

CONCERT PROGRAM
Friday, March 3, 2017 at 8:00PM

Gemma New, conductor
Rayna Campbell, soprano
St. Louis Symphony Youth Orchestra

BIZET Selections from *Carmen* (1875)
(1838–1875)

Prélude
Aragonaise
Intermezzo
Chanson du Toréador
Habañera
Les Toréadors

R. STRAUSS “Zueignung” (Devotion), op. 10, no. 1 (1885)
(1864–1949)

MOZART “Zeffiretti lusinghieri” from *Idomeneo*, K. 366 (1781)
(1756–1791)

MARX “Und gestern hat er mir Rosen gebracht” (1908)
(1882–1964)

Rayna Campbell, soprano

INTERMISSION

Express the Music Awards

TCHAIKOVSKY Symphony No. 6 in B minor, op. 74, “Pathétique” (1893)
(1840–1893)

Adagio; Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

The St. Louis Symphony Youth Orchestra is sponsored by Whole Foods Market with additional support from the G.A., Jr. & Kathryn M. Buder Charitable Foundation and ESCO Technologies Foundation.

FROM GEMMA NEW

RESIDENT CONDUCTOR AND DIRECTOR OF
THE ST. LOUIS SYMPHONY YOUTH ORCHESTRA

Welcome to our St. Louis Symphony Youth Orchestra concert! Tonight's program focuses on opera and love. Every piece on our program speaks to love in all its different forms: passion, seduction, young love, devotion, and unrequited love. Our SLSYO musicians have studied the opera scenes, and have learned how to accompany our singer with heightened sensitivity and flexibility. It is with great pleasure that we welcome soprano Rayna Campbell into the SLSYO family this season. Campbell is an incredibly gifted young singer, of whom I'm sure we will hear much more in the future as her career blossoms.

Selections by Bizet highlight the passionate love story of *Carmen*. The sultry character of Carmen comes to life in the *Habañera*, while Escamillo's solo, played by the trumpet in *Chanson du Toréador*, presents his irresistible appeal.

Richard Strauss' "Zueignung" (Devotion) is an ode to love that describes how the soul feels when it is away from the one it loves. Each of the three vocal phrases end with the words "Habe Dank!" which means "give thanks."

We then turn to the aria "Zeffiretti lusinghieri" from Mozart's opera *Idomeneo*. Ilia, the young daughter of the defeated Trojan king, asks the breezes, trees, and plants to tell Prince Idamante of her love, and stresses that he should remain faithful to her adoring love.

The character in Joseph Marx's song "Und gestern hat er mir Rosen gebracht" (And yesterday he brought me roses) is a young girl who is full of love and excitement after receiving roses. Throughout we hear a heartbeat rhythm in the orchestra, which changes subtly as she talks about her different observations and feelings towards her lover.

Thank you for being with us this evening, please enjoy the performance!

Gemma New

GEORGES BIZET

Selections from *Carmen*

by Daniel Durchholz

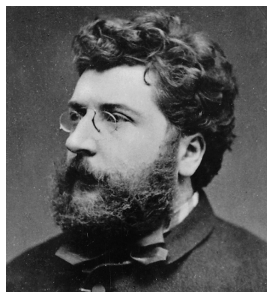
One of the boldest, most shocking, and—eventually—most successful operas of all time, Georges Bizet's *Carmen*, was premiered in Paris on March 3, 1875. But during its initial run at the Opéra-Comique, it was mostly a failure, playing to half-empty houses and drawing critical jeers for what audiences saw as low subject matter including brazen displays of onstage sensuality and murder.

Not everyone recoiled from Bizet's passion and true-to-life drama. Tchaikovsky saw the production in Paris and called it "one of those few works which are destined to reflect in the highest degree the musical aspirations of an entire epoch." Brahms was also a fan, and reportedly saw it 20 times. Nietzsche, meanwhile, offered the characteristically caustic comment that *Carmen* should be used as an antidote to the poison of Wagner's operas.

