

CONCERT PROGRAM

Friday, November 25, 2016 at 8:00PM

Saturday, November 26, 2016 at 8:00PM

Sunday, November 27, 2016 at 3:00PM

Robert Spano, conductor

Stephen Hough, piano

SIBELIUS *Pohjola's Daughter*, op. 49 (1906)
(1865–1957)

RESPIGHI *Fontane di Roma (Fountains of Rome)* (1917)
(1879–1936)

La fontana di Valle Giulia all'alba–
(The Fountain of Valle Giulia at Dawn)

La fontana del Tritone al mattino–
(The Triton Fountain in the Morning)

La fontana de Trevi al meriggio–
(The Fountain of Trevi at Midday)

La fontana di Villa Medici al tramonto
(The Villa Medici Fountain at Sunset)

INTERMISSION

BEETHOVEN Piano Concerto No. 5 in E-flat major, op. 73, “Emperor” (1811)
(1770–1827)

Allegro

Adagio un poco mosso–

Rondo: Allegro

Stephen Hough, piano

ACKNOWLEDGMENTS

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

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

Robert Spano is the Daniel, Mary, and Francis O'Keefe Guest Conductor.

Stephen Hough is the Essman Family Foundation Guest Artist.

Pre-Concert Conversations are sponsored by Washington University Physicians.

The concert of Friday, November 25, is underwritten in part by a generous gift from Ms. Elizabeth Mannen.

The concert of Saturday, November 26, is underwritten in part by a generous gift from Susan and Stuart Keck.

The concert of Sunday, November 27, is underwritten in part by a generous gift from Mr. David A. Blanton, III.

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.

CONCERT CALENDAR

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



Debra Cass

Ward Stare

SELECTIONS FROM THE NUTCRACKER

**Fri, Dec 2, 8:00pm | Sat, Dec 3, 8:00pm |
Sun, Dec 4, 3:00pm**

Ward Stare, conductor; David Halen, violin;
Webster University Leigh Gerding College of Fine Arts, visuals

BORODIN *Prince Igor* Overture
TCHAIKOVSKY Violin Suite from *Sleeping Beauty*
and *Swan Lake*
TCHAIKOVSKY Act II from *The Nutcracker*



Richard Smallwood

A GOSPEL CHRISTMAS WITH RICHARD SMALLWOOD

Thu, Dec 8, 7:30pm

Richard Smallwood, vocalist;
St. Louis Symphony IN UNISON Chorus;
Kevin McBeth, director

*Supported by Monsanto Fund
Media support provided by the St. Louis American*



Marc Heuser

Arnie Roth

Mannheim Steamroller Christmas Symphony

**Fri, Dec 9, 7:00pm | Sat, Dec 10, 7:00pm |
Sun, Dec 11, 2:00pm**

Arnie Roth, conductor

Back by popular demand! Get into the holiday spirit with the Grammy Award-winning music of Mannheim Steamroller performed by the St. Louis Symphony.

Media support provided by Riverfront Times



Steven Jarvi

MERCY HOLIDAY CELEBRATION

**Fri, Dec 16, 2:00pm and 7:30pm
Sat, Dec 17, 2:00pm and 7:30pm
Sun, Dec 18, 2:00pm**

Steven Jarvi, conductor; Nicole Parker, vocalist
Holiday Festival Chorus; Kevin McBeth, director

*Presented by Mercy and Macy's
Media support provided by 102.5 KEZK and
St. Louis Post-Dispatch*

DEPICTION VS. ABSTRACTION

BY PAUL SCHIAVO

TIMELINKS

1811

BEETHOVEN

Piano Concerto No. 5
in E-flat major, op. 73,
“Emperor”

General William Henry
Harrison defeats Native
Americans of the
Tecumseh Confederation
at the Battle of
Tippecanoe

1906

SIBELIUS

Pohjola's Daughter,
op. 49

An earthquake and
fire destroy most of
San Francisco

1917

RESPIGHI

Fontane di Roma

The Russian Revolution
leads to the creation of
Soviet Russia

The great repertory of orchestral music that has developed over the last three centuries is rich and diverse, to say the least. It encompasses myriad composers and individual voices, as well as different historical periods, each with its characteristic sound and compositional concerns. Other variances lend further interest to the orchestral literature. One of the most fascinating is the dichotomy of representative music—that which purports to convey stories, scenes, or phenomena originating outside the music itself—and, alternatively, “pure” or “abstract” composition, in which the play of melody, harmony, and other musical elements is self-sufficient.

