

Lee Mills, conductor
Rufus Wainwright, vocals and piano

Friday, February 16, 2018 at 7:30PM

Rufus Wainwright

Program will be announced from the stage.

There will be one intermission.



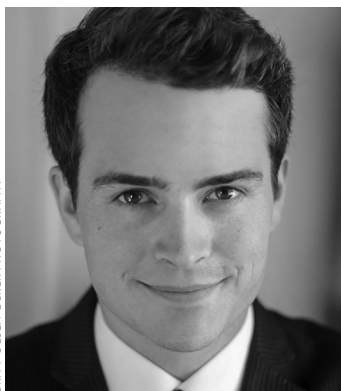
RUFUS WAINWRIGHT

Rufus Wainwright, one of the great male vocalists, composers, and songwriters of his generation, has released eight studio albums, three DVDs, and three live albums. He has collaborated with artists ranging from Elton John, David Byrne, Robbie Williams, Mark Ronson, and Joni Mitchell to Burt Bacharach. His album *Rufus Does Judy*, recorded at Carnegie Hall in 2006, was nominated for a Grammy Award.

His acclaimed first opera, *Prima Donna*, premiered at the Manchester International

Festival in July 2009 and has since been presented in London, Toronto, and at the Brooklyn Academy of Music. Last summer it was performed at the Armel Opera Festival in Hungary and will be performed in early 2018 at Augsburg Theatre in Germany. In 2015, Deutsche Grammophon released a studio recording of the opera recorded with the BBC Symphony Orchestra.

Rufus celebrated the 400th anniversary of Shakespeare's death with the release of his latest album, *Take All My Loves: 9 Shakespeare Sonnets*, on Deutsche Grammophon in spring 2016. The Canadian Opera Company commissioned Wainwright's second opera, about Roman Emperor Hadrian, to premiere in Toronto on October 13, 2018.



LEE MILLS

Resident conductor of the Brazilian Symphony Orchestra and winner of the Solti Foundation US Career Assistance Award in both 2014 and 2017, Lee Mills is internationally recognized as a passionate, multifaceted, and energetic conductor. His conducting engagements outside of the Brazilian Symphony Orchestra include the National Symphony Orchestra, the Los Angeles Philharmonic, the São Paulo State Symphony Orchestra, and the Baltimore Symphony Orchestra.

Starting as assistant conductor of the Brazilian Symphony Orchestra in September 2014, he was promoted to resident conductor after only 18 months. In 2017, Mills was selected as a semifinalist in both the International Conducting Competition Sir Georg Solti and the Opera Royal de Wallonie-Liege International Opera Conducting Competition. In addition, he conducted alongside David Robertson in the highly acclaimed US premiere of John Cage's *Thirty Pieces for Five Orchestras* with the St. Louis Symphony Orchestra. At the invitation of Baltimore Symphony Orchestra music director Marin Alsop, he received the prestigious BSO-Peabody Institute Conducting Fellowship in 2011.

Matthew Halls, conductor
Scott Andrews, clarinet

Saturday, February 17, 2018 at 8:00PM
Sunday, February 18, 2018 at 3:00PM

SCHUBERT (1797–1828)

Symphony No. 3 in D major, D. 200 (1815)
Adagio maestoso – Allegro con brio
Allegretto
Menuetto: Vivace
Presto vivace

WEBER (1786–1826)

Clarinet Concerto No. 1 in F minor, op. 73 (1811)
Allegro
Adagio ma non troppo
Rondo: Allegretto
Scott Andrews, clarinet

INTERMISSION

MENDELSSOHN (1809–1847)

Symphony No. 1 in C minor, op. 11 (1824)
Allegro di molto
Andante
Menuetto: Allegro molto
Allegro con fuoco

ACKNOWLEDGMENTS

The 2017/2018 Classical Series is presented by **World Wide Technology**, **The Steward Family Foundation**, and **Centene Charitable Foundation**.

The concert of Saturday, February 17 is underwritten in part by a generous gift from **Mrs. Solon Gershman**.

The concert of Sunday, February 18 is underwritten in part by a generous gift from **Mr. and Mrs. David L. Steward**.

Pre-Concert Conversations are sponsored by **Washington University Physicians**.