All of that is fine, but it did Bizet himself no good. By the time the opera was produced in Vienna, where it became a hit, Bizet was dead, succumbing to a heart attack on June 3, 1875. His was an especially cruel death because with *Carmen*, Bizet had only just come into the full flower of his genius, and its rejection by the public spurred on his depression and ill health. Had he survived until the Vienna production, things might have turned out differently.

But *Carmen* was an understandably tough sell, at least at first. Its heroine is also its villain—a seductress whose raw beauty, street smarts, and dangerous allure prove irresistible in ways that polite society might not admit. Verdi's *La traviata* also concerns a woman of questionable morals, it has often been pointed out, but Violetta is redeemed at the end and dies in a more respectable fashion—of tuberculosis. *Carmen*'s onstage murder was simply too much to take.

What is harder to fathom, however, is the criticism from Bizet's time that the opera's music was tuneless and unmemorable. In fact, it is perhaps packed with more memorable melodies than any other opera. Indeed, the genius of *Carmen* is not merely contained in its brave subject matter and lifelike presentation, but also in its multifaceted music and orchestrations that fully flesh out the opera's characters, setting, and mood. It is a major reason why the misguided reception that spurred on the tragedy of Bizet's sad end turned into a timeless artistic triumph.



Born

October 25, 1838, Paris

Died

June 3, 1875, Bougival, France

First Performance

March 3, 1875, Paris, Adolphe Deloffre conducting

Scoring

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

Performance Time

approximately 12 minutes

RICHARD STRAUSS

Born: June 11, 1864, Munich
Died: September 8, 1949,
 Garmisch-Partenkirchen,
 Germany

Performance Time:
 approximately 2 minutes

WOLFGANG AMADEUS

MOZART
Born: January 27, 1756,
 Salzburg, Austria
Died: December 5, 1791,
 Vienna, Austria
Performance Time:
 approximately 6 minutes

JOSEPH MARX

Born: May 11, 1882, Graz,
 Austria
Died: September 3, 1964, Graz,
 Austria
Performance Time:
 approximately 3 minutes

RICHARD STRAUSS

“Zueignung” (Devotion), op. 10, no. 1

Ja, du weißt es, teure Seele,
 Daß ich fern von dir mich quäle,
 Liebe macht die Herzen krank,
 Habe Dank.

Yes, you know it, dearest soul,
 How I suffer far from you,
 Love makes the heart sick,
 Give thanks.

Einst hielt ich, der Freiheit Zecher,
 Hoch den Amethysten-Becher,
 Und du segnetest den Trank,
 Habe Dank.

Once I, the freedom reveler,
 Held high the amethyst beaker,
 And you blessed the drink,
 Give thanks.

Und beschworst darin die Bösen,
 Bis ich, was ich nie gewesen,
 Heilig, heilig an's Herz dir sank,
 Habe Dank.

And you exorcised the evils within,
 Until I, as I had never been before,
 Holy, holy, sank upon your heart,
 Give thanks.

WOLFGANG AMADEUS MOZART

“Zeffiretti lusinghieri” from *Idomeneo*, K. 366

Zeffiretti lusinghieri,
 Deh volate al mio tesoro:
 E gli dite, ch'io l'adoro
 Che mi serbi il cor fedel.
 E voi piante, e fior sinceri
 Che ora innaffia il pianto amaro,
 Dite a lui, che amor più raro
 Mai vedeste sotto al ciel.

Gently caressing zephyrs,
 oh fly to my beloved
 and tell him I adore him
 and to keep his heart true to me.
 And you plants and tender flowers
 which my bitter tears water,
 tell him that you never saw
 a love more rare beneath the sky.

JOSEPH MARX

“Und gestern hat er mir Rosen gebracht”

Ach gestern hat er mir Rosen gebracht,
 Sie haben geduftet die ganze Nacht,
 Für ihn erworben, der meiner denkt—
 Da hab' ich den Traum einer Nacht ihm
 geschenkt.

Ah yesterday he brought me roses,
 Their scent filled the whole night,
 They wooed me for him, the one who thinks
 of me—
 So I gave him the dream of a night.

