

# CONCERT PROGRAM

## October 10-12, 2014

Cristian Macelaru, conductor  
Joo Kim, violin  
James Czyzewski, cello

**TCHAIKOVSKY** Polonaise from *Eugene Onegin* (1877-78)  
(1840-1893)

**TCHAIKOVSKY** *Sérénade mélancolique*, op. 26 (1875)

Joo Kim, violin

**TCHAIKOVSKY** *Pezzo capriccioso*, op. 62 (1887)

James Czyzewski, cello

**TCHAIKOVSKY** *Romeo and Juliet Fantasy-Overture* (1869-70, rev. 1880)

INTERMISSION

**TCHAIKOVSKY** *The Tempest*, Symphonic Fantasia after Shakespeare,  
op. 18 (1873)

**TCHAIKOVSKY** *1812 Overture*, op. 49 (1880)

## ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

Cristian Macelaru is presented by the Whitaker Foundation.

Joo Kim is the Sid and Jean Grossman Guest Artist.

The concert of Friday, October 10, at 10:30 a.m., is underwritten in part by a generous gift from Mrs. Mary Ann Lee.

The concert of Friday, October 10, at 8 p.m., is underwritten in part by a generous gift from Mr. Francis Austin and Virginia V. Weldon MD, in loving memory of Frederick M. MacGregor.

The concert of Friday, October 10, at 8 p.m. is underwritten in part by a generous gift from Mr. and Mrs. Norman L. Eaker.

The concert of Saturday, October 11, is underwritten in part by a generous gift from Mr. and Ms. James L. Nouss, Jr.

Coffee and doughnuts are provided through the generosity of Krispy Kreme for the concert of Friday, October 10, at 10:30 a.m.

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.

# FROM THE STAGE

Thomas Jöstlein, Associate Principal Horn, on the *1812 Overture*: “It’s the first CD I bought. It was in the early ’80s and I listened to it at a Hammacher Schlemmer store. The piece spoke to me. Imagine when they were putting out digital recordings for the first time. The piece is still a test for your audio equipment: the hushed opening hymn in the strings, the additional brass band in the finale, the 16 cannon shots.

“It’s the piece we played most often in Youth Orchestra. It speaks to first-time concertgoers. It tells a story that’s easy to follow along. You can recognize ‘La Marseillaise’ as it strains against the Russian theme and finally retreats.

“We think of Tchaikovsky as full of bombast and loud playing because of this piece. When I was in YO, for horns it was a seminal work. There are a lot of exposed things to play. It’s exhausting, a battle for the brass, particularly the horns. We’re busy. It’s a blow.”

DUP VISHWANATH



Thomas Jöstlein

# A TCHAIKOVSKY CELEBRATION

BY DANIEL DURCHHOLZ



## **Born**

May 7, 1840, Kamsko-Votkinsk, Russia

## **Died**

November 6, 1893, St. Petersburg

## **First Performance**

March 29, 1879, in Moscow, Nikolay Rubinstein conducting

## **STL Symphony Premiere**

April 9, 1972, Leonard Slatkin conducting

## **Most Recent STL Symphony Performance**

December 31, 2011, David Robertson conducting the annual New Year's Eve concert

## **Scoring**

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

## **Performance Time**

approximately 4 minutes

## **PYOTR IL'YICH TCHAIKOVSKY**

Polonaise from *Eugene Onegin*

Tchaikovsky's 1877 opera *Eugene Onegin* is one of the composer's grandest works. It is based on the classic verse novel by Alexander Pushkin, in which the cynical and worldly title character callously rejects Tatyana, a country girl who falls in love with him. He meets her again after she has matured, married an aged prince, and become a sophisticated socialite. Onegin then becomes obsessed with her and attempts to win her away, but is rejected by Tatyana, who still loves him but refuses to break her vows, destroying him emotionally.

The novel appealed to Tchaikovsky as source material, in part, because the story was so well known among Russians that he could omit much of the exposition and focus on the most dramatic scenes. He also recognized how a specific section of *Onegin* related to and commented on his own life.

In Act 1, Scene 2, Tatyana stays up all night writing a letter professing her love for Onegin. Tchaikovsky saw the obvious parallel to the desperate—and wholly unsolicited—love letters he'd received from a younger woman, Antonina Milyukova. Writing the opera softened his harsh feelings toward her so much that he quickly married her—albeit with disastrous results.

The Polonaise—a ceremonial dance that traditionally opened various aristocratic functions—comes from Act 3, Scene 1 of the opera, in which Onegin sees Tatyana again after years apart. The setting is a grand cosmopolitan ballroom, and the music lush and vivacious. It is essentially a show piece, serving to reunite the two characters. Ultimately, though, it is an important part of the social critique that stands at the heart of Pushkin's—and Tchaikovsky's—*Eugene Onegin*.

