

Concert Program for December 2, 3, and 4, 2011

Ward Stare, conductor
Jennifer Koh, violin

SCHUBERT **Symphony No. 5 in B-flat major, D. 485** (1816)
(1797-1828) *Allegro*
Andante con moto
Menuetto: Allegro molto
Allegro vivace

Intermission

OSVALDO GOLIJOV ***Sidereus*** (2010)
(b. 1960)

VIVALDI ***The Four Seasons (Le quattro stagioni),***
(1678-1741) **op. 8, nos. 1-4** (ca. 1720s)
Spring
Allegro
Largo e pianissimo—
Allegro
Summer
Allegro ma non molto
Adagio—
Presto
Autumn
Allegro
Adagio molto
Allegro
Winter
Allegro non molto—
Largo
Allegro

Jennifer Koh, violin

Ward Stare is the Monsanto Guest Artist.

Jennifer Koh is the Ann and Paul Lux Guest Artist.

The concert of Saturday, December 3, is underwritten in part by a generous gift from
Mr. and Mrs. Jay G. Henges, Jr.

Pre-Concert Conversations are presented by Washington University Physicians.

These concerts are part of the Wells Fargo Advisors Series.



Ward Stare Monsanto Guest Artist

Ward Stare is currently the Resident Conductor of the St. Louis Symphony—a position created for him in the fall of 2008 by Music Director David Robertson—and concurrently acts as Music Director of the St. Louis Symphony Youth Orchestra. In April 2009, Stare made his highly successful Carnegie Hall debut with the St. Louis Symphony, stepping in at the last minute to conduct while Robertson made his debut as

chansonnier in H.K. Gruber's *Frankenstein!!* Stare returned in June 2010, leading the St. Louis Symphony Youth Orchestra in its New York City debut at the historic Riverside Church.

In August 2007, Stare made his debut with the Cleveland Orchestra at the famed Blossom Music Center. He has appeared with the Memphis Symphony, the Florida Orchestra, and the Moscow Chamber Orchestra—both in Russia and on the orchestra's North American tour. In 2009 Stare made his German debut with the Deutsches Symphonie-Orchester Berlin and a critically acclaimed subscription debut with the St. Louis Symphony.

The 2010-11 season included Stare's successful return to the Deutsches Symphonie-Orchester Berlin, as well as his widely praised European operatic debut at the Norwegian Opera conducting performances in Oslo of Benjamin Britten's *The Rape of Lucretia*. Recent and upcoming engagements also include summer concerts with the Detroit Symphony Orchestra, the DITTO Festival in Seoul (South Korea), the Colorado Music Festival, subscription concerts with the Madison Symphony featuring Lynn Harrell as soloist, and Stare's debut as guest conductor with the Lyric Opera of Chicago in 2012-13 and a re-engagement in 2013-14. Awarded one of just three coveted positions in the Allianz Cultural Foundation's 2012 International Conductors' Academy, Stare will have the opportunity to work with the London Philharmonic Orchestra and the Philharmonia Orchestra.

Stare received the Robert J. Harth Conductor Prize and the Aspen Conducting Prize at the Aspen Music Festival and School and returned in the summer of 2008 as Assistant Conductor to the Festival and its former Music Director, David Zinman.

Following in the path of many great orchestral conductors whose careers began as instrumentalists, Ward Stare was trained as a trombonist at the Juilliard School in Manhattan. At the age of 18, he was appointed principal trombonist of the Lyric Opera of Chicago and has performed as an orchestral musician with the Chicago Symphony Orchestra and the New York Philharmonic, among others. As a soloist, he has concertized in both the U.S. and Europe.



Photo: Korman

Jennifer Koh Ann and Paul Lux Guest Artist

In the 2011-12 season Jennifer Koh will play a broad range of concertos that reflect the breadth of her musical interests, including Bruch's Violin Concerto No. 1 with the Philadelphia Orchestra conducted by Christoph Eschenbach, Brahms's Violin Concerto with the Seattle Symphony led by Ludovic Morlot, and Kaija Saariaho's Violin Concerto with the Winnipeg Symphony Orchestra led by Alexander Mickelthwate.

Additionally, she will perform Beethoven's Triple Concerto with the Los Angeles Philharmonic at the Hollywood Bowl, and appear as soloist in Vivaldi's *Four Seasons* with the Toronto Symphony Orchestra, which will be featured on NPR's "What Makes it Great" with Rob Kapilow. Beyond North America Koh will perform Menotti's Violin Concerto with the BBC Scottish Symphony Orchestra, in honor of the centennial of the composer's birth, at the Lammermuir Festival, where she is also performing works by Ravel and Saint-Saëns with the Moscow State Symphony Orchestra led by Pavel Kogan, and Sibelius's Violin Concerto with the Orquestra Sinfonica do Estado de Sao Paulo in Brazil.