This concert presents examples of each kind of composition. In his tone poem *Pohjola's Daughter*, Jean Sibelius tells through music the story of a hero's impossible quest to win a beautiful maiden. From the frozen north we then move to Italy—specifically to Rome, whose famous fountains find tonal depiction in Ottorino Respighi's *Fontane di Roma*. Following intermission, we hear the most majestic of Beethoven's piano concertos. Despite its popular sobriquet, “Emperor,” nothing in the composition conjures a particular narrative. But the inventive power of Beethoven's music is entirely compelling on its own terms.

JEAN SIBELIUS

Pohjola's Daughter, op. 49

MUSIC FOR A NATION'S LEGEND Like many composers during the late 19th and early 20th centuries, Jean Sibelius was strongly influenced by the spirit of nationalism that swept much of Europe during his lifetime. The composer had been little touched by nationalist sentiments during his student and apprentice years, most of which he spent in Berlin and Vienna, trying to absorb the style and outlook of German Romanticism. But upon returning to his native Finland in 1891, Sibelius was swept up in the patriotic sentiment engendered by his country's struggle against Russian domination. Immersing himself in Finnish folklore, he discovered a rich source of inspiration in the *Kalevala*, Finland's epic folk legend.

Composed in 1906, *Pohjola's Daughter* is a tone poem that relates in musical terms one of the more poetic episodes of the *Kalevala*. This concerns the hero Väinämöinen, as he journeys by sleigh through Pohjola, the land of the far north. There he encounters an enchanted maiden sitting astride a rainbow, working at a spinning wheel. Dazzled by her beauty, Väinämöinen attempts to woo her, but she thwarts him by setting a series of impossible tasks. These include tying an egg into knots, building a ship from fragments of a broken spindle, and then launching the vessel without touching it. The hero attempts valiantly to accomplish these tasks, but in the end he is forced to admit defeat and rides off alone.

SIBELIUS'S TONE PAINTING Sibelius's representation of these events takes the form of a single movement whose main themes signify Väinämöinen and the mysterious woman. The tone poem opens with an introduction in slow tempo, its music conveying a mist-shrouded, primeval atmosphere. Before long, animated figures sound in the woodwinds, and the music gains momentum. The woodwind lines become a running theme—emblematic of Väinämöinen's swift sleigh—and soon we encounter the hero unmistakably in the form of a mighty brass fanfare. By contrast, the musical depiction of the magical woman runs to sensuous impressionism, with



Born

December 8, 1865, in
Hämeenlinna, Finland

Died

September 20, 1957, in
Järvenpää, Finland

First Performance

December 29, 1906, in
Saint Petersburg, the
Mariinsky Theater Orchestra
performed with Sibelius
conducting

STL Symphony Premiere

This week

Scoring

2 flutes
piccolo
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
contrabassoon
4 horns
2 trumpets
2 cornets
3 trombones
tuba
timpani
harp
strings

Performance Time

approximately 17 minutes

**Born**

July 9, 1879, in Bologna

Died

April 18, 1936, in Rome

First Performance

March 11, 1917, in Rome, Antonio Guarnieri conducting

STL Symphony Premiere

March 6, 1924, Rudolph Ganz conducting

Most Recent STL Symphony Performance

March 18, 1974, Walter Susskind conducting

Scoring

2 flutes
piccolo
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
4 horns
3 trumpets
3 trombones
tuba
timpani
percussion
2 harps
piano
celesta
strings

Performance Time

approximately 15 minutes

trilling flutes and languorous harp arpeggios creating a luminous texture.

The central portion of the piece brings passages of diverse but mostly dramatic character that mirror Väinämöinen's increasingly desperate efforts to perform the tasks posed by the maiden. Sibelius then offers a reprise of the main thematic ideas, followed by a coda in which spare music for the strings suggests the defeated hero returning sadly toward home.

OTTORINO RESPIGHI

Fontane di Roma (Fountains of Rome)

INSPIRED BY ROME Ottorino Respighi, who became Italy's most successful composer of orchestral music since Antonio Vivaldi, is best known today for three tone poems conveying impressions of the Italian capital: *Fountains of Rome*, *The Pines of Rome*, and *Roman Festivals*. The initial panel of this triptych, *Fountains of Rome*, was Respighi's first important composition.