## TCHAIKOVSKY

*Sérénade mélancolique*, op. 26

In the year prior to composing *Sérénade mélancolique*, Tchaikovsky had written a pair of major works: the opera *Vakula the Smith* (later renamed *Cherevichki*) and his Piano Concerto No. 1 (to be performed by Lang Lang at the Symphony Gala, October 18). It's little wonder that both pieces would still be on his mind when he composed the *Serenade* in February 1875. Its opening is borrowed from Act 2, Scene 2 of *Vakula/Cherevichki*, and a melody found in the piece's central section quotes from the slow movement of the Piano Concerto.

The title telegraphs Tchaikovsky's intent, but its beauty both conveys and transcends its doleful ambiance. It was composed for Hungarian violinist Leopold Auer, and it was dedicated to him—a dedication later withdrawn, possibly over disagreements concerning Tchaikovsky's Violin Concerto. The *Serenade* was premiered at a Moscow concert by Adolf Brodsky in January 1876. Auer finally performed it in St. Petersburg, 10 months later.

## TCHAIKOVSKY

*Pezzo capriccioso*, op. 62

The *Pezzo capriccioso* was composed in the summer of 1887 during an otherwise creative dry spell for Tchaikovsky. At the time he was preoccupied visiting his desperately ill friend, Nikolay Kondratyev, in the spa city of Achen, Germany. The cello-and-orchestra piece was begun during his vigil at Achen and finished a few weeks later in St. Petersburg. Tchaikovsky mourned in a letter to his publisher, "This piece is the single fruit of my musical spirit from the whole summer."

The composer solicited help for the cello part from his friend and former student Anatoly Brandukov, to whom it was dedicated and who performed its 1889 premiere in Moscow.

### First Performance

January 28, 1876, in Moscow, Adolph Brodsky was soloist, with the Russian Musical Society

### STL Symphony Premiere

October 29, 1960, Leonid Kogan was soloist, with Edouard van Remoortel conducting the only previous performance

### Scoring

2 flutes  
oboe  
2 clarinets  
2 bassoons  
4 horns  
strings

### Performance Time

approximately 7 minutes

### First Performance

November 25, 1889, orchestral version, in Moscow, with Anatoly Brandukov as soloist, the composer conducting the Russian Musical Society

### STL Symphony Premiere

October 19, 1996, Ronald Thomas was soloist, with David Loebel conducting the only previous STL Symphony performance

### Scoring

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

### Performance Time

approximately 7 minutes

**First Performance**

March 16, 1870, in Moscow,  
Nikolay Rubinstein  
conducted the orchestra of  
the Russian Music Society

**STL Symphony Premiere**

November 17, 1911, Max Zach  
conducting

**Most Recent STL Symphony  
Performance**

February 14, 2010, Ludovic  
Morlot conducting

**Scoring**

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

**Performance Time**

approximately 19 minutes

**TCHAIKOVSKY*****Romeo and Juliet* Fantasy-Overture**

Tchaikovsky's *Romeo and Juliet* was years in the making. First proposed as a subject for an orchestral piece by his friend, fellow composer Mily Balakirev, Tchaikovsky set about composing the piece in 1869 with a structure also suggested by Balakirev. It premiered in March 1870 to little fanfare. Two substantial revisions, in 1877 and 1880, transformed it into the piece we know today.

Adapting an elaborate stage play into an abbreviated musical form, which still contains the essence of the original, is no mean feat. Tchaikovsky accomplished this by emphasizing three essential themes, which are initially stated and later repeat and interact with one another.

The first theme, heard in the introduction, represents the action's catalyst, Friar Laurence. It is hymn-like, but also contains strands of solemnity and foreboding. The music erupts with agitated sounds representing the warring Montagues and Capulets, a discord eventually overwhelmed by the love theme of *Romeo and Juliet*—surely one of Tchaikovsky's best and most memorable melodies. Regarding the theme, Balakirev wrote, "Here is the tenderness and the sweetness of love."

The battle music repeats with more urgency and drama, with interjections from Friar Laurence. The love theme also recurs, this time with overwhelming emotion and a tragic crescendo, representing the suicide of the lovers. Finally, there is a funereal coda and the stirring finale in which true love triumphs over death itself.

