elegant melody which serves as its principal theme is stated at the outset by the solo violin and repeated at once by the orchestra. This idea subsequently alternates with several contrasting episodes, thereby producing again a typical rondo form. But formal considerations need hardly concern us when attending to this composition. Rather, the piece presents listeners with an exquisite musical reverie, something at which Beethoven, for all his vaunted intellectual mastery of composition, excelled.

### **LUDWIG VAN BEETHOVEN**

Symphony No. 1 in C major, op. 21

**TRADITION AND INNOVATION** As many commentators have noted, Beethoven's First



#### **First Performances**

Unknown

#### **STL Symphony Premiere**

February 9, 1917, with soloist Eugene Ysaye, Max Zach conducting  
December 3, 1908, with soloist Hugo Olk, Max Zach conducting

#### **Most Recent STL Symphony Performance**

December 2, 2001, Itzhak Perlman was soloist and conductor  
May 18, 2007, Angie Smart was soloist, with Scott Parkman conducting a special concert

#### **Scoring**

solo violin  
flute  
2 oboes  
2 bassoons  
2 horns  
strings

#### **Performance Time**

8 and 9 minutes, respectively

**First Performance**

April 2, 1800, at the Burg Theater in Vienna, the theater's orchestra was directed by its concertmaster and usual conductor, Giacomo Conti

**STL Symphony Premiere**

November 5, 1926, Rudolf Ganz conducting

**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

Symphony is closely related to Haydn's mature symphonies in terms of form, style and proportions. But the obvious resemblances should not obscure the original traits of this work. The unusual but completely successful turns of harmony with which it begins, the expanded role of the woodwinds and, above all, the great energy of the outer movements offer a prospective glimpse of Beethoven's mature symphonic style.

In the First Symphony's opening measures—a series of yearning chords searching unsuccessfully for resolution in the home key of C major—we find Beethoven characteristically avoiding harmonic routine in favor of something novel and unpredictable. The slow introduction thus begun eventually leads to the main body of the first movement, a spirited Allegro. With its statement, “development” and reprise of two contrasting themes, this portion of the symphony adheres closely to Classical-period sonata form, but the extended coda passage that closes the movement is another of the composer's innovative touches.

Beethoven establishes the character of his symphonic slow movements, which are quite distinct from those of his concertos, in his very first work of this type. Whereas the concertos generally offer devout Largos, the symphonies, except the Third and perhaps the Ninth, are given graceful music more in the spirit of serenades. (Uncertainty about the proper tempo for the Ninth Symphony's third movement makes it difficult to say whether or not this music fits Beethoven's usual pattern.) The Andante cantabile here sets the tone for similar movements in the succeeding symphonies.

Beethoven calls the third movement a minuet, but it is closer in character to the boisterous scherzos that henceforth would be standard features of his symphonies. The finale, like the first movement, begins with a prefatory passage in slow tempo. Here Beethoven teases us, offering tantalizing fragments of the movement's principal theme. Each repetition adds another note until, having stretched the joke as far as he dare, the composer breaks at last into the principal Allegro portion of the movement.

## **JUN MÄRKL**

MONSANTO GUEST ARTIST

Jun Märkl conducts the world's leading orchestras, such as the Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony Orchestra, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic, and Tonhalle Orchester Zürich. Märkl is Invited Professor at the Kunitachi College of Music in Tokyo. He was Music Director of the Orchestre National de Lyon from 2005-11 and of the MDR Symphony Orchestra Leipzig until 2012. For the 2014-15 season, he has accepted the post of Musical Advisor to the Basque National Orchestra in San Sebastian.

Born in Munich, his (German) father was a distinguished Concertmaster and his (Japanese) mother a solo pianist. Märkl studied violin, piano and conducting at the Musikhochschule in Hannover, going on to study with Sergiu Celibidache in Munich and with Gustav Meier in Michigan.

Jun Märkl is represented in North America by MusicVine, [musicvine@gmail.com](mailto:musicvine@gmail.com).



Jun Märkl most recently conducted the St. Louis Symphony in November 2012.

