

Concert Program for October 16 and 17, 2009

Bramwell Tovey, conductor
James Ehnes, violin

BALAKIREV *En Bohême (In Bohemia)* (1867)
(1837-1910)

KORNGOLD **Violin Concerto in D major, op. 35** (1945)
(1897-1957) Moderato nobile
Romance: Andante
Finale: Allegro assai vivace

James Ehnes, violin

Intermission

BORODIN **Symphony No. 2 in B minor** (1869-77)
(1833-1887) Allegro; Animato assai
Scherzo: Prestissimo; Allegretto; Tempo I
Andante
Finale: Allegro

TCHAIKOVSKY **1812 Overture, op. 49** (1880)
(1840-1893)

Bramwell Tovey is the Monsanto Guest Artist.

James Ehnes is the Laura and Bill Orthwein Guest Artist.

The concert of Friday morning, October 16, is underwritten in part by a generous gift given in honor of Adam Crane and the Saint Louis Symphony Orchestra.

The concert of Friday evening, October 16, is underwritten in part by a generous gift from Mr. and Mrs. Barry H. Beracha.

The concert of Saturday, October 17, is underwritten in part by a generous gift from Ann and William Sullins.

These concerts are presented by MasterCard.

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



Bramwell Tovey Monsanto Guest Artist

A musician of striking versatility, Bramwell Tovey is acknowledged around the world for his artistic depth and his warm, charismatic personality on the podium. Tovey's career as a conductor is uniquely enhanced by his work as a composer and pianist, lending him a remarkable musical perspective. His tenures as Music Director with the Vancouver Symphony Orchestra (VSO), Luxembourg Philharmonic, and Winnipeg

Symphony Orchestra have been characterized by his expertise in operatic, choral, British, and contemporary repertoire.

Tovey continues as Music Director of the VSO, a post he has held since 2000. He continues as Principal Guest Conductor of the Los Angeles Philharmonic at the Hollywood Bowl, and as founding host and conductor of the New York Philharmonic's Summertime Classics series at Avery Fisher Hall. In 2008, the Los Angeles and New York philharmonics co-commissioned him to write a new work, the well-received *Urban Runway*, which has also been premiered in Canada.

Last season with the VSO, Tovey toured China and South Korea with guest artist Hillary Hahn. The VSO was the first orchestra from Canada to perform in China in 30 years, the tour ending with a performance at the Beijing Music Festival—another first for a Canadian symphony. Further highlights of the Vancouver season include an in-depth Brahms Festival, featuring all four symphonies, the two piano concertos, and the violin concerto. The Brahms Violin Concerto is performed with violinist James Ehnes who, along with the VSO, won both a Grammy Award and a Juno Award in 2007 for a CBC recording of violin concertos by Walton, Korngold, and Barber. Other special guest artists during the season include violinist Joshua Bell as well as a joint performance by celebrated vocalists Samuel Ramey and Frederica von Stade.

An esteemed guest conductor, Tovey has worked with orchestras in Europe and the U.K. including the London Philharmonic, London Symphony, Frankfurt Radio Orchestra as well as the Bournemouth Symphony Orchestra with whom he works regularly. This season, Tovey returns to the Ulster and Helsingborg orchestras having made his successful debut at both in 2008-09 and to Opera North and Trondheim Symphony. He makes his debut with Bergen Philharmonic in 2009-10 and will also return to Melbourne as curator of the contemporary Metropolis Festival in summer 2010, and to the main subscription season in autumn 2011. That season, he will also conduct the Sydney Symphony Orchestra for the first time.

Bramwell Tovey most recently conducted the Saint Louis Symphony Orchestra in December 2007.