Und heute geh' ich und lächle stumm,
 Trag seine Rosen mit mir herum
 Und warte und lausche, und geht die Thür,
 So zittert mein Herz: ach, käm' er zu mir!

And today I go and smile silently,
 Carry his roses around with me
 And wait and listen, and if I hear the door,
 My heart trembles: ah, if he would come to me!

Und küsse die Rosen, die er mir gebracht,
 Und gehe und suche den Traum der Nacht.

And I kiss the roses that he brought me,
 And I go and seek the dream of the night.

PYOTR IL'YICH TCHAIKOVSKY

Symphony No. 6 in B minor, op. 74

by Paul Schiavo

With Tchaikovsky's Symphony No. 6, we encounter music that seems to speak to us "from beyond" by virtue of its intensely elegiac character. "I compose," Tchaikovsky once declared, "[so that] through the means of musical language I may pour out my moods and feelings." The strongly emotional approach to his work implied by this statement is born out by his music. The strength of his compositions often lies not in their formal details but in their expressive ones: their dramatic gestures, stirring climaxes, and sweeping melodies.

Tchaikovsky began writing his Symphony No. 6 in the winter of 1891–92, but soon abandoned this effort, declaring it "an empty pattern of sounds without any inspiration." Sometime during the following year, however, Tchaikovsky found the inspiration he needed.

Composition of the new symphony progressed quickly, and Tchaikovsky directed its first performance on October 28, 1893, in Saint Petersburg.

The piece begins with an introductory Adagio whose brooding theme is carried over and developed in the succeeding Allegro, the main portion of the first movement. In contrast to the violence of this initial movement, the one that follows suggests an idealized dance.

The third movement is as different in character from the second as the second was from the first. It is a triumphal march, and as such has many characteristics of a typical symphonic finale. With the first measures of the ensuing finale, a somber descending scale figure, the music literally plunges back into the despair intimated by the initial Adagio, and the movement that now unfolds, despite its lyrical second theme, proves one of the most sorrowful utterances in the symphonic literature.



Born

May 7, 1840, Kamsko-Votkinsk, Russia

Died

November 6, 1893, Saint Petersburg, Russia

First Performance

October 28, 1893, Saint Petersburg, Tchaikovsky conducting

Scoring

3 flutes
piccolo
2 oboes
2 clarinets
bass clarinet
2 bassoon
4 horns
2 trumpets
3 trombones
tuba
timpani
percussion

Performance Time

approximately 46 minutes



Burca

Gemma New

GEMMA NEW

RESIDENT CONDUCTOR AND DIRECTOR OF THE
ST. LOUIS SYMPHONY YOUTH ORCHESTRA

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New was recently appointed the St. Louis Symphony's Resident Conductor and Director of the St. Louis Symphony Youth Orchestra. She also holds the position of Music Director for the Hamilton Philharmonic Orchestra in Ontario, Canada, while maintaining a close relationship with the New Jersey Symphony Orchestra and Chamber Orchestra of San Antonio. New also enjoys guest engagements this season with the Malmö SymfoniOrkester in Malmö, Sweden, Orlando Philharmonic Orchestra, and the Manitoba Chamber Orchestra in Winnipeg, Canada.



Rayna Campbell

RAYNA CAMPBELL

Soprano Rayna Campbell is a senior attending Belleville East High School. From 2010–2014 she sang in the Masterworks Children's Chorus in Belleville, Illinois. Last December, she had the privilege of singing a duet with internationally renowned soprano Christine Brewer at the Masterworks Christmas concert. Campbell was also a finalist in the Fox Performing Arts Charitable Foundation's St. Louis Teen Talent Competition in 2016 and was awarded the Berges Classical Performance Award.

Campbell is currently a third-year member of Monsanto's Artists-in-Training program and trains with Dr. Marc Schapman and Dr. Dolly Hsu at Southern Illinois University in Edwardsville. She is a founding member of Teens of Opera Theater of Saint Louis, affiliated with National Opera Teens under the umbrella of Opera America.

ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2016-2017

Violin I

Aidan Ip,
Co-Concertmaster
Hava Polinsky,
Co-Concertmaster
April Moon,
Assistant Concertmaster
Theo Bockhorst
Grace Crockett
Leanne Dang
William Dong
Leah Haynes
Haydn Jones
Rebecca Lang
Selena Lee
Jason Martin
Josephine Moten
Luke Stange
Mary Xu
Stephanie Zhong

Violin II

Rose Haselhorst,
Co-Principal
Hannah O'Brien,
Co-Principal
Anna Zhong,
Assistant Principal
Nathaniel Eulentrop
Cindy Geng
Charlie Hamilton
Julia Harris
Josh Jones
Michael Lu
Ethan Mayer
Rich Qian
Eva Shanker
Christine Shao
Katherine Shaw
Ellie Tomasson
Hikari Umemori

Viola

Jerome Eulentrop,
Co-Principal
Molly Prow,
Co-Principal
Junyi Su,
Assistant Principal
Safia Mayy Amerin
Rohan Bohra
Emily Crutchfield
Philip Duchild

Noah Eagle
Nathaniel Ho
Lauren Praiss
Will Schatz
Jordyn Sengl
Cello
Amy An,
Co-Principal
Torri Weidinger,
Co-Principal
Alex Cho,
Assistant Principal
Daniel Diringer
Anna Groesch
Nathan Hsu
Claire Lin
Glen Morgenstern
Joel Rosen
Samuel Tillman
Daniel Tse
Adam Zhao

Double Bass

Abigail McCay,
Co-Principal
Pieter Boswinkel,
Co-Principal
Shannon Sagehorn,
Assistant Principal
Dax Faulkingham
Joel Hsieh
Bridie Molen
Ben Moser
Lauren Wash

Harp

Sophie Thorpe

Flute

Gregory Bardwell
Chloe Descher
Taylor Poenicke
Jane Wang

Piccolo

Taylor Poenicke

Oboe

Gwyneth Allendorph
Brandon Hokeness
Curt Sellers
Walter Thomas-Patterson

English Horn

Curt Sellers

Clarinet

Zachary Foulks
Melissa Frisch
Asher Harris
Eryn Levy

E-Flat Clarinet

Zachary Foulks

Bassoon

Helen Bednara
Autumn Chuang
Joshua Guehring
Emily Schaper

Horn

Sai Allu
Dana Channell
Jonas Mondschein
Kelsey Moore
Ethan Wang

Trumpet

Tory Greenwood
Philip Gurt
Charles Prager
Lyle Simpson

Trombone

Joshua Adams
Jacob Melsha
Elijah Mennerick

Bass Trombone

Alex Mullins

Tuba

Nicholas Jarvis

Percussion

Abigail Foehrkolb
Anurag Goel
Miles Kim
Sean Schuchman
Aaron Zoll

Keyboard

Michael Lu

CONCERT CALENDAR

For tickets call 314-534-1700, visit stlsymphony.org, or use the free STL Symphony mobile app available for iOS and Android.



J. Hesse Fine

Stéphane Denève

ALPINE SYMPHONY

Fri, Mar 10, 8:00pm | Sat, Mar 11, 8:00pm

Stéphane Denève, conductor; Steven Osborne, piano

BEETHOVEN Piano Concerto No. 1

R. STRAUSS *Eine Alpensinfonie (An Alpine Symphony)*

Presented by The Thomas A. Kooyumjian Family Foundation



STL SYMPHONY + SAINT LOUIS ZOO SYMPHONIC SEASONS

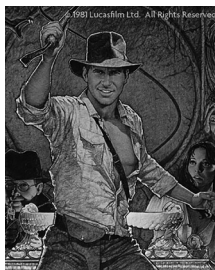
Sun, Mar 12, 3:00pm

Sameer Patel, conductor

The STL Symphony rejoins forces with the Saint Louis Zoo to take you on a musical journey through the four seasons!