Born in Bologna, the composer came to Rome in 1913, when he accepted a teaching position at the city's celebrated music conservatory, the Academy of Santa Cecilia. Initially overwhelmed by its size and grandeur, Respighi took to wandering through the capital at all hours of the day and evening. During these sojourns he conceived the idea of a composition inspired by Rome's magnificent fountains. More than two years passed, however, before the idea was sufficiently developed to commit to paper. Respighi finally completed *Fountains of Rome* in 1916.

Fountains of Rome unfolds in four sections played without pause. Respighi outlined his intentions and described the music in a detailed program that prefaces the score:

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains contemplated at the hour at which the character of each is most in harmony with the surrounding landscape, or in which its beauty is most apparent.

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape. Drove of cattle pass and disappear in the fresh, damp mists of a Roman dawn. A sudden loud blast above the trills of the orchestra introduces the second part, the Triton Fountain. It is like a joyous call, summoning legions of mermaids and tritons, who chase each other and mingle in a frenzied dance in the jets of water.

A solemn theme then appears in the pulsating of the orchestra. It is the Trevi Fountain at midday. The solemn theme, passing from the woodwinds to the brass, takes on a triumphant character. Trumpets peal; across the water's radiant surface passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, trumpet calls sounding in the distance.

The fourth section is announced by a melancholy theme which rises above a soft warbling. It is the nostalgic hour of sunset. The air is filled with the ringing of bells, the chirping of birds, the rustling of leaves. Then all fades gently into the silence of the night.

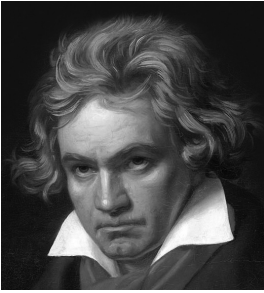
Respighi's scheme allows for a rich array of musical allusions by incorporating not one but two cycles of changing perspective: four fountains and four times of day. In addition, the two central sections admit a predominating element of fantasy. The playing of the water sprites brings forth passages revealing a debt to Debussy's *La Mer*, while Neptune's procession provides the work's grandest moment. The outer sections are no less skilled. Here Respighi writes nature pieces, complete with birdsongs and other pictorial devices, and demonstrates that his tone painting was masterful in delicate as well as bold strokes.

LUDWIG VAN BEETHOVEN

Piano Concerto No. 5 in E-flat major, op. 73, "Emperor"

MAJESTY AND HEROISM The title "Emperor," by which Beethoven's Fifth Piano Concerto has been known since the early 19th century, probably derives from one of the many apocryphal anecdotes that have come to us concerning the composer. According to this story, a French army officer stationed in Vienna attended the first performance of the work in the Austrian capital and was so moved by the grandeur of Beethoven's music that he cried out: "*C'est l'Empereur!*" ("It is the Emperor!")

Even if this story were true, and even if Beethoven was able to hear the exclamation—he was, by this time, growing quite deaf—the comparison with Napoleon would not have flattered the composer. Once an ardent admirer of Bonaparte, Beethoven had become bitterly disenchanted as the French ruler revealed his ambition. The most famous evidence of this change of heart is the well-known account of how the composer, after hearing that Napoleon had assumed the throne, changed the title of his third symphony from its original homage, "Buonapart," to the anonymous "Eroica."

**Born**

December 16, 1770, in Bonn

Died

March 26, 1827, in Vienna

First Performance

November 28, 1811, in the Leipzig, Friedrich Schneider performed as soloist with Johann Schulz conducting the Gewandhaus Orchestra

STL Symphony Premiere

November 14, 1913, Wilhelm Backhaus was the soloist with Max Zach conducting

Most Recent STL Symphony Performance

January 19, 2014, Louis Lortie was the soloist with Andrés Orozco-Estrada conducting

Scoring

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

Performance Time

approximately 38 minutes

But despite the unfortunate political connotation, “Emperor” does not seem an inappropriate title for this concerto. In 1809, when it was composed, this work far surpassed any and all other concertos in its expression of majesty and heroism, and it retains an imperious position among compositions in its genre even today.

