

CONCERT PROGRAM
Friday, September 23, 2016, 8:00pm

MUSIC YOU KNOW:
EINE KLEINE NACHTMUSIK

David Robertson, conductor
Andrew Cuneo, bassoon
Karin Bliznik, trumpet
Jeffrey Strong, trumpet

VAUGHAN WILLIAMS *Fantasia on a Theme by Thomas Tallis* (1910, rev. 1919)
(1872-1958)

MOZART Bassoon Concerto in B-flat major, K. 191 (1774)
(1756-1791)

Allegro
Andante ma adagio
Rondo: Tempo di Menuetto

Andrew Cuneo, bassoon

INTERMISSION

PACHELBEL Canon in D (1600)
(1653-1706)

VIVALDI Concerto in C major for
(1678-1741) 2 Trumpets and Strings, RV 537 (Unknown)

Allegro
Largo
Allegro

Karin Bliznik, trumpet
Jeffrey Strong, trumpet

MOZART *Eine kleine Nachtmusik* (Serenade in G major), K. 525 (1787)

Allegro
Romanze: Andante
Menuetto: Allegretto
Rondo: Allegro

ACKNOWLEDGMENTS

This concert is part of the Wells Fargo Advisors Orchestral Series.

This concert is presented by the Whitaker Foundation.

This concert is supported by University College at Washington University.

David Robertson is the Beofor Music Director and Conductor.

Karin Bliznik is the Charles V. Rainwater, III Guest Artist.

This concert is underwritten in part by a generous gift from Mr. and Mrs. Jack Bodine.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum and are located at the Customer Service Table in the foyer.

A FEW THINGS YOU MIGHT NOT KNOW ABOUT MUSIC YOU KNOW

BY EDDIE SILVA

Longtime STL Symphony program annotator Paul Schiavo has observed that there have been two “golden ages” of English music—the 16th and 20th centuries, with a continuation into the present century a good bet what with such exciting composers as George Benjamin and Thomas Adès at work. *Fantasia on a Theme by Thomas Tallis* combines both of England’s best musical eras. Ralph Vaughan Williams had a great interest in English folk song and early music. Thomas Tallis was an active court composer for Edward VI, Mary II, and Elizabeth I. Vaughan Williams took music Tallis had contributed to a psalm book in 1567 and scored it for double string orchestra and solo string quartet. It’s a Modern/Renaissance mashup.

What were you up to when you were 18? Wolfgang Amadeus Mozart composed the **Bassoon Concerto in B-flat**, his first concerto for wind instruments and a piece that remains as one of the most performed bassoon works ever written. If you’re serious about bassoon, you learn this piece. You can thank a precocious teenager for it.

Johann Pachelbel’s **Canon in D** was a hit from the very start, sometime around the early 17th century, then it faded. In 1968 a recording of the work surprisingly rose to near the top of the charts. It’s been a greatest hit ever since and is played at both weddings and funerals, which says something to its elasticity.

Back in the Baroque days of **Antonio Vivaldi**, the trumpet was valveless—not much range and a beast to play. Because of these difficulties, the trumpet didn’t get a lot of music written for it as a solo instrument. It’s a good guess that Vivaldi knew a pair of hot trumpet players, and with this concerto he gave them a shot.

In the late summer of 1787 Mozart wrote in his personal catalogue that he had completed “a little serenade.” He was also busy writing the opera *Don Giovanni* at the time, so he had a lot on his mind. *Eine kleine Nachtmusik* (*A Little Night Music* as we like to call it) seems to be a trifle, occasional music Mozart probably put together in no time at all—a few minutes of sheer beauty that go on for all time.



J. F. R. W.

David Robertson and the STL Symphony and Chorus return to Carnegie Hall to perform John Adams's *Gospel According to the Other Mary*, March 31, 2017.