MASTERLY EARLY EFFORTS

BY CHRISTOPHER H. GIBBS

TIMELINKS

1811 At the Battle of Tippecanoe in the Indiana Territory, US forces led by Governor William Henry Harrison defeat Native Americans of the Tecumseh Confederation.

1815 Jane Austen publishes *Emma*.

1824 Beethoven's Ninth Symphony premieres in Vienna.

This program highlights the remarkable youthful genius of three German composers who went on to legendary careers. We hear two early symphonies and a concerto, all written within a dozen years of one another. Franz Schubert composed his First Symphony at age 16, his Second at 17, and the Third (performed on this concert) at 18. Most of it was written in the space of a week during the summer of 1815. As with his other early symphonies, he composed it to be read through by school or community orchestras as he sought to hone his skills.

Carl Maria von Weber was 24 and seeking to turn his life around when he produced three works for clarinet and orchestra in 1811. The impetus was a budding friendship with Heinrich Joseph Baermann, principal clarinetist of the Munich Court Orchestra, whose artistry he found inspiring.

Alongside Mozart, Felix Mendelssohn is recognized as one of the supreme prodigies in music, notably for his Octet and *A Midsummer Night's Dream* Overture, which he wrote at ages 16 and 17 respectively. This concert features an even earlier composition—his Symphony No. 1, written in less than a month's time in 1824 at age 15.



FRANZ SCHUBERT

Born January 31, 1797, Vienna

Died November 19, 1828, Vienna

Symphony No. 3 in D major, D. 200

The once-popular image of Schubert as a shy, neglected genius who clairvoyantly tossed off immortal masterpieces is crumbling. Given the rather limited professional opportunities available to a young composer in Vienna during the 1820s, his career flourished and was clearly heading to new heights when he died at age 31, just 20 months after Beethoven. And yet the former picture of Schubert did register some realities. He composed many works, especially smaller ones, at amazing speed, and although his music was widely published, performed, and praised, this considerable exposure was generally limited to domestic genres. Only near the end of his life did Schubert's remarkable piano sonatas and substantial chamber compositions begin to reach the larger public. With some justification, therefore, we can tell either a happy story or a sad one. We can speak of a brilliant young composer whose career was on the rise, or of a sad genius who never received the full recognition he deserved before his untimely death.

A Symphony A Year

So too, in microcosm, we can tell differing tales about his symphonies. None of them was performed in public during his lifetime. Very sad indeed. On the other hand, Schubert heard them played—it was not left for his inner ear simply to imagine what they would sound like. If this seems paradoxical, it is because Schubert wrote most of his symphonies as part of a learning process to be played by small, private ensembles at school or in middle-class homes—what we might think of as community orchestras. The First Symphony dates from 1813, when he was 16, and the next five followed at the rate of about one a year. Schubert began the first movement of his Third Symphony in May 1815 and wrote the rest of it in just over a week in July. Public performances came long after Schubert's death. The final movement appeared at a concert in Vienna in 1860, but the complete work was not performed until 1881, in London's Crystal Palace. The Symphony was published in 1884, edited by Johannes Brahms.

First Performance February 19, 1881, London, August Manns conducting

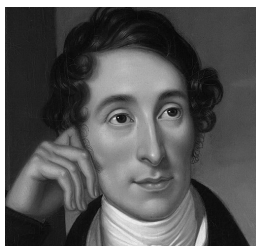
First SLSO Performance June 23, 1973, Jefferson National Expansion Memorial, Walter Susskind conducting

Most Recent SLSO Performance October 8, 2006, Itzhak Perlman conducting

Scoring 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

Performance Time approximately 26 minutes

The first movement begins with a slow introduction (*Adagio maestoso*), such as favored in many of Haydn's symphonies, which leads to a buoyant *Allegro con brio*. The prominence given to the clarinet may indicate that there was an accomplished player in the orchestra. Schubert uses traditional forms, looking back to Mozart, Haydn, and early Beethoven. He originally planned an *Adagio* as the second movement, but changed to a delightful *Allegretto*. The Menuetto, which approaches the nature of a scherzo, is distinguished by its accented upbeat. The middle trio section, a *Ländler* dance, is characteristically Schubertian. The *Presto vivace* finale in 6/8 meter has a breathless, perpetual motion quality.