## TCHAIKOVSKY

*The Tempest*, Symphonic Fantasia after Shakespeare, op. 18

Just as *Romeo and Juliet* had been suggested by a friend to Tchaikovsky, so was *The Tempest*. Writer and critic Vladimir Stasov put it in the composer's mind during a Christmas visit to the home of Nikolay Rimsky-Korsakov, in 1872.

Though Tchaikovsky agreed with the idea of writing the piece, he had a fundamental question for Stasov: "Does there need to be a tempest in *The Tempest*?"

Stasov answered affirmatively and laid out what he believed should be the structure of the piece, much as Balakirev had given Tchaikovsky the form for *Romeo and Juliet*.

Unlike *Romeo and Juliet*, however, Shakespeare's *Tempest* is not so tightly focused dramatically. There are many more elements—no pun intended—to address.

Stasov suggested the work begin and end with the sea, both raging and becalmed. In-between should be addressed the themes of Prospero's magic, love scenes between Miranda and Ferdinand, and the actions of Ariel and Caliban.

Tchaikovsky was enchanted by Stasov's instructions, and by the finished piece itself. In an 1878 letter to his patroness, Madame Nadezhda von Meck, he recalled his days spent composing *The Tempest*. "I cannot convey to you my state of bliss during these two weeks... I wrote *The Tempest* without any effort, as though moved by some supernatural force."

It premiered in Moscow in December 1873 and was well-received. When Stasov finally heard it a year later in St. Petersburg, he wrote to Tchaikovsky, "What a delight your *Tempest* is! What an incomparable piece!"

## First Performance

December 19, 1873, in Moscow, Nikolay Rubinstein conducting

## STL Symphony Premiere

October 5, 1989, Leonard Slatkin conducting the only previous live performance

## Scoring

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

## Performance Time

approximately 18 minutes

**First Performance**

August 20, 1882, in Moscow, Hippolyte Altani conducted an orchestra assembled especially for the occasion

**STL Symphony Premiere**

February 9, 1912, Max Zach conducting

**Most recent STL Symphony Performance**

June 8, 2013, Ward Stare conducting

**Scoring**

2 flutes  
piccolo  
2 oboes  
English horn  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
2 cornets  
3 trombones  
tuba  
timpani  
percussion  
strings

**Performance Time**

approximately 16 minutes

**TCHAIKOVSKY**

*1812 Overture*, op. 49

Composers—or artists of any kind, really—aren’t often the best judges of their own work. Case in point: Tchaikovsky’s *1812 Overture*.

In a letter to Madame von Meck, Tchaikovsky wrote, “The overture will be very loud and noisy, but I wrote it with no warm feeling of love, and so it will have no artistic merits at all.”

Loud and noisy it is, particularly during its finale. But orchestras and audiences alike would argue for its merits, as the piece has become a perennial favorite and one of the composer’s best-known works.

Tchaikovsky’s lack of enthusiasm for *1812* stems, perhaps, from its status as a commission. Earlier in his career, he’d rejected Madame von Meck’s request for a commissioned piece, replying, “I trust you would never imagine that I would undertake any musical work purely for the sake of the 100 ruble note at the end of it.”

In June of 1880, Tchaikovsky received an offer from his mentor, Nikolay Rubinstein, to write a piece for events unfolding within the next couple of years: the 25th anniversary of Czar Alexander II’s coronation; Moscow’s Exhibition of Industry and Arts; and the completion of the Cathedral of Christ the Savior, built to commemorate Russia’s defense against Napoleon’s army in 1812.

This time, the lure of a high-profile (and well-paying) assignment drew Tchaikovsky in.

Still, he put off its composition as long as he could, by which time the Exhibition had been delayed and the piece repurposed to celebrate the dedication of the Cathedral. In October 1880, in the middle of composing his celebrated *Serenade for Strings*, Tchaikovsky knocked out *1812* in a week.

The *Overture* offers a virtual play-by-play of the conflict between French and Russian forces, albeit in condensed and somewhat fictionalized form. There was no decisive Russian military victory, as suggested by the booming cannons and pealing bells of the finale. The Russians actually retreated after losing the Battle of Borodino, allowing the French to occupy Moscow. But the



Russians had abandoned and burned the city, leaving the French to face famine, disease, and the bitter cold. “General Famine and General Winter, rather than the Russian bullets, have conquered the Grand Army,” wrote French Marshal Michael Ney.

The piece pits the Russian people, represented by hymns and folksongs, against the French, suggested by the revolutionary anthem “La Marseillaise.” The lamentations and struggles of the Russian people are palpable, as is the persistence of the French. The themes repeat as the battle continues. But just as the French seem victorious, the decisive cannon blasts ensue and triumphant reprises of “O Lord, Save Thy People,” “God Save the Czar” and Tchaikovsky’s own indelible cavalry charge, along with a joyous cacophony of cannons and bells, sound ecstatically.