Sponsored by Caleres

Presented in partnership with the Saint Louis Zoo



RAIDERS OF THE LOST ARK

Fri, Mar 17, 7:00pm | Sat, Mar 18, 7:00pm

Sun, Mar 19, 2:00pm

Scott Terrell, conductor

The film that gave the world one of its greatest movie heroes, archeologist Indiana Jones, is back and better than ever before! Filled with epic twists and legendary adventures, relive the excitement of *Raiders of the Lost Ark* on the big screen with the STL Symphony performing John Williams' epic score live!

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Jay Fries

David Robertson

GOSPEL ACCORDING TO THE OTHER MARY

Fri, Mar 24, 8:00pm | Sun, Mar 26, 3:00pm

David Robertson, conductor; Kelley O'Connor, mezzo-soprano; Michaela Martens, mezzo-soprano; Jay Hunter Morris, tenor; Daniel Bubeck, countertenor; Brian Cummings, countertenor; Nathan Medley, countertenor; St Louis Symphony Chorus, Amy Kaiser, director

ADAMS *The Gospel According to the Other Mary*

Supported in part by an award from the National Endowment for the Arts

CONCERT PROGRAM

Friday, March 3, 2017 at 10:30AM

Saturday, March 4, 2017 at 8:00PM

Sunday, March 5, 2017 at 3:00PM

Bernard Labadie, conductor

Mark Sparks, flute

BACH Orchestral Suite No. 1 in C major, BWV 1066 (c. 1717)
(1685–1750)

Ouverture
Courante
Gavotte I & II
Forlane
Menuet I & II
Bourrée I & II
Passepied I & II

BACH Orchestral Suite No. 2 in B minor, BWV 1067 (c. 1738)

Ouverture
Rondeau
Sarabande
Bourrée I & II
Polonaise & Double
Menuet
Badinerie

Mark Sparks, flute

INTERMISSION

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

Ouverture
Air
Gavotte I & II
Bourrée
Gigue

BACH Orchestral Suite No. 4 in D major, BWV 1069 (c. 1720)

Ouverture
Bourrée I & II
Gavotte
Menuetto
Réjouissance

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors Orchestral Series.

The concert of Saturday, March 4, is the Joanne and Joel Iskiwitch Concert.

The concert of Sunday, March 5, is underwritten in part by a generous gift from Emily Rauh Pulitzer.

Bernard Labadie is the Edna W. Sternberg Guest Conductor.

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.

BACH'S ORCHESTRAL SUITES

BY PAUL SCHIAVO

TIMELINKS

c. 1717–1720

BACH

Orchestral Suite No. 1 in C major, BWV 1066
Orchestral Suite No. 4 in D major, BWV 1069

Pirates are active in the West Indies and off the East Coast of the American colonies. Blackbeard dies when the *Queen Anne's Revenge* sinks off North Carolina in 1718.

c. 1730–1738

BACH

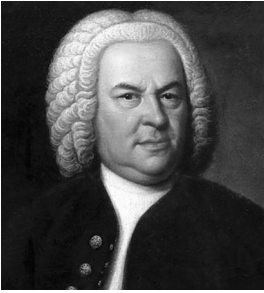
Orchestral Suite No. 3 in D major, BWV 1068
Orchestral Suite No. 2 in B minor, BWV 1067

Benjamin Franklin founds the Library Company of Philadelphia, the Union Fire Company, and a Philadelphia police force—some of the earliest publicly supported institutions in North America.

Johann Sebastian Bach demonstrated his compositional genius in every type of music he wrote: sacred and secular vocal works, keyboard pieces for both organ and harpsichord, chamber music, and orchestral compositions. The latter encompass both genres of orchestra music in use during Bach's day, the concerto and the dance suite. Bach composed many concertos featuring either one or several solo instruments. By contrast, he left just four dance suites for orchestra, but these are among the finest works of their kind from the 18th century. These four compositions form the program for our concert.