MAGISTERIAL MUSIC Beethoven establishes the lordly character of the “Emperor” Concerto in its opening moments, as three sonorous orchestral chords each give way to cadenza-like flourishes from the piano. This serves as a prelude to the usual orchestral opening, one of the grandest and longest in any concerto. The tone established here places the music in the Classical-period tradition of concerto openings of quasi-martial character. Such “military” openings, with their march themes and proud bearing, are found in a number of Mozart’s keyboard concertos, as well as Beethoven’s own early Piano Concerto in C, op. 15.

When the piano rejoins the proceedings, it is as a member of a thoughtfully integrated ensemble rather than merely an exalted soloist. The featured instrument’s more equitable status also explains the unusual absence of a cadenza. Beethoven not only fails to provide, but he expressly forbids, the customary moment for rhapsodic display by the soloist late in the movement. Instead, we hear a reprise of the magisterial flourishes that opened the concerto, which return late in the movement at a key juncture: the return to the “home” key of E-flat major, following much harmonic peregrination and an inventive, at times turbulent, development of the proud main subject.

The Adagio second movement is a serene and deeply devout meditation, one of Beethoven’s most beautiful and tender creations. It concludes with a final musing by the piano that evolves magically into the principal theme of the third movement. The music that follows fits the description of the English conductor and commentator Donald Francis Tovey, who extolled “this most spacious and triumphant of concerto rondos.”

FROM THE STAGE

Jonathan Reycraft, trombone

Fountains of Rome is the only one of Respighi's Roman Trilogy which I haven't performed before, and our bass trombonist hasn't played it before in his over 20 seasons in the orchestra.

But it's a standard bass trombone and tuba audition piece, so we know it. We really only play a lot in the third movement, *The Fountain of Trevi*. The main thing is this big sweeping melody that starts in the tuba and bass trombone, and then we sort of take it over. It's very complex and rhythmically challenging, and there are a lot of notes to play.



Jonathan Reycraft



Justin Brown

Robert Spano most recently appeared with the STL Symphony in May 2010

ROBERT SPANO

DANIEL, MARY, AND FRANCIS O'KEEFE GUEST CONDUCTOR

Conductor, pianist, composer, and pedagogue Robert Spano is known worldwide for the intensity of his artistry and his distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Beginning his 16th season as Music Director of the Atlanta Symphony Orchestra, this imaginative conductor has been responsible for nurturing the careers of numerous celebrated composers, conductors, and performers, and enjoys collaborations with composers and musicians of all ages, backgrounds, and abilities.

He has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah Music Festivals. Guest engagements have included the New York and Los Angeles philharmonics, San Francisco, Boston, Cleveland, Chicago and Philadelphia symphony orchestras, along with Orchestra Filarmonica della Scala, BBC Symphony and Amsterdam's Royal Concertgebouw Orchestra. His opera performances include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera productions of Wagner's Ring cycles.

Spano begins the 2016-2017 season with *cloth field: an art place of life*, a conceptual collaboration with choreographer Lauri Stallings, involving dancers and sculptural elements with an original score composed by Spano.

With a discography of critically acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Spano has won six Grammy™ Awards with the Atlanta Symphony. He is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Spano is one of two classical musicians inducted into the Georgia Music Hall of Fame and lives in Atlanta.

STEPHEN HOUGH

ESSMAN FAMILY FOUNDATION GUEST ARTIST

Stephen Hough is regarded as a renaissance man of his time. Over the course of his career he has distinguished himself as a true polymath, not only securing a reputation as a uniquely insightful concert pianist, but also as a writer and composer. He is commended for his mastery of the instrument along with an individual and inquisitive mind which has earned him a multitude of prestigious awards and a long-standing international following.