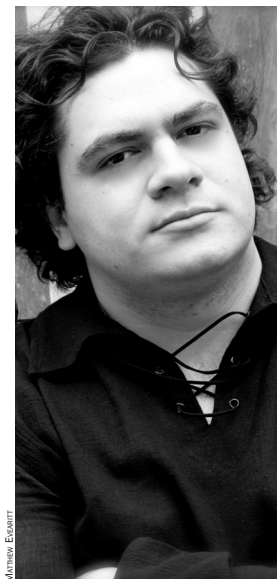
Tchaikovsky may have aligned the “battle plan” of his piece with popular folklore, which held that Russian cunning, rather than favorable circumstances, had won the day. But he also stretched credulity with the use of “La Marseillaise” as a symbol for the Imperial Army. Napoleon had actually banned the tune during his reign. Meanwhile, “God Save the Czar,” composed by Alexei Lvov and declared the Russian national anthem in 1833, is another anachronism.

No matter. Though hardly his masterwork, the *1812 Overture* has stood the test of time and today is perhaps more popular than ever. Tchaikovsky often had problems satisfying his harshest critics—and sometimes himself. But he did know how to please his audience.

Program notes © 2014 by Daniel Durchholz



Battle of Borodino



Cristian Macelaru makes his St. Louis Symphony debut this weekend.

## CRISTIAN MACELARU

WHITAKER GUEST ARTIST

Winner of the 2014 Solti Conducting Award, Cristian Macelaru has established himself as one of the fast-rising stars of the conducting world. With every concert he displays an exciting and highly regarded presence, thoughtful interpretations, and energetic conviction on the podium.

Recently appointed Conductor-in-Residence of the Philadelphia Orchestra, Macelaru has conducted the Philadelphia Orchestra in subscription concerts three times in recent seasons, including on his own January 2014 program. He also stepped in unexpectedly to replace Jaap van Zweden in April 2013, and Pablo Heras-Casado in December 2013. He came to public attention in February 2012, when he conducted the Chicago Symphony Orchestra as a replacement for Pierre Boulez in performances met with critical acclaim.

The 2014-15 season will see Macelaru make his official Carnegie debut on a program with the Danish National Symphony Orchestra. Replacing the orchestra's Chief Conductor, the late Rafael Frühbeck de Burgos, Macelaru will have the honor of conducting the Danish National Symphony Orchestra in Denmark and on a German and U.S. tour in January and February 2015. The 11-concert project, which includes the Carnegie appearance, celebrates the 150th anniversaries of the composers Carl Nielsen and Jean Sibelius and features Anne-Sophie Mutter and Ray Chen as violin soloists.

An accomplished violinist from an early age, Macelaru was the youngest concertmaster in the history of the Miami Symphony Orchestra and made his Carnegie Hall debut with that orchestra at the age of nineteen. He also played in the first violin section of the Houston Symphony for two seasons.

Cristian Macelaru formerly held the position of Resident Conductor at Rice University's Shepherd School of Music, where he was Music Director of the Campanile Orchestra, Assistant Conductor to Larry Rachleff, and Conductor for the Opera Department.

## JOO KIM

SID AND JEAN GROSSMAN GUEST ARTIST

Joo Kim completed the Master of Music program in May 2006 at the Juilliard School, where she also received her bachelor's degree. She has served as Concertmaster of the Spoleto USA Orchestra in Charleston, South Carolina, and the Pacific Music Festival Orchestra in Japan, as well as Principal Second Violin with the Jerusalem International Symphony Orchestra in Israel. She has also toured with the Orpheus Chamber Orchestra. Kim's solo and chamber music appearances include those at Encore, Aspen, Sun Valley, Taos, and Zephyr music festivals. She has also performed as a soloist with the St. Louis Symphony, Spoleto USA Orchestra, New World School of the Arts Orchestra in Miami, Florida, and the Sebastian Chamber Ensemble in Korea. Her teachers include Naoko Tanaka, Dorothy DeLay, Todd Phillips, Felicia Moye, and Ivan Chan.



Dan Vennart

Joo Kim joined the first violin section of the STL Symphony in 2004.

## JAMES CZYZEWSKI

James Czyzewski hails from Fairbanks, Alaska, where his primary cello teachers were Peggy Swartz and Bruno DiCecco. He received his bachelor's degree with honors from Northwestern University in the spring of 2003, studying with Hans Jorgan-Jensen. Following graduation, Czyzewski served as Co-principal Cello with the Civic Orchestra of Chicago. He joined the St. Louis Symphony in the fall of 2004.