The dance suite was the most important and widely cultivated genre of instrumental music during what we know as the Baroque period, roughly the 17th and early 18th centuries. Following an already well-established practice, composers of this time employed traditional dance forms as vehicles for sophisticated musical invention. Many of those forms had been connected with social dancing at the courts of European rulers during the 17th century, while others were reserved for theatrical ballet presentations. All had acquired particular formal structures and characteristic rhythms.

Bach cultivated the dance suite prolifically. Among his works of this kind are the collections of partitas, French suites, and English suites for keyboard; the partitas and suites for solo violin, solo lute, and solo cello; and the four suites for orchestra. The latter works, at least in their initial conception, mostly date from Bach's tenure at the court of Prince Leopold of Anhalt-Cöthen, where he served from 1717 to 1723. This was probably the happiest period of Bach's life. Leopold, one of the many provincial rulers who governed small parts of Germany, was well read, liberally educated, and knowledgeable about music. He recognized and appreciated his court composer's abilities, and he gave him relatively free rein to pursue his own creative inclinations.

**Born**

March 21, 1685, Eisenach,
Germany

Died

July 28, 1750, Leipzig,
Germany

First Performance

Most likely at the court of
Prince Leopold of Anhalt-
Cöthen, c. 1717

STL Symphony Premiere

March 13, 1931, Georg Szell
conducting

**Most Recent STL Symphony
Performance**

October 21, 2012, Nicholas
McGegan conducted

Scoring

2 oboes
bassoon
harpsichord
strings

Performance Time

approximately 21 minutes

As a result, Bach could devote himself to writing secular instrumental music. But while three of the four suites originated in Cöthen, we know them only in revised versions the composer fashioned sometime around 1730 for the Leipzig Collegium Musicum, a civic orchestra made up of professional musicians and university students, which Bach directed beginning in 1729.

Each of Bach's orchestra suites begins with an overture in what was known as the French style. This required a formal-sounding prelude followed by a movement in fast tempo and, often, a reprise of the initial music. The suites continue with a variety of dances in different configurations. These retain the usual rhythms and forms of their models but become, in Bach's hands, vessels for handsome melodic ideas and intricate contrapuntal textures.

JOHANN SEBASTIAN BACH

Orchestral Suite No. 1 in C major, BWV 1066

RHYTHM AND COUNTERPOINT While it is not certain when Bach wrote the Suite in C major, BWV 1066, which opens our concert, its instrumentation and stylistic details suggest that it originated during the composer's service at Cöthen. The introductory prelude of this suite's overture has a pronounced ceremonial character, while the faster main body of music entails lively fugal counterpoint. Besides drawing on Bach's mastery of echoic polyphony, this latter section also features woodwind instruments, which occasion-

ally emerge from the full ensemble to play quasi-solo roles.

The first of the dances is a Courante, a sprightly French dance that typically involves coursing melodic lines and supple rhythms. Bach's example provides just this. Although Bach presents the ensuing Gavotte as two movements, it is really a single dance with a contrasting second section, after which the initial passage returns once more. The resulting design is often referred to schematically as "A-B-A form," and we encounter it repeatedly in Bach's dance music. Indeed, similar constructions shape the Minuet, Bourrée, and Passetied movements that close this suite.

Preceding these, however, and immediately following the Gavotte, comes a Forlane. Originally a rather wild Venetian folk dance, this retains something of its original character even in the highly cultivated rendition Bach offers here.

Every page of this suite offers a skillful weaving of two or more distinct melodic strands, and polyphonic echoes occur throughout the work. Bach

uses counterpoint in a particularly ingenious fashion during the closing *Passepied*. The second part of this dance presents a flowing melody, given out by the oboes, but beneath this the theme from the first section of the movement is reproduced note-for-note in the strings.

JOHANN SEBASTIAN BACH

Orchestral Suite No. 2 in B minor, BWV 1067

THE SUITE AS CONCERTO Suite No. 2 in B minor, BWV 1067, stands apart from Bach's other three orchestra suites by virtue of its instrumentation. While its companion works call for ensembles that include oboes, trumpets, and timpani, the Second Suite is scored for strings and a single flute. Since Bach treats the latter instrument as a soloist in several movements, this piece combines aspects of both dance suite and concerto.