## **ORLI SHAHAM**

STANLEY J. GOODMAN GUEST ARTIST

Orli Shaham's 2014-15 season is highlighted by the release of a new CD, *Brahms Inspired*, which includes music by Brahms, music inspired by Brahms, and music that inspired Brahms. The CD includes new works by Brett Dean, Avner Dorman, and Bruce Adolphe. Shaham's solo recitals this season feature music from the new recording. Highlights of the season include the Aspen Music Festival, Arizona Musicfest, and the "Chicago Symphony Presents" series. Concerto performances in 2014-15 include the Orchestre National de France in Paris and the Colorado Springs Philharmonic. In addition, Shaham serves as the Artistic Director for Pacific Symphony's chamber music series in Costa Mesa, California, a position she has held since 2007. This season's performances for the series include her collaboration with principal cellist Timothy Landauer, performing cello sonatas by Beethoven, and a performance of Bartók's Sonata for 2 Pianos and Percussion, highlighting members of Pacific Symphony's percussion section.



Orli Shaham most recently performed with the St. Louis Symphony in February 2013.



## HELEN KIM

Helen Kim began her violin studies at the age of six and made her solo debut with an orchestra three years later. An avid chamber musician, she garnered first prize in the strings division at the 2010 Coleman Competition with her trio and also at the 2011 Yale Chamber Music Society Competition. She was Associate Concertmaster of the New York String Orchestra during the 2009-10 series, and served as Concertmaster for three consecutive years of the symphony and chamber orchestras at the University of Southern California, where she earned her bachelor's degree. Helen Kim received her master's degree at Yale University in May 2011 and joined the St. Louis Symphony as a full-time member in September 2012.

## XIAOXIAO QIANG



Xiaoxiao Qiang has been a top prizewinner in many national and international competitions, including Second Prize in the 2011 Schmidbauer International Young Artist Competition, First Prize in the 2011 Ruth Burr String Competition, the Violin Performance Award in the 2009 Corpus Christi International String Competition, and the Third Prize of the Tuesday Musical Club String Competition in San Antonio. In 2008 she was the Grand Prize winner of the Yong Siew Toh Conservatory of Music Concerto Competition in Singapore, and in 2010 was one of only 40 violinists invited to compete in the Eighth Quadrennial International Violin Competition of Indianapolis.

Along with her successes as a soloist, Xiaoxiao Qiang is also an experienced and accomplished orchestral musician. She has performed with the Singapore Symphony Orchestra and the Houston Symphony Orchestra, and was a member of Singapore Festival Orchestra during her studies in Singapore. In 2011 she joined the First Violin Section of the St. Louis Symphony after winning an international audition from a field of over 100 candidates.



## AUDIENCE INFORMATION

### BOX OFFICE HOURS

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Monday-Saturday, 10am-6pm;  
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morning Coffee Concerts open 9am;  
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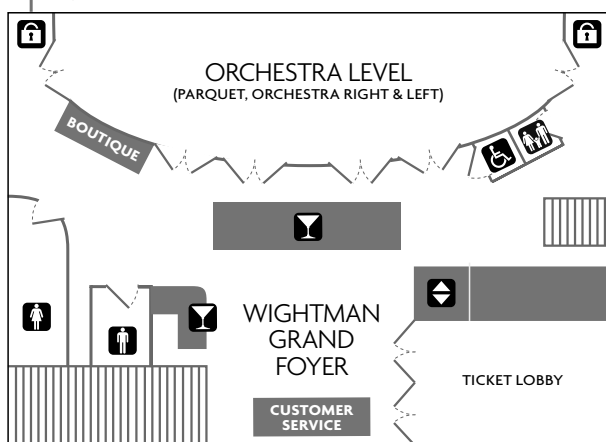
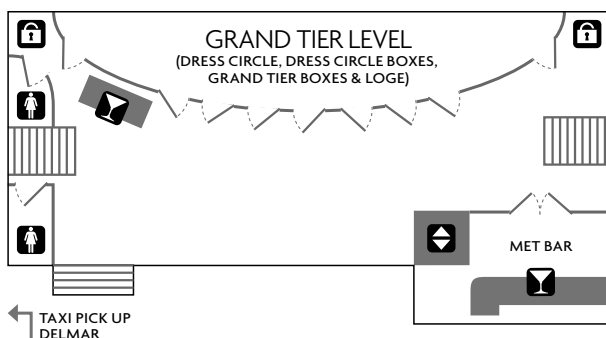
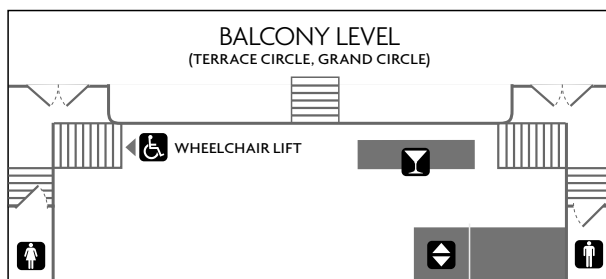
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