BRANDON UNIVERSITY

James Ehnes Laura and Bill Orthwein Guest Artist

Grammy, Gramophone, and Juno award-winning violinist James Ehnes has performed with such renowned conductors as Vladimir Ashkenazy, Sir Andrew Davis, Lorin Maazel, David Robertson, Stanislaw Skrowaczewski, and Bobby McFerrin, appearing with orchestras throughout Europe, Asia, the United States, and Canada. Recent engagements include appearances in Europe with the London Symphony Orchestra, BBC

Symphony Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic, Orchestre de Lyon, Czech Philharmonic Orchestra, Budapest Festival Orchestra, and the Finnish Radio Orchestra; in Asia with the NHK Symphony Orchestra (Tokyo), Malaysian Philharmonic, and the Hong Kong Philharmonic; and in North America with the major orchestras of New York, Cleveland, Boston, Philadelphia, Detroit, Minnesota, St. Paul, Vancouver, Calgary, Winnipeg, and Montreal.

Following a busy summer featuring appearances in Chicago, Toronto, Ottawa, Seattle, the Hollywood Bowl in Los Angeles and his debut at the Salzburg Festival, the 2009-2010 season takes Ehnes to Japan, the Netherlands, the U.S., Canada, and Germany. In Europe, Ehnes will be featured in concerts with the BBC Philharmonic, Bournemouth Symphony, London Philharmonia, BBC Scottish Symphony Orchestra, and the Netherlands Philharmonic. In the U.S., he will be seen in concerts with the Baltimore, Atlanta, Philadelphia, Seattle, Columbus, Houston, Dallas, and San Francisco symphony orchestras and returns to the San Diego Mostly Mozart Festival.

Ehnes was born in 1976 in Brandon, Manitoba, Canada. He began violin studies at the age of four; at age nine he became a protégé of the noted Canadian violinist Francis Chaplin. He studied with Sally Thomas at the Meadowmount School of Music, then in 1993 at the Juilliard School. He graduated from Juilliard in 1997, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. Ehnes first gained national recognition in 1987 as winner of the Grand Prize in Strings at the Canadian Music Competition. The following year he won the First Prize in Strings at the Canadian Music Festival, the youngest musician ever to do so. At age 13, he made his orchestral solo debut with the Orchestre Symphonique de Montréal. He has won numerous awards and prizes, including the first-ever Ivan Galamian Memorial Award, the Canada Council for the Arts' prestigious Virginia Parker Prize, and a 2005 Avery Fisher Career Grant. In October 2005, Ehnes was honored by Brandon University with a Doctor of Music degree (honoris causa) and in July 2007 he became the youngest person ever elected as a Fellow to the Royal Society of Canada.

James Ehnes plays the "Marsick" Stradivarius of 1715 and gratefully acknowledges its extended loan from the Fulton Collection. He currently lives in Bradenton, Florida with his wife Kate. He most recently performed with the SLSO in May 2007.

Czech and Russian Romanticism

BY PAUL SCHIAVO

Ideas at Play

During the second half of the 19th century, Russian and Czech composers achieved international importance for the first time. The flowering of concert music in both Russia and Bohemia (today the Czech Republic) was prompted in part by strong nationalist sentiments and the desire by composers in each country to make patriotic statements or extol native culture by using folk melodies in their work. But perhaps more important is the role of Romantic musical expression in releasing the latent potential of Czech and Russian composers with its bold gestures, rich sonorities, colorful orchestration, and embrace of instrumental virtuosity. Certainly Romanticism is the common and most conspicuous feature of the four pieces on our program.

Mily Balakirev *En Bohême (In Bohemia)*

Born: Nizhny-Novgorod, Russia, January 2, 1837 **Died:** St. Petersburg, May 29, 1910 **First performance:** May 24, 1867, in St. Petersburg, conducted by the composer **SLSO premiere:** March 15, 1918, Max Zach conducting the only previous performance **Scoring:** Three flutes and piccolo, oboe and English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, and strings **Performance time:** Approximately 15 minutes



In Context: 1867 *Johann Strauss's On the Beautiful Blue Danube premieres in Vienna; United States purchases Alaska territory from Russia; Marx's Das Kapital published*

Mily Balakirev was one of the most important and influential musicians in 19th-century Russia, chiefly for his role as the leader and spokesman of a group of nationalist composers that included Borodin, Glinka, Rimsky-Korsakov, and Mussorgsky. In this capacity he became a passionate advocate for music based on dramatic and folkloric ideas as an antidote to the high tone and abstract forms of classical Western composition.