Again Bach begins with a French overture, starting with a prelude in moderate tempo. Its asymmetric rhythms impart a proud air to the opening moments. Bach casts the rapid main portion of the overture as a concerto movement, using the *ritornello* format he favored for such works. This alternates a principal thematic idea assigned to the orchestra—a recurring, or *ritornello*, subject—with more freely evolving melodic lines for the solo flute.

The dances that follow are brief and characteristic. First comes a Rondeau. Like the musical form that is its namesake, the rondo, this involves a melody whose several recurrences alternate with passages of different, though not unrelated, music. The ensuing Sarabande is slow in tempo and stately in character.

Like its counterpart in the First Suite, the Bourrée that follows is nominally two dances, Bourrée I and II, but actually constitutes a single movement in A-B-A form, the second part serving as a contrasting interlude prior to a restatement of first. The Polonaise uses the same format, but with the central section written as a florid solo for the flute. After an unusually expressive Minuet, the suite concludes with a Badinerie, a dance traditionally humorous in character. Here Bach challenges the flutist with athletic passagework.

JOHANN SEBASTIAN BACH

Orchestral Suite No. 3 in D major, BWV 1068

SONIC RADIANCE In addition to reviving various works dating from his years at Cöthen, and perhaps others from earlier in his career, Bach composed for the Leipzig Collegium Musicum a number of new pieces. Among them is the Suite in D major, BWV 1068, written sometime around 1730. This is the briefest of Bach's four orchestral suites, and it has long been the most popular, a position that is hardly surprising in view of its festive spirit and bright instrumentation.

First Performance

Unknown, c. 1738

STL Symphony Premiere

November 21, 1930, John Kiburz was the soloist with Enrique Fernandez Arbos conducting

Most Recent STL Symphony Performance

October 18, 2014, Mark Sparks was the soloist with David Robertson conducting

Scoring

solo flute
harpsichord
strings

Performance Time

approximately 20 minutes

First Performance

Unknown, c. 1730

STL Symphony Premiere

February 18, 1910, Max Zach conducting

Most Recent STL Symphony Performance

January 31, 2015, Nicholas McGegan conducting

Scoring

2 oboes
bassoon
3 trumpets
timpani
harpsichord
strings

Performance Time

approximately 20 minutes

First Performance

Possibly in Leipzig, c. 1720

STL Symphony Premiere

February 28, 1959, Edouard van Remoortel conducting

Most Recent STL Symphony Performance

October 2, 2004, Nicholas McGegan conducting

Scoring

3 oboes
bassoon
3 trumpets
timpani
harpsichord
strings

Performance Time

approximately 19 minutes

The splendid French overture reveals the familiar pattern: a prelude in moderate tempo and marked by grave iambic rhythms, followed by an energetic Allegro and finally an abbreviated reprise of the opening section. Oboes, trumpets, and timpani impart a radiant timbre to this music. The second movement, by contrast, is a serene aria for strings alone, the famous “Air on the G String.”

Winds and percussion rejoin the ensemble for the three dances that close the suite. First comes a Gavotte in two parts, the initial section being repeated *da capo*, or from the start, to create the usual A-B-A design. There follows a lively Bourrée and finally a Gigue whose flow of galloping notes is punctuated by exuberant outbursts from the trumpets.

JOHANN SEBASTIAN BACH

Orchestral Suite No. 4 in D major, BWV 1069

SPLENDOR AND VIRTUOSITY Bach probably wrote the Suite in D Major, BWV 1069, sometime around 1720, the period that also saw the creation of his popular Brandenburg Concertos. In 1731 the composer revised the piece for a performance by the Leipzig Collegium Musicum. At this time Bach expanded the work’s instrumentation, adding brass and percussion to create the most lavishly scored of his four suites for orchestra. It calls for three oboes, three trumpets, bassoon, timpani, and string choir. The strong, bright timbres of the resulting ensemble are well suited to the music’s extroverted character.