DAVID ROBERTSON

BEFOR MUSIC DIRECTOR AND CONDUCTOR

David Robertson is one of today's most sought-after conductors. Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate and compelling advocacy for the art form is widely recognized. With an extensive orchestral and operatic repertoire that spans from the classical to the avant-garde, Robertson has forged close relationships with orchestras around the world. This marks Robertson's 12th season as Music Director of the storied 137-year-old St. Louis Symphony. He also serves as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

Born in Santa Monica, California, David Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. David Robertson and the St. Louis Symphony are recipients of several major awards from ASCAP and the League of American Orchestras. In 2010 Robertson was elected a Fellow of the American Academy of Arts and Sciences.



Andrew Cuneo most recently performed Michael Daugherty's *Hell's Angels* as a solosit with the STL Symphony in November 2014.

ANDREW CUNEO

Andrew Cuneo is the Principal Bassoon with the St. Louis Symphony. Prior to his appointment in St. Louis, he was Principal Bassoon of the Louisville Orchestra and the Sarasota Opera. In addition, he has performed with the Philadelphia Orchestra, the Milwaukee, Boston, and Houston symphonies, as well as the Lyric Opera of Chicago and the Houston Grand Opera. He has played with the Sun Valley Summer Symphony since 2011, and has been a fellow at several summer festivals, including Tanglewood, the Music Academy of the West, and the Youth Orchestra of the Americas. Andrew Cuneo is a former student of Bernard Garfield and Daniel Matsukawa at the Curtis Institute of Music and Benjamin Kamins at Rice University.

KARIN BLIZNIK

CHARLES V. RAINWATER, III GUEST ARTIST

Karin Bliznik, from Brockton, Massachusetts, joined the St. Louis Symphony as Principal Trumpet in September 2013. Prior to joining the STL Symphony, Bliznik held the associate principal position in the Atlanta Symphony as well as principal positions with the Santa Fe Opera, Charlotte Symphony, and the Charleston Symphony.

Bliznik received her Master of Music degree from Northwestern University, where she studied with Barbara Butler, Charles Geyer, and Christopher Martin. She earned her Bachelor of Music degree from Boston University studying with Terry Everson and Thomas Rolfs of the Boston Symphony Orchestra.

As a faculty member of the Aspen Music Festival, Karin Bliznik spends several weeks of her summer teaching and performing in a number of the festival's orchestras. Bliznik also coached the National Youth Orchestra of the United States of America through Carnegie Hall's Weill Music Institute this past summer. Bliznik is a brass coach of the St. Louis Symphony Youth Orchestra.



Karin Bliznik most recently performed the solo trumpet part in Shostakovich's Piano Concerto No. 1 with the STL Symphony in October 2013.

JEFFREY STRONG

Jeffrey Strong joined the St. Louis Symphony as Second Trumpet in September 2015. Prior to St. Louis, Strong served as a member of the trumpet/cornet section in the "President's Own" United States Marine Band, where he was often a featured soloist. Strong has also performed as a soloist with the San Francisco Chamber Orchestra, the National Repertory Orchestra, the Grace Church 2015 Bach Festival, the Fresno City Brass Bash, and the Henri Mancini Institute Orchestra and Big Band.

Jeffrey Strong has performed with the National Symphony Orchestra, the Baltimore Symphony Orchestra, the Chicago Symphony Orchestra, and as a regular member for two years with the Civic Orchestra of Chicago. A native of Fresno, California, Strong holds degrees from the San Francisco Conservatory of Music (B.M.) and Northwestern University (M.M.). His primary teachers have included Barbara Butler, Charles Geyer, Christopher Martin, David Burkhart, and Joseph Lenigan.



Jeffrey Strong makes his St. Louis Symphony solo debut with this concert.