This season Koh will become the first female to perform the solo violin role of Einstein in a new production of Robert Wilson and Philip Glass's *Einstein on the Beach*. Never before seen in North America outside of New York City, Koh will perform Einstein in a preview performance in Ann Arbor with the University Musical Society at the University of Michigan in January 2012, at Toronto's Luminato Festival in June 2012, and at the Brooklyn Academy of Music and for Cal Performances at Zellerbach Hall in Berkeley in the fall of 2012. Presented in celebration of Glass's 75th birthday, the new production is a historic restaging based on the original 1976 version and the first revival with the original creators since 1992.

Born in Chicago of Korean parents, Koh began playing the violin by chance, choosing the instrument in a Suzuki-method program only because spaces for cello and piano had been filled. She made her debut with the Chicago Symphony Orchestra at age 11. Koh earned her Bachelor of Arts degree in English literature from Oberlin College and went on to study at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir. Jennifer Koh currently resides in New York City with her husband, pianist Benjamin Hochman. She most recently performed with the St. Louis Symphony in February 2004.

Melody Masters

BY LAURIE SCHULMAN

Ideas at Play

St. Louis Symphony Resident Conductor Ward Stare opens these concerts with Schubert's Symphony No. 5 in B-flat. Schubert was arguably the greatest songwriter in the history of music, and his melodic gift is ever present in his instrumental works. The Fifth Symphony is early, from 1816. It has neither the melancholy of the "Unfinished" Symphony, nor the grandeur of the "Great" C major. Instead, this work is steeped in the *galant* world of the late 18th century. Haydn and Mozart were clearly Schubert's models. Except for a momentary storm in the third movement minuet, Schubert's B-flat major Symphony is a slice of Vienna on a perfect summer day.

One might not expect a 21st-century piece to be melodic, but Osvaldo Golijov is another master of vocal music who cannot resist a good tune. His *Sidereus*, an overture inspired by the early astronomical discoveries of Galileo, has themes for the moon and the stars, and a sense of shimmer that evokes the mystery of heavenly bodies.

And who doesn't love Vivaldi's *The Four Seasons*? These four violin concertos, evoking the glories of spring, summer, autumn, and winter in succession, have become iconic in Western culture. Excerpts have been adapted for television commercials, radio, and cinema, making these pieces so familiar that even non-music lovers recognize them. Yet they are splendid early examples of illustrative program music, brimful of bird calls, melodies carried on breezes, and the vagaries of weather patterns throughout the year. Vivaldi's inventiveness, centuries before his techniques became clichés, still fire the imagination—and challenge the virtuoso violinist.

Franz Schubert Symphony No. 5 in B-flat major, D. 485

Born: Liechtenthal, Vienna, Austria, January 31, 1797 **Died:** Vienna, November 19, 1828 **First Performance:** Autumn 1816, home of violist Otto Hatwig, in Schottenhof, Vienna; first public performance may have been October 17, 1841, in Vienna, although Otto Erich Deutsch, the cataloguer of Schubert's music, states that the first public performance was at London's Crystal Palace on February 1, 1873, August Manns conducting **STL Symphony premiere:** January 5, 1946, Vladimir Golschmann conducting **Most recent STL Symphony performance:** October 10, 1999, Kari-Lynn Wilson conducting **Scoring:** Flute, two oboes, two bassoons, two horns, and strings **Performance time:** Approximately 27 minutes

In Context 1816 *Metronome receives patent; Rossini's Barber of Seville premieres in Rome; poet Percy Shelley weds Mary Godwin, who will write Frankenstein*

Schubert's early symphonies are far less well known than his later ones, particularly the "Unfinished" in B minor and the "Great" C-major



Schubert, portrait
by Wilhelm August
Rieder

Symphony. Some remarkable music rewards the curious listener who seeks out these youthful instrumental works. It is a truism to observe that Schubert could not have written the magnificent symphonic works of his maturity without having undergone the learning process inherent in the earlier pieces. Although Mozart and Haydn were his presumed symphonic models, the distinctive and individual signs of Schubert's own musical personality are already manifest.

The Symphony No. 5 in B-flat is the best of the early symphonies, perhaps because of its modesty. It is a chamber symphony, lacking clarinets, trumpets, or timpani. Schubert's biographer John Reed describes it as "the sunniest and most lyrical of all the symphonies.... a work which bears in every bar the stamp of his own lyrical genius, while the spirit of Mozart seems to brood benignly over it."