In 2001 Hough was the first classical performing artist to win a MacArthur Foundation Fellowship. He was awarded Northwestern University's 2008 Jean Gimbel Lane Prize in Piano, won the Royal Philharmonic Society Instrumentalist Award in 2010, and in January 2014 was made a Commander of the Order of the British Empire by Queen Elizabeth in the New Year's Honors List. He has appeared with most of the major European and American orchestras and plays recitals regularly in major halls and concert series around the world. His recent engagements include recitals in Chicago, Hong Kong, London, New York's Carnegie Hall and Lincoln Center, Paris, Boston, San Francisco, the Kennedy Center, and Sydney; performances with the London and New York philharmonics, the Chicago, Boston, Pittsburgh, San Francisco, National, Detroit, Dallas, Atlanta, and Toronto symphonies, and the Philadelphia, Minnesota, and Russian National orchestras; and a performance televised worldwide with the Berlin Philharmonic and Sir Simon Rattle. He is also a regular guest at festivals such as Aldeburgh, Aspen, Blossom, Edinburgh, Hollywood Bowl, Mostly Mozart, Salzburg, Tanglewood, Verbier, Chicago's Grant Park, Blossom, and the BBC Proms, where he has made over 20 concerto appearances, including playing all of the works written by Tchaikovsky for piano and orchestra over the summer of 2009.



Shutterstock

Stephen Hough most recently appeared with the STL Symphony in May 2012

IF YOU LIKED THIS...

If you love the music you hear in this concert, come back for this concert later in the season.

ALPINE SYMPHONY

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

Stéphane Denève, conductor; Steven Osborne, piano

BEETHOVEN Piano Concerto No. 1

STRAUSS *An Alpine Symphony*

Embark on an adventure with Strauss' musical travelogue, *An Alpine Symphony*. Guest conductor Stéphane Denève leads this depiction of exhilarating Alpine vistas and vast valleys full of irresistible and bombastic textures alongside Beethoven's First Piano Concerto with pianist Steven Osborne in his STL Symphony debut.



Steven Osborne

VISITING ROME

JONATHAN REYCRAFT, TROMBONE

I've actually seen the fountains. I went in high school with my choir to Rome and Venice, and in the first few days I was walking from the Colosseum and stopped at the Fountain of Trevi. It's an impressive place. I think it would be nice to see it at night. I'm really looking forward to playing Respighi's impression.



Trevi Fountain

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.



Guy Rickards, *Jean Sibelius*, Phaidon, 2008

A concise biography of the composer

classical-music.com/topic/ottorino-respighi

A worthwhile essay on Respighi at the BBC classical music website

bbc.co.uk/programmes/b0180ckh

A BBC program on Beethoven's "Emperor" Concerto

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to stlsymphony.org. Click "Connect."

The St. Louis Symphony is on



CLASSICAL CONCERT: BMO PRIVATE BANK NEW YEAR'S EVE CELEBRATION

Dir: Kimm



David Robertson

Sat, Dec 31, 7:30pm

David Robertson, conductor

Ring in the New Year with Music Director David Robertson and the STL Symphony for the annual New Year Eve's Celebration. Enjoy an enchanting evening full of magical music and unforgettable surprises! As one of our most popular and highly anticipated performances of the season, this celebration is the perfect way to end the year.

Presented by BMO Private Bank

FAMILY CONCERT: THE NEW ADVENTURES OF PETER & THE WOLF



Sun, Jan 22, 3:00pm

Gemma New, conductor

PROJECT Trio, guest artist

Peter Seymour, bass

Eric Stephenson, cello

Greg Pattillo, flute

Through the power of music and masterful storytelling, this lively version of Prokofiev's classic *Peter and the Wolf* will deliver a powerful message inspiring confidence in kids of all ages.

Sponsored by Caleres



DONOR SPOTLIGHT

CALERES

Caleres is a sponsor of the upcoming St. Louis Symphony Family Concerts: The New Adventures of Peter & the Wolf on January 22 and STL Symphony + Saint Louis Zoo Symphonic Seasons on March 12.

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Caleres is a sponsor of the 2017 Family Concerts this season. What attracted you to support of the Family Concerts?

At Caleres, we have a strong focus on making arts and culture more accessible to families and individuals. Our family brand, Famous Footwear, puts families at the heart of everything we do, which is why the Family Concerts—in particular—are near and dear to us.

How does your support of the St. Louis Symphony Family Concerts fit within your overall giving priorities?

The St. Louis Symphony Family Concerts allow us the opportunity to give back to the community—the way we have for more than 100 years—by aligning with our charitable mission to help develop stronger families by providing opportunities for cultural enrichment and to provide occasions for families and individuals to step feet first into the arts.

To learn more about the many ways you can support the STL Symphony, please visit stlsymphony.org/donate or call 314-286-4184.