Although Balakirev often employed Russian folk melodies in his work, he occasionally drew inspiration from tunes of other countries. Early in 1867 the composer journeyed to Prague, where he supervised the production of Glinka's seminal nationalist opera *A Life for the Tsar*. While in the Bohemian capital, he found in the municipal library a ethnological volume titled *Marriage Among the Czechoslovak People*. This contained, among other things, a number of wedding songs and dances,

and Balakirev used three of them to fashion a concert overture, which he called *In Bohemia*.

The Music: It is not difficult to hear the appeal these Bohemian melodies had for Balakirev. The first, presented by the oboe and strings, serves as the subject of the overture's initial section. Two energetic dance tunes follow, once the music has moved to faster tempo. The first is lithe and announced by the strings, the second more robust and introduced by the brass. Balakirev's play with these ideas is melodious, colorful, and remarkably satisfying.

Erich Wolfgang Korngold Violin Concerto in D major, op. 35

Born: Brno, May 29, 1897 **Died:** Hollywood, November 29, 1957 **First performance and SLSO premiere:** February 15, 1947, Jascha Heifetz was the soloist, with Vladimir Golschmann conducting **Most recent SLSO performance:** November 20, 2004, Leonidas Kavakos was soloist, with Gilbert Varga conducting **Scoring:** Solo violin with an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, trombone, timpani, percussion, harp, celesta, and strings **Performance time:** Approximately 24 minutes



In Context: 1945 *Germany surrenders to Allied Forces; atomic bombs dropped on Hiroshima and Nagasaki; Britten's opera Peter Grimes premieres in London*

From music inspired by Czech folk tunes, we turn to a work by a composer born in what is now the Czech Republic. Erich Korngold came into the world in Brno, home to another prominent Czech composer, Leoš Janáček. The son of a respected music critic, Korngold became a child-prodigy composer. Gustav Mahler, upon hearing some of the 10-year-old Korngold's compositions, extolled the boy's "unbelievable talent." Richard Strauss reacted to Korngold's early orchestral scores by declaring: "One's first reactions to the knowledge that these compositions are by an adolescent are feelings of awe and fear." Korngold's music soon was being performed by leading orchestras and soloists. The composer cemented his early reputation with a highly successful opera, *Die tote Stadt*, composed when he was twenty.

In the years that followed, Korngold collaborated with important artists in other fields. One of these was the celebrated theater director Max Reinhardt, with whom the composer worked on several stage productions. In 1935 Reinhardt invited Korngold to Hollywood to help adapt music for

Korngold

his famous film version of *A Midsummer Night's Dream*. The success of that project prompted the composer to remain in California to write other film scores. With Hitler's annexation of Austria, in 1938, Korngold settled permanently in the United States. He spent his remaining years as the most respected film composer in Hollywood. Among the movies for which he wrote scores were *Anthony Adverse* and *The Adventures of Robin Hood* (both of which brought him Academy Awards), *Juarez*, *The Sea Hawk*, *The Prince and the Pauper*, and *Of Human Bondage*.

Korngold also continued to compose concert music as his schedule permitted. He wrote his Violin Concerto in 1945 for the great Hungarian violinist Bronislaw Huberman. For some reason, however, Huberman declined to perform it, and the premiere fell to Jascha Heifetz, who played it with the Saint Louis Symphony Orchestra in 1947.

The Music: Korngold's musical outlook was thoroughly Romantic. A rich palette of tonal harmonies and an effusive style of orchestration impart a late 19th-century ripeness to his music, and his sweeping melodic lines recall those of Strauss. To these elements Korngold added themes borrowed from his film scores to create his Violin Concerto.

This composition adheres to the traditional concerto form of three movements. In the first, Korngold follows the time-honored procedure of juxtaposing two principal subjects. The first, stated by the solo violin at the outset of the work, derives from an Errol Flynn romance *Another Dawn*, while the more tranquil second theme, also introduced by the solo instrument, originated with the score for *Juarez*. The second movement unfolds in a broad A-B-A format, the main idea being a melody from *Anthony Adverse*, while the finale is built mostly on variants of a theme from *The Prince and the Pauper*.