Schubert composed it in September 1816, completing the score on October 3 with a burst of productivity that had carried through from the previous year. During the calendar year 1816, Schubert composed more than 100 songs, two acts of an opera, another symphony, more than a dozen sacred and secular choral pieces, three violin sonatinas and several other chamber works—all on top of his full-time job as a schoolmaster. The completion of this symphony coincided with his decision to abandon the teaching position he detested in favor of the riskier career of a freelance composer. He left his family's house in order to move into Vienna, which remained his home for the rest of his life.

Like most of Schubert's early symphonies, this one remained unpublished until the 1880s, when the German house of Breitkopf & Härtel made a first attempt at a Schubert collected works edition. Only then did the Symphony No. 5 enter the popular symphonic repertoire. Schubert did hear a performance shortly after he composed it; in fact, he likely played viola in the performance. By 1816 the Schubert family string quartet had expanded into a quasi-professional chamber orchestra that met at the home of its conductor, Otto Hatwig. The limited resources of that select group probably accounts for the intimate character of the music.

The Music Schubert's music is cheerful and bouncy, particularly in the outer two movements. The sentimental *Andante* has some unusual modulations and imaginative scoring for woodwinds. But the most singular movement is unquestionably the Minuet, whose G-minor tonality and unexpected severity make its Mozartean ancestry apparent.

Oswaldo Golijov *Sidereus*

Born: La Plata, Argentina, December 5, 1960 **First performance:** October 16, 2010, in Memphis, Tennessee; Mei-Ann Chen conducted the Memphis Symphony Orchestra **STL Symphony premiere:** This week **Scoring:** Two flutes, oboe and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, two horns, two trumpets and piccolo trumpet, trombone and bass trombone, tuba, timpani, and strings **Performance time:** Approximately nine minutes



ALFONSO GULLÓN

Golijov

In Context 2010 Haiti devastated by earthquake; Deepwater Horizon oil platform explodes causing massive oil spill in Gulf of Mexico; 39 miners trapped in Chilean mine brought to surface after 69 days

Ten years ago, when *The New Grove II* was published, it did not even include an entry for Argentinian-born Oswaldo Golijov (pronounced Go-LEE-hoff). Grove Music Online has since amended that oversight with a brief biography. Were a new edition to be published today, the article on Golijov would require substantial augmentation. He caused a sensation in the music world in 2001 with the Stuttgart premiere of his *La Pasión según San Marcos* (*The Passion According to St. Mark*). That orchestral/vocal/theatrical score incorporates elements of Latin music ranging from Afro-Cuban *rumba* to Argentinian tango à la Astor Piazzolla, with dashes of Spanish flamenco thrown in. Audience reaction was electrifying and has remained equally enthusiastic in subsequent performances of the *Pasión* and other Golijov compositions. As a result, he has catapulted into the cultural spotlight and is now one of the busiest living composers.

Golijov was reared in an Eastern European/Jewish household in La Plata, Argentina. (His mother was a Romanian piano teacher; his father a Ukrainian doctor.) He emigrated from Argentina to Israel in 1983, studying with Mark Kopytman at the Jerusalem Rubin Academy. Golijov came to this country in 1986 to pursue a doctorate in composition with George Crumb at the University of Pennsylvania. Subsequently he worked with Lukas Foss and Oliver Knussen at Tanglewood. He currently serves on the faculties of Holy Cross College in Worcester, Massachusetts; Boston Conservatory, and Tanglewood. In 2003 Golijov was awarded a MacArthur Fellowship, the so-called “genius” award; and the Vilcek Foundation awarded him its Prize for Creative Promise in 2008. The Santa Fe Opera premiered his opera *Ainadamar* in 2005. From 2006 to 2010, Golijov was co-composer-in-residence of the Chicago Symphony Orchestra (with Britain’s Mark-Anthony Turnage).

Sidereus, Golijov’s most recent orchestral work, has an unusual history. A consortium of 35 American orchestras commissioned this overture in honor of Henry Fogel on the occasion of his retirement as President of the League of American Orchestras. Fogel, who began his career as a classical radio broadcaster, was also President of the Chicago Symphony

for many years. He has been a staunch advocate of classical music in every American community, regardless of size. Golijov's scoring for chamber orchestra honors Fogel's commitment by making *Sidereus* possible for smaller regional ensembles to perform. The overture fares equally well, perhaps better, with a large orchestra such as the St. Louis Symphony.