A festive character is apparent at the start of the suite’s overture, where wind instruments and timpani impart considerable splendor to the proceedings. In the main body of the movement, Bach sets a complex contrapuntal discourse to buoyant rhythms, offering a display of what seems a truly joyous compositional virtuosity.

The first three dances that follow are familiar types. Both the Bourrée and Minuet reveal the now familiar A-B-A pattern. Between these movements comes a lively Gavotte, with the traditional quick duple rhythms. The suite ends with a Réjouissance. The name of this dance perfectly describes its character, and one can hardly imagine a more fitting sentiment than rejoicing at the close of this suite.

MARK SPARKS

Mark Sparks was appointed principal flute of the St. Louis Symphony by the late Hans Vonk in 2000. He is a frequent soloist with the Symphony and other orchestras and has performed in the United States, Europe, Scandinavia, South America, and Asia. He has appeared as guest principal flute with many ensembles, including the New York Philharmonic, Chicago Symphony, Pittsburgh Symphony, Detroit Symphony, and the Bergen Philharmonic in Norway.

Prior to his appointment in St. Louis, Sparks was associate principal flute with the Baltimore Symphony under David Zinman, and principal flute of the San Antonio Symphony and the Memphis Symphony. He began his career as principal in the Canton Ohio Symphony and in Venezuela with the Caracas Philharmonic.

Sparks is an enthusiastic teacher and maintains a private studio in St. Louis. He is a former full-time faculty member of the Peabody Institute, and frequently presents clinics and recitals in the United States and abroad. He has recorded several albums, appearing on the Summit and AAM labels. He is also an avid writer about flute playing and is a regular contributor to *Flute Talk* magazine's feature "From the Principal's Chair."

Born in 1960 and raised in Cleveland and St. Louis, Sparks graduated Pi Kappa Lambda from the Oberlin Conservatory as a student of Robert Willoughby, winning the 1982 Oberlin Concerto Prize.



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Mark Sparks



Francis Basso

Bernard Labadie

BERNARD LABADIE

EDNA W. STERNBERG GUEST CONDUCTOR

A specialist in Baroque and Classical repertoire, Bernard Labadie is Music Director of Les Violons du Roy and La Chapelle de Québec, founded by him in 1984 and 1985 respectively, with whom he regularly tours Canada, the US, and Europe. They are frequent guests at the major venues and festivals, and recent appearances have included the Salzburg Festival, Carnegie Hall, Lincoln Center, Walt Disney Concert Hall, the Kennedy Center, London's Barbican Centre, the Concertgebouw in Amsterdam, and the Philharmonie in Berlin.

Labadie is a regular guest with all the major North American orchestras, including the New York and Los Angeles Philharmonic Orchestras; the Philadelphia and Cleveland Orchestras; the Chicago, Boston, San Francisco, Houston, Atlanta, Detroit, Montreal, Toronto, and Vancouver Symphony Orchestras, the New World Symphony, the St. Paul Chamber Orchestra, and the Los Angeles Chamber Orchestra.

He is enjoying more and more renown in Europe and has made excellent debuts with the Bayerischer Rundfunk Orchestra in Munich, the Concertgebouw Orchestra in Amsterdam, the Orchestre Philharmonique de Radio France in Paris, and the BBC Scottish Symphony Orchestra. He will soon make his debuts with the Swedish Radio Orchestra, Finnish Radio Orchestra, Hong Kong Philharmonic, Orchestre Philharmonique de Strasbourg, Swedish Chamber Orchestra, and Norwegian Chamber Orchestra.

Labadie was artistic and music director of L'Opéra de Québec and L'Opéra de Montréal. Guest engagements have included *Così fan tutte* at the Mostly Mozart Festival in New York, *Orlando* for Glimmerglass Opera, *Lucio Silla* for the Santa Fe Opera, *Die Entführung* on tour with the OAE, and *Die Zauberflöte* for the Metropolitan Opera.

His honours include Officer of the Order of Canada and *Chevalier de l'Ordre National du Québec*.