Alexander Borodin Symphony No. 2 in B minor

Born: St. Petersburg, November 12, 1833 **Died:** St. Petersburg, February 27, 1887
First performance: March 10, 1877, in St. Petersburg, Eduard Napravnik conducted the orchestra of the Russian Music Society **SLSO premiere:** February 16, 1912, Max Zach conducting **Most recent SLSO performance:** January 28, 1945, Leon Barzin conducting **Scoring:** Two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and percussion, harp, and strings **Performance time:** Approximately 26 minutes



In Context: 1869-77 *Paris Commune* formed; Tolstoy writes *Anna Karenina*; Verdi's *Aida* premieres in Cairo

Alexander Borodin was a biochemist by training and never pursued a career in music. He nevertheless became one of the most accomplished Russian composers of his day. His amateur status guaranteed a small compositional output, but the energy and colorful quality of Borodin's music has been a source of enduring appeal.

Borodin's musical legacy rests mainly in two works, the opera *Prince Igor* and his Symphony in B minor. Borodin wrote these compositions in tandem between 1869 and 1876, and they grew to be closely related. This was more than just a matter of their concurrent gestation. In 1870 the composer abandoned *Prince Igor* and transferred some of the materials he had written for it to the symphony. Moreover, he had spent much of the previous year researching the background of the opera, and his immersion in the history of eastern Russia in the 12th century strengthened his inclination for music of a somewhat exotic flavor, and for strong expressive gestures. These are as pronounced in the symphony as in the unfinished *Prince Igor*.

The Music: The B-minor Symphony's appeal stems largely from the boldness of Borodin's thematic ideas and use of the orchestra. The former tends to convey in varying degrees a very Russian vigor and an exotic, "oriental" flavor. These qualities are evident in the opening measures, which present, between great sustained blocks of orchestral sound, a motif whose gruffness and suggestion of an eastern scale could hardly have been imagined by a western European composer of the 19th century. This motif provides most of the material from which the first movement develops.

The scherzo second movement opens with an ambiguous chord that takes us quickly from the B-minor tonality of the previous movement to the very distant key of F major. Here the first theme has a Mendelssohnian lightness, whereas a second subject is enlivened by robust off-beat accents. In the central section, Borodin strikes a note of oriental languor with a melody introduced by the oboe to the accompaniment of triangle and harp.

The principal theme of the ensuing Andante, announced by the horn after a brief introduction, sounds much like a Russian folk melody. Borodin develops this and a second idea, given out by the woodwinds over shimmering tremolos in the strings, into a movement of great beauty and poignancy. A recollection of its opening measures leads without pause into the finale, which is energetic, high-spirited, and colorful in the extreme.

Pyotr Il'yich Tchaikovsky 1812 Overture

Born: Kamsko-Votkinsk, Russia, May 7, 1840 **Died:** St. Petersburg, November 6, 1893 **First performance:** August 20, 1882, in Moscow, Hippolyte Altani conducted an orchestra assembled especially for the occasion **SLSO premiere:** February 9, 1912, Max Zach conducting **Most recent SLSO performance:** December 8, 1998, David Loebel conducting **Scoring:** Two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets and two cornets, three trombones, tuba, timpani, percussion, and strings **Performance time:** Approximately 16 minutes



In Context: 1880 *Czar Alexander II survives assassination attempt*; Rodin sculpts “*The Thinker*”; *Gustave Flaubert dies*

Tchaikovsky’s ever-popular 1812 Overture originated with a commission to write a piece for the Exhibition of Industry and Arts, a commercial and cultural exposition that opened in Moscow in 1881. The composer initially was less than enthusiastic about this assignment. “There is nothing less to my liking than composing for festivities,” he complained. But he was strongly pressured by both his publisher and the famed pianist-conductor Nikolai Rubinstein, who was in charge of music events at the Exhibition. Besides, he would be well paid—always an important consideration for a composer.