CONCERT CALENDAR

Call 314-534-1700 or visit stlsymphony.org for tickets



Chris Lee

Leila Josefowicz

BEETHOVEN'S EROICA:

Fri, Sep 30, 8:00pm | Sat, Oct 1, 8:00pm

David Robertson, conductor; Leila Josefowicz, violin

ADAMS Violin Concerto

BEETHOVEN Symphony No. 3, "Eroica"

Presented by Thompson Coburn LLP

Underwritten in part by New Music USA



Jurgen Frowk

Jennifer Koh

ALL-MOZART: Fri, Oct 7, 10:30am | Sat, Oct 8, 8:00pm

Nicholas McGegan, conductor; Jennifer Koh, violin

MOZART Symphony No. 31, K. 297, "Paris"

MOZART Violin Concerto No. 1, K. 207

MOZART Serenade No. 9, K. 320, "Posthorn"



Prince

TRIBUTE TO PRINCE: Sun, Oct 9, 7:00pm

Brent Havens, conductor

The world premiere of *Tribute to Prince* will be a symphonic celebration of one of the greatest music-makers of our time.



Sa/CaMETHY COURSE, HANSON RECORDS

Alban Gerhardt

DVOŘÁK CELLO CONCERTO: Fri, Oct 14, 8:00pm

Sat, Oct 15, 8:00pm | Sun, Oct 16, 3:00pm

Hannu Lintu conductor; Alban Gerhardt, cello

LUTOŚLAWKSI *Chain 3*

DVOŘÁK Cello Concerto

STRAVINSKY *Petrushka*

CONCERT PROGRAM

Sat, September 24, 2016, 8:00pm

Sun, September 25, 2016, 3:00pm

David Robertson, conductor
Yefim Bronfman, piano
Beth Guterman Chu, viola
Jonathan Chu, viola

MOZART *Die Zauberflöte (The Magic Flute) Overture, K. 620* (1791)
(1756-1791)

BEETHOVEN *Piano Concerto No. 3 in C minor, op. 37* (1800-03)
(1770-1827)

Allegro con brio
Largo
Rondo: Allegro

Yefim Bronfman, piano

INTERMISSION

GEORGE BENJAMIN *Viola, Viola* (1997)
(b. 1960)

Beth Guterman Chu, viola
Jonathan Chu, viola

HAYDN *Symphony No. 102 in B-flat major* (1794)
(1732-1809)

Largo; Vivace
Adagio
Menuet: Allegro
Presto

ACKNOWLEDGMENTS

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

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

David Robertson is the Beofor Music Director and Conductor.

Yefim Bronfman is the Ellen Atwood Armstrong Guest Artist.

The concert of Saturday, September 24, is underwritten in part by a generous gift from Thriess and Lynn Britton.

The concert of Sunday, September 25, is underwritten in part by a generous gift from Mr. and Mrs. David C. Farrell.

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FORMAL QUESTIONS

BY RENÉ SPENCER SALLER

TIMELINKS

1791

MOZART

Die Zauberflöte (The Magic Flute) Overture, K. 620

King Louis XVI and members of Royal Family captured trying to escape French Revolution

1794

HAYDN

Symphony No. 102 in B-flat major

Eli Whitney patents cotton gin, transforming world economy and reinforcing slavery in U.S.

1800

BEETHOVEN

Piano Concerto No. 3 in C minor, op. 37

French forces of Napoleon Bonaparte wage war throughout Europe

1997

GEORGE BENJAMIN

Viola, Viola

Elizabeth II knights Paul McCartney

“How but in custom and in ceremony are innocence and beauty born?” – W.B. Yeats

“Whatever is difficult is good.”

–Ludwig van Beethoven

How to discuss musical form, which mattered so much to Ludwig van Beethoven and matters so little to everyone now? Thanks to the omnipresent Internet, 21st-century ears can feast on an endless buffet of recorded form unto forms, spanning continents and centuries. No one goes to the concert hall expecting to hear only music that conforms to the conventions of sonata form, as understood in late 18th-century Vienna. But Mozart and Haydn, those perfect Classical models, were the authority figures that Beethoven had to channel, challenge, and assimilate. He sublimated his hostility and envy into works of violent beauty, such as his Piano Concerto No. 3.