Dan Vennart

James Czyzewski makes his solo debut with the St. Louis Symphony this weekend.

# 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. Such as "Where are the cannons for the *1812 Overture*?"

**Mahler box:** Powell Hall has been standing since 1925. Nobody wants to bring it down with a cannon fusillade. Cannons make their presence known at outdoor concerts around the world, but indoors, the rule is as it is at home: "Play with your cannons outside!" The last time the Symphony played the *1812*, a booming bass drum substituted for the cannons. This week, the boom is provided by the "Mahler box," a tall, wooden box that is stored away for the funereal thuds that accompany Mahler's Symphony No. 6. So for these concerts, it's a boom box.

## PLAYING THE *1812 OVERTURE*:

THOMAS JÖSTLEIN, ASSOCIATE PRINCIPAL HORN:

"For our orchestra, our brass section doesn't overplay. We don't play loud just to show that we can do it. We save it up for the last page. If you have too much bombast earlier, you lose the effect. Although it's a piece of orchestra fortissimos, for us this means lyrical playing in the face of seeming bombast."

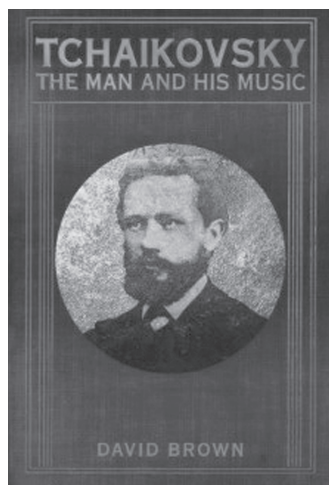


Dan Vishwanath

Thomas Jöstlein

# YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.



**David Brown,**  
*Tchaikovsky: The Man and His Music*  
**Pegasus**

Brown takes a reasonable approach with a volatile figure

**[youtube.com/watch?v=-BbT0E990IQ](https://www.youtube.com/watch?v=-BbT0E990IQ)**  
Watch painted images while you listen to the *1812 Overture* (you can find many versions on YouTube, including the Hallé Orchestra playing along with onstage pyrotechnics)

Read the program notes online at **[stlsymphony.org/en/connect/program-notes](https://stlsymphony.org/en/connect/program-notes)**

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via **[stlsymphony.org/blog](https://stlsymphony.org/blog)**

The St. Louis Symphony is on



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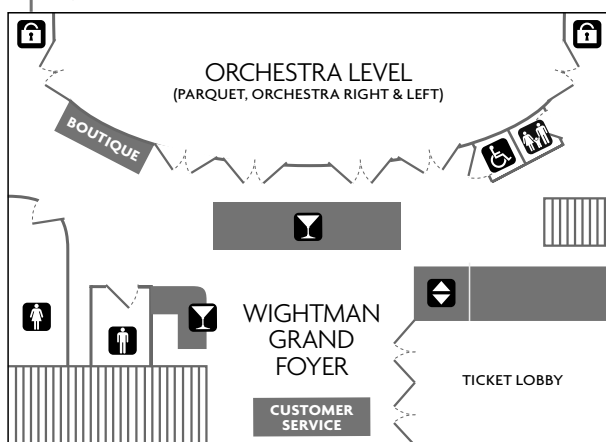
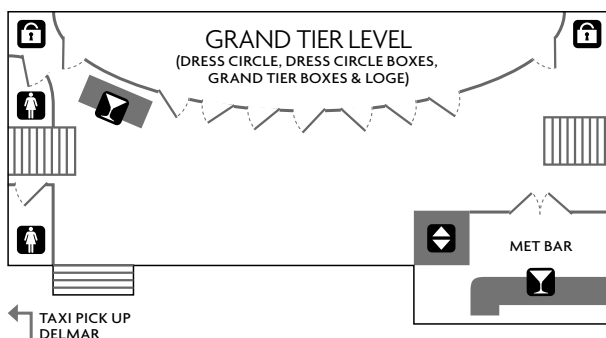
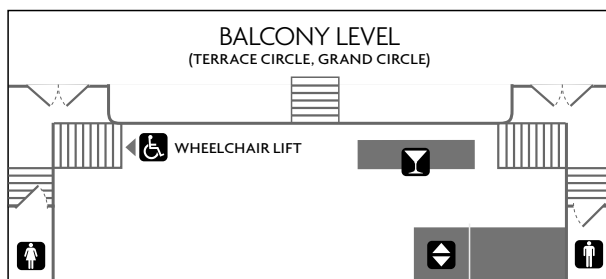
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