The Exhibition was scheduled to coincide with the consecration of a new cathedral, which had been built to commemorate Russia’s victory over Napoleon’s forces in the winter of 1812. This coincidence suggested not just a subject for a composition but a plan for its unfolding. In the autumn of 1880, Tchaikovsky set about writing a concert overture, producing a sketch in a week and the complete score in just over a month.

The Music: Tchaikovsky, who had a keen sense of music’s dramatic possibilities, decided to write his overture not only in honor of the campaign in which Russia’s army repulsed the French invaders in 1812 but as a kind of sonic re-enactment of it. To this end the composer used melodies associated with the two warring nations. Russia is represented at the outset by a traditional hymn, richly scored for eight cellos. A violent drum stroke and a brief, restless interlude ushers in the main portion of the overture, which pits several themes derived from Russian folk melodies against strains of the French anthem, the “Marseillaise.” In the end, the Russian anthem routs the French. Tchaikovsky originally planned to use actual cannon fire in this final passage. Even without real artillery, the work concludes in stirring fashion.

Concert Program for October 18, 2009

Steven D. Davis, conductor

Ward Stare, conductor

Youth Symphony of Kansas City—Symphony Orchestra
Saint Louis Symphony Youth Orchestra

BRAHMS **Academic Festival Overture , op. 80** (1889)
(1833-1897)

Steven D. Davis, conductor

Youth Symphony of Kansas City—Symphony Orchestra
Saint Louis Symphony Youth Orchestra

DVOŘÁK **Carnival Overture , op. 92** (1891)
(1841-1904)

Steven D. Davis, conductor

Youth Symphony of Kansas City—Symphony Orchestra

BERLIOZ **Selections from *Symphonie fantastique*** (1830)
(1803-1869) A Ball: Waltz. Allegro non troppo
March to the Scaffold: Allegretto non troppo

Steven D. Davis, conductor

Youth Symphony of Kansas City—Symphony Orchestra

Intermission

SHOSTAKOVICH **Festive Overture, op. 96** (1954)
(1906-1975)

Ward Stare, conductor

Saint Louis Symphony Youth Orchestra

MENDELSSOHN **Allegro vivace from Symphony No. 5 in D major, op. 107**
(1809-1847) **"Reformation"** (1829-30)

Ward Stare, conductor

Saint Louis Symphony Youth Orchestra

BERNSTEIN **Candide Overture** (1955-56)
(1918-1990)

Ward Stare, conductor

Saint Louis Symphony Youth Orchestra

WAGNER **Prelude to**
(1813-1883) ***Die Meistersinger von Nürnberg*** (1862-67)

Ward Stare, conductor

Youth Symphony of Kansas City—Symphony Orchestra
Saint Louis Symphony Youth Orchestra



Steven D. Davis

Steven D. Davis is in his third year with the Youth Symphony of Kansas City as Conductor of the Symphony Orchestra. Davis is Associate Professor of Conducting and conductor of the Conservatory Wind Symphony at the Conservatory of Music and Dance at the University of Missouri-Kansas City (UMKC). He serves as the conductor of newEar, Kansas City's professional contemporary chamber ensemble. He is the founding director of the UMKC summer conducting and teaching symposium, held each summer at the Conservatory. Davis was recently elected Chair of the UMKC Conservatory of Music and Dance faculty and will serve in that capacity through May 2011. In 2009-10 Davis will serve as an All-Region/All-State conductor in Florida, Texas, Georgia, New York, Arkansas, Missouri, New Mexico, Tennessee, and Michigan. He is married to Michelle Davis, Director of Orchestras at Liberty Middle School.