Today Mozart, Haydn, and Beethoven are icons of “classical music”—the annoying lower-case catch-all term for the sort of thing that symphony orchestras do. George Benjamin’s *Viola, Viola* sits cunningly among the classics. (Dissonance is cured by time.) Benjamin might have been born 133 years after Beethoven’s death, but he was still shaped by him. We all were. We all are.

When, by some alchemy of inspiration, homage, and rank one-upmanship, a new thing is brought into this world, it is always a social act. The solitary genius is a stupid lie. Genius feeds on genius.



WOLFGANG AMADEUS MOZART

Die Zauberflöte (*The Magic Flute*) Overture, K. 620

Born

January 27, 1756, in Salzburg

Died

December 5, 1791, in Vienna

First Performance

September 30, 1791, in Vienna, Mozart conducted the orchestra

STL Symphony Premiere

March 11, 1910, Max Zach conducted

Most Recent STL Symphony Performance

May 20, 2011, Ward Stare conducted

Scoring

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

Performance Time

approximately 7 minutes

YEAR OF WONDERS Wolfgang Amadeus Mozart composed *Die Zauberflöte* (*The Magic Flute*) in 1791, the last year of his life. It was one of several masterpieces that he produced in his hyperprolific final months. After a stressful winter spent grubbing and pleading with patrons and creditors, Mozart was relieved when spring and summer brought commissions for two operas: *Die Zauberflöte* and *La clemenza di Tito*. Because the latter was intended for a specific occasion—the coronation of the new emperor, Leopold II, as King of Bohemia—Mozart had to scramble to finish it in time for its Prague premiere on September 6. After rushing back to Vienna, he had less than a month to finish *Die Zauberflöte* and prepare for its opening performance, which he conducted on September 30. He died a little more than two months later, not quite 36 years old. Probable cause of death: rheumatic fever, which he had originally contracted as a child.

MASONIC MASH-UP Emanuel Schikaneder's libretto is all kinds of crazy. Dense with Masonic symbolism and Enlightenment maxims, the text is a mash-up of *Sethos*, an ancient Egyptian forgery perpetrated by a French monk, and "Lulu, oder Die Zauberflöte," a story by A.J. Liebeskind. The plot barely makes sense, but who cares? Goethe's tart assessment applies: "More knowledge is required to understand the value of this libretto than to mock it."

The value of Mozart's music, on the other hand, was never in question. The overture begins with three heavy, mock-solemn chords. (The number 3 and its multiples are among the opera's many nods to Freemasonry.) These motivic cues trigger a cascade of delirious variations, as Mozart combines classical sonata form with contrapuntal complexity. Contrast is all; timing is everything: Listen for the silence and the sound it makes when ruptured by another three-chord salvo, a trinity of brass and winds.

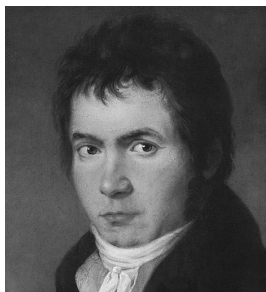
LUDWIG VAN BEETHOVEN

Piano Concerto No. 3 in C minor, op. 37

KEYS TO THE KEYS Many composers of the Classical age believed that specific musical keys were laden with meaning: emotional, symbolic, possibly even cosmic. The home key of *Die Zauberflöte*, Mozart's zanily profound final opera, is E-flat major, which for Mozart represented warmth and solidity. A good part of the reason that Beethoven chose the key of C minor for his Piano Concerto No. 3—the same key he used for his monumental “Pathétique” piano sonata and the Fifth Symphony—was his obsession with Mozart's Piano Concerto No. 24, K. 491, also in C minor. According to legend, Beethoven, while strolling with his friend Johann Baptist Cramer, perceived the strains of his favorite Mozart concerto. After an especially gutting passage, he cried out, “Cramer, Cramer! We shall never be able to do anything like that.”