The title comes from Galileo's landmark treatise of 1610, *Sidereus Nuncius*, setting forth his discoveries about the moon and the stars with the use of a telescope. Using the new invention, Galileo recorded the first observations of Jupiter's moons, the surface of Earth's moon, and many of the stars of the Milky Way. His book rocked Catholic theory about the origins of the universe, incurring the wrath of Vatican authorities. Galileo was forced to publicly renounce his belief in Copernicus's theory of the solar system and to assert that the heavens revolve around the earth.

Sidereus Nuncius means *Sidereal Messenger*; a more common translation is *Starry Messenger*, but Golijov preferred the beauty of "sidereal." In an October 2010 interview with Sarah Baird Knight, he said:

With Galileo's discoveries, the moon was no longer the province of poets exclusively. It had also become an object of inquiry. The moon is still good for love and lovers and poets, but scientific observation can lead us to entirely new realizations.

In *Sidereus*, the melodies and harmony are simple, so that they can reveal more upon closer examination. For the "Moon" theme I used a melody with a beautiful, open nature, a magnified scale fragment that my good friend and long-time collaborator, accordionist Michael Ward Bergeman came up with some years ago... for a musical depiction of the sky in Patagonia. I looked at that theme as if through a telescope and under the microscope, so that the textures, the patterns from which the melody emerges and into which it dissolves, point to a more molecular, atomic reality.

The Music Listeners familiar with Golijov's eclectic style may hear traces of his Jewish and Argentinian roots in *Sidereus*, for example in the modal scales and sliding pitch motives. Swirling textures, pulsating repetitions, and occasional pedal points relate the piece to minimalism. We sense the enormity of the universe in the majestic opening, then Golijov lifts us into the galaxy, amid the stars. Melodic slivers in long lines float above and beneath rapid repeated figures. Golijov's subtle variations in rhythm and ornamentation, and his skillful coloristic use of the orchestral forces, add to the appeal of *Sidereus*.

Antonio Vivaldi *The Four Seasons* (*Le quattro stagioni*), op.8, nos. 1-4

Born: Venice, March 4, 1678 **Died:** Vienna, July 27 or 28, 1741 **First performance:** Unknown, probably Venice, L'Ospedale della piet , ca. 1720 **STL Symphony premiere:** February 20, 1953, Harry Farberman was soloist, with Vladimir Golschmann conducting **Most recent STL Symphony performance:** May 30, 2008, David Halen was director and soloist with Alison Harney, Joo Kim, and Nicolae Bica performing solo parts for each season **Scoring:** Solo violin, strings, and continuo **Performance time:** Approximately 37 minutes



Vivaldi

In Context ca. 1720s *Cosimo de Medici, ruler of Florence, dies; Bach's St. John Passion premieres; Handel composes opera Rodelinda*

The Four Seasons constitutes the first four of a large cycle of 12 concertos that Vivaldi gathered under the fanciful title *Il Cimento dell'Armonia e dell'Invenzione* ("The Contest Between Harmony and Invention"). The idea was the contrast of rational technique (harmony and the theory of composition) to free imagination (invention). *Il Cimento* was published in 1725 as Vivaldi's Opus 8. The Amsterdam publisher Le C ne issued the concertos with a sonnet at the head of each "season," explaining its program. Excerpts from the poems also appeared in the printed music, pinpointing places where a specific event was being illustrated. Such illustrative text-painting was particularly popular in France.

The Music *The Four Seasons* remain Vivaldi's best loved compositions. The Italian sonnets, possibly written by Vivaldi himself, provide a vivid narrative for the music, with recurring images of breezes and gusty winds, bird calls, rain and thunderstorms, and rustic songs and dances. All are illustrated in the music. The finale to the "Autumn" concerto is distinguished by a hunt (*caccia*).

Each concerto is in the three movement sequence (fast-slow-fast) that Vivaldi standardized as concerto form. The orchestral sections are almost exclusively *ritornelli* (a recurring musical idea for the full ensemble, restated in various keys). Vivaldi takes his virtuosic flights in the solo passages, evoking the seasonal images of each poem. His imaginative writing in the solo sections is characterized by strong rhythmic vitality and highly idiomatic passage work. Nearly three centuries after they were composed, *The Four Seasons* still present a formidable challenge to the virtuoso violinist.

Program notes   2011 by Laurie Schulman

The St. Louis Symphony invited four writers to produce program notes this season. For 23 years Laurie Schulman has been program annotator for orchestras, chamber music series, and summer festivals throughout the United States.