Ward Stare

American conductor Ward Stare is currently in his second season as the Resident Conductor of the Saint Louis Symphony Orchestra and Music Director of the Saint Louis Symphony Youth Orchestra, having been appointed by Music Director David Robertson in the fall of 2008. In August 2007, Stare made his critically acclaimed debut with the Cleveland Orchestra at the famed Blossom Music Center followed by a year serving as the Los Angeles Philharmonic's League of American Orchestras Conducting Fellow, at the invitation of Esa-Pekka Salonen. In this capacity he conducted concerts with the Los Angeles Philharmonic on the Philharmonic's Toyota Symphonies for Youth as well as on the Neighborhood Concert Series. Stare makes his subscription debut with the Saint Louis Symphony Orchestra in the fall of 2009. Other upcoming engagements include Mozart's Requiem with the Memphis Symphony, as well as Stare's conducting debut at the Lyric Opera of Chicago.

Youth Symphony of Kansas City—Symphony Orchestra 2009-2010

Steven D. Davis, conductor

First Violins

Philip Marten

Co-Principal

Jonathan Park

Co-Principal

Tanner Menees

Assistant Principal

Sam Teeter

Assistant Principal

Dani Hoisington

Assistant Principal

Emilie Aldrich

Assistant Principal

Justin Bates

Michael Chen

Adrian Fleming

Burke Gao

Lindsey Gregory

Kathleen Martin

Callie Stubblefield

Ian Wiseman

Second Violins

Sarah Wenger

Principal

Victoria Gilman

Yinong Wang

Molly Vogt

Assistant Principal

Addison Astroff

Taylor Baloga

Tina Bradshaw

Joe Deng

Angela Handy

Yonatan Israeli

Brittany Wasko

Melanie Weilert

Megan Wetschensky

Yanjie Yu

Violas

Joe Thornton

Co-Principal

Kelsey Hupp

Co-Principal

Geneva Clafin

Assistant Principal

Sarah Kuny

Assistant Principal

Elizabeth Braden

Rebecca Callstrom

Margot Gibson

Hillary Moore

Kathryn Streeby

Emily Xouris

Cellos

Alecia Nolte

Principal

Laura McClung

Assistant Principal

Melissa Kornspan

Assistant Principal

Matthew Lee

Assistant Principal

Laura Crase

Leah Dieker

Jordan Perlmutter

Eva Roebuck

Sadie Ronan

Nathan Simpson

Basses

Alex Vendetti

Principal

Brian Bartling

Assistant Principal

Sarah Lahasky

Assistant Principal

Samuel Benson

Chris Ellis

Elise Haas

Addison Lucchi

Flutes

Ben Ketter

Principal

Felice Doynov

Shirin Felfeli

Tommy Strauser

Allison Whitfield

Frances Zhu

Oboes

Daniel Sumrall

Principal

Ben Toby

Kristin Weber

Clarinets

Katie McKeirnan

Principal

Mickayla Chapman

Emily Griffith

Andrea Hendrix

Haokun Ren

Bass Clarinet

Kristen Hjelmaas

Bassoons

Charlie Wolock

Principal

Karl Gottschalk

Horns

Kristopher Bishop

Principal

Madeleine Fitzgerald

Frank Lorenzo

Samuel Parrilla

Trumpets

Ben Campbell

Principal

Brianne DeBose

Ian Kirby

Grant Smiley

Trombones

Paul Radke

Principal

Stephen Hennerberg

Percussion

Gwendolyn Baumgardner

Kyle Watkins

Harp

Melanie Weilert

Librarians

Laura Watkins

Mary Ford

Saint Louis Symphony Youth Orchestra 2009-2010

Ward Stare, music director

First Violins

Jecoliah Wang
Co-Concertmaster
Joy He
Co-Concertmaster
Kaise (Ken) Zheng
Assistant Concertmaster
Erica Westenberg
Kendall Banks
Rachel Park
Andrea Heckler
Michael Gandlmayr
Yanwen You
McKayla Talasek
Ginna Doyle
Eric Hsu
James Wang
Richard Lu
Oliver Reed
LaRae Ferguson
Emily DeBold
Michael Su
Alan Mohammad
Alan Majeed