But of course, being Beethoven, he had to try.

HIGHER AND HIGHER Inscribed on the score of his Third Concerto: “Concerto 1800 da L.v. Beethoven.” Wishful thinking! The actual composition dragged out over years. He had a compelling idea in 1796, put it aside for a long time, and left the written version of the concerto in flux at the 1803 premiere (the first and last time he ever played it in public). And then, in 1804, while writing out the piano part for his student Ferdinand Ries, he revised the concerto again. In 1809 he wrote out a cadenza. As originally composed, his Third Concerto requires the soloist to play a high G, which is believed to be the earliest instance of that particular note in the piano repertory. In 1804, after trying out a new expanded keyboard design, Beethoven extended the range to include the C that sits over the fifth ledger line above the treble staff. Even though going higher and higher meant that his concerto could be played only on new, state-of-the-art pianos, Beethoven wanted his concerto to reflect these technological advancements.



Born

December 16, 1770, in Bonn, Germany

Died

March 26, 1827, in Vienna

First Performance

April 5, 1803, in Vienna, Beethoven performed the solo part and conducted from the piano

STL Symphony Premiere

December 3, 1915, Max Zach conducted and Carl Friedberg performed as soloist

Most Recent STL Symphony Performance

September 28, 2013, Stéphane Denève conducted and Lars Vogt performed as soloist

Scoring

solo piano
2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
timpani
strings

Performance Time

approximately 34 minutes

BEYOND MOZART Although its scoring, mood, and harmonic language are obviously indebted to Mozart's C-minor Concerto, Beethoven's Piano Concerto No. 3 is a radically original work, marking the end of his early period and the beginning of his next one. During his so-called middle period, Beethoven dismantled and reassembled everything he learned about form, tonality, genre.

A dotted drum-beat motive pulsates through the opening Allegro. Consistent with Classical sonata form, the second theme, carried by violins and clarinets, is lyrical and lithe, in contrast to the somber martial tutti that precedes it. The piano rushes in and subjects the orchestra to its reign of mad ascensions. Sometimes the piano and orchestra almost merge: an enormous, sonorous, scalar creature. And then, after a magnificent cadenza, Beethoven gives the timpani the drum-beat motive he's been teasing us with since the opening measures. (In 1796, he scrawled in a notebook: "For the Concerto in C minor, kettledrum at the cadenza.")

The central Largo is in sharp-studded E major, a key so far removed from C minor that it barely inhabits the same hemisphere. The movement seems to make itself up as it goes along, while simultaneously inventing Debussy, Chopin, Arvo Pärt, possibly even Keith Jarrett. Beethoven played the entire opening with the sustain pedal down. "From his memory of Beethoven's playing," Jan Swafford writes, "Czerny said the slow movement should evoke 'a holy, distant, and celestial harmony.'"

The rondo finale begins in the home key of C minor, but a lighter touch prevails. We revisit the percussive upward swoops of the first movement, but the mood seems more festive than martial now. The key shifts momentarily to E major, recalling the tender ecstasies of the second movement—but nothing gold can stay. No matter. In the mighty coda, the tempo speeds to Presto, and the rondo resolves in euphoric C major.

GEORGE BENJAMIN

Viola, Viola

FROM PRODIGY TO CRAFTSMAN Born in 1960, the British composer George Benjamin began writing music as a child. At 16 he enrolled at the Paris Conservatoire to study with Olivier Messiaen, who compared him to Mozart. Later he took classes with Alexander Goehr at King's College, Cambridge. When he was 20, he debuted an original symphonic work at the Proms, in the Royal Albert Hall, to rave reviews and standing ovations.

Since then Benjamin's career has been distinguished by his steady, scrupulous dedication to craft. As Alex Ross writes, "Between the ages of twenty and fifty, he worked with conspicuous slowness, often spending years on a 15- or 20-minute piece. The adjectives 'exquisite,' 'fastidious,' and 'immaculate' followed him around in the press, leaving the impression that he was a miniaturist, a creator of musical jewel boxes, rather than the kind of composer who could shake you to the core."

VOILÀ: VIOLAS! Glinting with odd dissonances, this concerto manqué subverts concerto form to reveal the two soloists' secret voices, distinct and conjoined. They're not second fiddles, but they're not always of one mind either. In his own program notes for the 1997 composition, Benjamin wrote, "I was naturally eager to respond to this proposal from my much-lamented friend Toru Takemitsu. The idea of a viola duo for his friends Yuri Bashmet and Nobuko Imai was entirely his. My initial thoughts of how to solve the many compositional problems inherent within this most unconventional medium may have suggested the viola's accustomed role as a melancholy voice hidden in the shadows."

As he was composing the piece, the violas' voices began to take on a different, fierier character. "My desire at times was to conjure an almost orchestral depth and variety of sound," Benjamin explained. "This accounts for the fact that the two viola parts are virtually braided together—indeed, clearly independent lines only begin to flower towards the work's cantabile center."



Born

January 31, 1960, in London

First Performance

September 16, 1997, in Tokyo,
Yuri Bashmet and Nobuko
Imai performed as soloists

STL Symphony Premiere

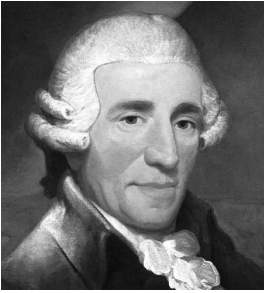
This week

Scoring

2 solo violas

Performance Time

approximately 10 minutes



JOSEPH HAYDN

Symphony No. 102 in B-flat major

Born

March 31, 1732, in Rohrau, Austria

Died

May 31, 1809, in Vienna

First Performance

May 4, 1795, in London

STL Symphony Premiere

April 3, 1969, Walter Susskind conducted

Most Recent STL Symphony

Performance
February 29, 1992, Joseph Silverstein conducted

Scoring

2 flutes
2 oboes
2 bassoons
2 horns
2 trumpets
timpani
strings

Performance Time

approximately 24 minutes

DISASTER AVERTED Joseph Haydn completed his Symphony No. 102 in 1794, which was also the year he said goodbye to his most irritating student, Beethoven, in Vienna and returned to England for the second of two productive visits. The four-movement symphony, in B-flat major, was premiered on February 2, 1794. At the London concert venue a gigantic chandelier crashed to the floor immediately after the performance, but no one seated below it was seriously hurt. The new symphony caused such a sensation that the audience rushed toward the stage to pay tribute to Haydn, out of the wayward chandelier's way. An Age-of-Reason miracle!

Speaking of miracles, Haydn's two trips to London, in 1791 and 1794, spawned a dozen symphonies. As Tom Service wrote in *The Guardian*, they "prove how he developed the symphony from courtly entertainment to public spectacle."

A CLOSER LISTEN The opening Vivace starts slowly and weirdly, constructing what Service calls "a miniature musical roller-coaster of the flouting of classical conventions." After a dramatic development section, a recapitulation spins off into an oddly volatile coda. Next is a bliss-inducing Adagio in F major, a transcription of the Adagio from a recent piano trio (Haydn, like many highly productive people, was a gifted recycler). Blue-stained and nuanced, the Adagio is delicately orchestrated, with an unexpectedly assertive close.