Second Violins

Tiffany Wang
Principal
Andrea Goldstein
Assistant Principal
Michelle Baker
Jasmine Scott
Graham Woodland
Elle Jacobs
Connie Chen
Nancy Lin
Rebekah Heckler
Haohang Xu
Clare Kukielski
Charlie Longtine
Daniel McDonald
Katie Moeller
Jenny Lui
Hanging (Henry) Bai
Sammie Lord
Bob Song

Violas

Audrey Alessi
Co-Principal
Phillip Hsu
Co-Principal
Emma Kinsley
Assistant Principal
Sean Byrne
Richard Millett
Chris Ruh
Nathan Emmons
Christopher Goessling
Anne Bewig
Nathaniel Rosen

Cellos

James Perretta
Co-Principal
Stephanie Dye
Co-Principal
Richard Mazuski
Assistant Principal
Naomi Benecasa
Henry Myers
Daniel Kopp
Amy Hourcade
Katja Miller
David Gu
Sean Hamre
Graham Boswell
Ben Park

Basses

Kathryn Bradley
Co-Principal
Bria Robinson
Co-Principal
Emilee Graham
Assistant Principal
Madison Moll
Elizabeth Handschy
Toni Saputo-Bolding
Caleb Small
Anna Prost

Harp

Erin Brooker

Flutes

Alexis Evers
Co-Principal
Andrew Robson
Co-Principal
Carter Purcell
Maria Garcia

Piccolo

Maria Garcia

Oboes

Margaret Rahmoeller
Principal
Christopher Wang

Clarinets

Luke Eckhoff
Co-Principal
Will Mihill
Co-Principal
Eric Passewark
Alexander Huang

Bassoons

Natalie Ferre
Co-Principal
Victoria Cacciottoli
Co-Principal
Sam Groedeke
Alexander Blank

Contrabassoon

Victoria Cacciottoli

Horns

Bret Hodge
Co-Principal
Nathan King
Co-Principal
Shelby Nugent
Max Kelsey
Nathan Luck
Jamie Poly

Trumpets

Aaron Krumseig
Casey Keller
Julia Tschiya-Mayhew
Adam Whitely

Trombones

Jacob Edwards
Adam Levin
Evan Petzoldt

Bass Trombone

Paul Davis

Tuba

Russell Browning

Timpani/Percussion

Paul Brumleve
Deven Ellet
Julian Loida
Lucas Shap

Program Notes

BY MARGARET NEILSON

Johannes Brahms Academic Festival Overture, op. 80

Born: Hamburg, Germany, May 7, 1833 **Died:** Vienna, April 3, 1897 **Scoring:** Two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani and percussion, and strings
Performance time: Approximately 10 minutes

In March, 1879, the University of Breslau awarded Brahms an honorary degree. He wrote his Academic Festival Overture after a friend convinced him that the university would expect some musical offering. Brahms had not gone to a university, but had spent some time with his friend, violinist Joseph Joachim, in the university town of Göttingen. He combined several well-known German college songs that he had learned as a young man with melodies of his own. Though there is humor and lightness with the rather jolly songs, the overture's form is seriously thought through, as is usually the case with Brahms. It starts softly, builds in excitement and concludes with a grand coda. Brahms conducted the first performance of the piece January 4, 1881, at Breslau with many of the university's dignitaries in attendance.

Antonín Dvořák Carnival Overture, op. 92

Born: Nelahozeves, near Kralupy, September 8, 1841 **Died:** Prague, May 1, 1904
Scoring: Two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and percussion, harp, and strings **Performance time:** Approximately nine minutes

Czech composer Antonín Dvořák was the son of an innkeeper and butcher who wanted his son to follow in the family business. Antonin disliked the butchering business and wanted to pursue music. After much hard work and financial struggles, he established himself as a composer, conductor and teacher. Dvořák's Carnival Overture (the original title was simply "Life") is the second of a set of three overtures that he composed when he was 50. The set of three overtures was part of his farewell concert just before he left for the United States, and the overtures were included in his opening concert in New York City.