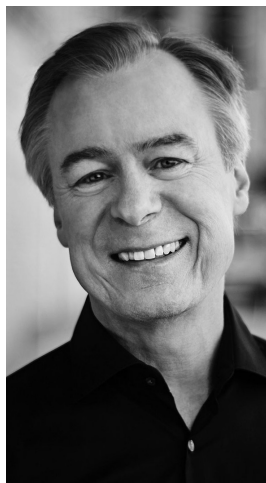
Then a snappy Minuet sandwiches a languid bassoon- and oboe-driven Trio section. (As with Symphony No. 101, clarinets are absent.) Finally, in the closing Presto, Haydn whips up a proto-Beethovenian elixir of sticky tunes and spiky dissonances. In the coda, the main theme disintegrates right before its delirious final effusion, a neat trick that Beethoven later borrowed for his Fourth Symphony, also in B-flat major.

Program notes © 2016 by René Spencer Saller

DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

David Robertson is one of today's most sought-after conductors. Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate and compelling advocacy for the art form is widely recognized. A consummate and deeply collaborative musician, Grammy-award winner Robertson is hailed for his intensely committed and exacting music-making. With an extensive orchestral and operatic repertoire that spans from the classical to the avant-garde, Robertson has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. This marks Robertson's 12th season as Music Director of the storied 137-year-old St. Louis Symphony. He also serves as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.



David Robertson leads the STL Symphony on its first tour of Spain since 1998, in February 2017.

YEFIM BRONFMAN

ELLEN ATWOOD ARMSTRONG GUEST ARTIST

Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series.

To conclude last season's residency with the Staatskapelle Dresden, conducted by Christian Thielemann in Dresden and on tour in Europe, November 2016 brings the partnership to Tokyo's Suntory Hall for its 30th anniversary celebrations. Acknowledging a relationship of more than 30 years, Bronfman will also open the season with the Israel Philharmonic and Zubin Mehta in October and participate in the orchestra's 80th birthday celebrations in December.

As a regular guest, he will return to the orchestras of New York, Los Angeles, Boston, Philadelphia, Cleveland, Chicago, San Francisco, Houston, and Dallas among many others. A cross-country series of recitals will culminate in the spring with a program in the Isaac Stern Auditorium of Carnegie Hall.



Yefim Bronfman most recently performed as soloist with the St. Louis Symphony at the Krannert Center on the University of Illinois campus, in September 2014.

BETH GUTERMAN CHU

Beth Guterman Chu is one of the most sought after young violists of her generation. Before joining the St. Louis Symphony in 2013 as Principal, she was a member of the Chamber Music Society of Lincoln Center and enjoyed a varied career as a chamber musician and recitalist. Playing chamber music, Chu collaborates with many artists including Gil Shaham, Itzhak Perlman, Orli Shaham, Joseph Kalichstein, Menahem Pressler, Jaime Laredo, and members of the Guarneri, Emerson, and Orion quartets. As a recording artist, she recorded for Deutsche Grammophon, Tzadik, Naxos, and the CMS Studio Recordings. Chu has been a member of the East Coast Chamber Orchestra since 2008 and the Iris Orchestra since 2001.



Beth Guterman Chu most recently performed Strauss's *Don Quixote* as a soloist with the STL Symphony in September 2015.

JONATHAN CHU

Jonathan Chu rejoined the St. Louis Symphony with the 2014-15 season as Assistant Principal Viola. He was previously a member of the St. Louis Symphony's Second Violin section in the 2006-2007 season, and has been a member of both the Boston Symphony Orchestra and Philadelphia Orchestra viola sections. Distinguished in chamber and orchestral music, he performs on both violin and viola. Chu has attended festivals including Marlboro, Yellow Barn, and Taos, and has recorded with rock band Vampire Weekend as both violinist and violist. Chu attended Vanderbilt University, where he graduated summa cum laude with a bachelor of music degree along with a second major in economics, and received his master's degree at the Juilliard School, where he studied with Robert Mann. He plays on a violin made in 1823 by Nicolas Lupot, a gift from his former teacher Marianne Pashler, and a viola made in 2004 by Hiroshi Iizuka.



Jonathan Chu most recently performed Mozart's *Sinfonia concertante* as a soloist, with his spouse and the STL Symphony, in April 2015.