Hector Berlioz Selections from *Symphonie fantastique*

Born: La Côte-Saint-André, France, December 11, 1803 **Died:** Paris, March 8, 1869
Scoring: Two flutes and piccolo, two oboes, four bassoons, four horns, two trumpets and two cornets, three trombones, two tubas, two timpani and percussion, harp, and strings **Performance time:** Approximately 11 minutes

Berlioz's monumental *Symphonie fantastique* was written when the composer was still in his late twenties, in 1830, only three years after Beethoven had died. It is a programmatic work, inspired by dreams and images surrounding the composer's love for a young woman, an actress he saw in a play by Shakespeare. The second movement, "A Ball," is an extended waltz. He imagines he meets his loved one at a big party with dancing. In the fourth movement he imagines that he has killed his beloved and is marching to his death. Berlioz uses a very large orchestra for the work. His very original style and orchestration had major influences on music of the 19th century.

Dmitry Shostakovich Festive Overture, op. 96

Born: St. Petersburg, September 25, 1906 **Died:** Moscow, August 9, 1975 **Scoring:** Two flutes and piccolo, three oboes, three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani and percussion, and strings **Performance time:** Approximately six minutes

Shostakovich was commissioned on very short notice to compose a piece to open a concert marking the 37th anniversary of the October Revolution. As the title implies, it is a bright, happy work, written in a matter of a few days. Could the very joyful character also be heard as relief over the recent death of Stalin, which meant that the dictator's repressive measures had eased somewhat? The opening theme has the feel of Glinka's *Ruslan und Ludmilla* Overture, Shostakovich's recognition of the composer who was thought of as the "father" of Russian music in the 19th century.

Felix Mendelssohn *Allegro vivace* from Symphony No. 5 in D major, op. 107, “Reformation”

Born: Hamburg, February 3, 1809 **Died:** Leipzig, November 4, 1847 **Scoring:** Two flutes, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings **Performance time:** Approximately seven minutes

Mendelssohn was a remarkable composer at a young age. He had written his famous Overture to *A Midsummer Night’s Dream* when he was about 17. He was in his early twenties when he wrote what became known as his Symphony No. 5. It was actually his second symphony for full orchestra, in order of composition, but was published much later. By this time Mendelssohn had already written 12 sinfonias, primarily for string orchestra. The Fifth Symphony was originally intended for a celebration of the 300th anniversary of the “Augsburg Confession,” recognized as the foundation of the Lutheran faith. There was such general unrest in Europe in 1830 that the celebration was cancelled; the first performance of the Symphony did not take place until 1832, with Mendelssohn conducting. The second movement has the feel of a scherzo, with the main theme being a lighthearted tune in dotted rhythm, with a contrasting, more lyrical melody in the central portion of the movement.

Leonard Bernstein *Candide* Overture

Born: Lawrence, Massachusetts, August 25, 1918 **Died:** New York City, October 14, 1990 **Scoring:** Two flutes and piccolo, two oboes; two clarinets, bass clarinet, and E-flat clarinet; two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani and percussion, harp, and strings **Performance time:** Approximately four minutes

American conductor, pianist, author, and composer Leonard Bernstein was gifted at writing in a wide variety of styles—from symphonic to sacred to Broadway. He studied piano as a boy, went to Harvard and then the Curtis Institute and did further study at Tanglewood. He was the first American-born conductor to be named Music Director of the New York Philharmonic. The overture to his comic opera *Candide*, based on Voltaire’s book, is colorful and very rhythmic.

Richard Wagner Prelude to *Die Meistersinger von Nürnberg*

Born: Leipzig, May 22, 1813 **Died:** Venice, February 13, 1883 **Scoring:** Two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and percussion, harp, and strings **Performance time:** Approximately 10 minutes

The famous German opera composer Richard Wagner reshaped opera in the 19th century. His operas are steeped in Germanic folklore and his compositional style is unique. He began to think about *Die Meistersinger* in 1845 during a time of great turmoil in his life. He did not begin composing the opera until 1862. He began with the prelude (or overture), which seems to have come very quickly for him. Some of the melodies are actual tunes that were common to the Mastersingers Guild of 16th-century Germany. These sturdy melodies contrast a more sweeping melody associated with one of the characters in the opera.