CARL MARIA VON WEBER

Born November 18, 1786, Eutin, Germany

Died June 5, 1826, London

Clarinet Concerto No. 1 in F minor, op. 73

Carl Maria von Weber's arrest in February 1810 on charges of embezzlement and other crimes marked a low point in a short life further challenged by frequent illnesses. Expelled from Stuttgart within the month, the 23-year-old composer resolved to turn things around as he documented in a diary he kept for the rest of his life. He was prodigiously talented as a composer, pianist, conductor, and writer, which in many respects brings to mind Mozart, to whose widow, Constanze Weber, he was related. Like Mozart, Weber had an ambitious father eager to promote his career (indeed, as a second Mozart) and he emerged as a composer of both significant instrumental music and operas.

A Fruitful Friendship

And as with Mozart, a warm friendship with a great clarinetist led to the creation of a series of wonderful orchestral and chamber works showcasing the instrument. The mechanics of the clarinet developed a great deal in the quarter century between Mozart's collaboration with Anton Stadler and 1811, when Weber first met Heinrich Joseph Baermann, principal clarinet in the Munich Court Orchestra. Weber immediately wrote the Clarinet Concertino, op. 26. An enthusiastic King

First Performance June 13, 1811, Munich Court Orchestra, with Heinrich Joseph Baermann as soloist

First SLSO Performance September 21, 1978, George Silfies as soloist with Jerzy Semkow conducting

Most Recent SLSO Performance June 13, 1998, Classics in the Loop, George Silfies as conductor and soloist

Scoring solo clarinet, 2 flutes, 2 oboes, 2 bassoons, 3 horns, 2 trumpets, timpani, and strings

Performance Time approximately 18 minutes

Maximilian I of Bavaria commissioned two full clarinet concertos, and other members of the orchestra also requested ones for their instruments. Baermann premiered the Clarinet Concerto No. 1 in F minor, op. 73 (which we hear on this concert) in June and the Concerto No. 2 in E-flat major, op. 74, in November. According to the composer's diary concerning the latter event, Baermann "played in a heavenly manner" and the work was greeted with "frantic applause."

Weber's masterful use of orchestral colors helped to usher in a new Romantic sensibility and proved enormously influential. Given his stature as an opera composer, notably of *Der Freischütz*, *Euryanthe*, and *Oberon*, it is hardly surprising that Weber's instrumental music is filled with moments of high drama and lyrical effusions. The first movement (Allegro) opens with a soft and mysterious theme in the lower strings that erupts into a bold orchestral statement in F minor. The soloist enters with a soft, plaintive melody (marked "sorrowfully"), but in time the movement temporarily becomes more lighthearted. The gem of the Concerto is the Adagio ma non troppo that opens as if it were an operatic aria—with the clarinetist entering like a dramatic singer with a beautiful, long-breathed melody that is repeated and developed against a softly undulating accompaniment. The spirited concluding Rondo: Allegretto seems at times like a comic opera finale. After a climatic passage for the soloist, reaching to the heights of the instrument, there is an extended minor-mode section that briefly returns to the realm of tragedy before a joyous conclusion.



Portrait of the clarinetist Heinrich Joseph Baermann, 1829.



FELIX MENDELSSOHN

Born February 3, 1809, Hamburg

Died November 4, 1847, Leipzig

Symphony No. 1 in C minor, op. 11

When it comes to compositional miracles, Felix Mendelssohn may be the greatest prodigy in the history of music. Mozart's early gifts are more famous—not just because of the movie *Amadeus*—but they reflect his all-round musicianship, performance skills, and memory. Yet truth be told, we hear little of the music Mozart composed before the age of 20. Mendelssohn not only composed an astounding quantity and quality of works in his teens, but a few are among the supreme works of the 19th century and remain repertory favorites, most notably his Octet, written at age 16, and *A Midsummer Night's Dream* Overture, dating from the next year.

On this program, we hear an even earlier composition: The Symphony No. 1 in C minor, a product of his 15th year. Yet even this needs to be qualified: At the head of the score Mendelssohn wrote *Sinfonia XIII*, because by age 14 he had already written twelve string symphonies. They remained unpublished during his lifetime but now sometimes appear on concerts since their release in 1972.

The Mature Symphonies

Mendelssohn composed five mature symphonies for full orchestra. (The posthumous publication of two of them means the numbering does not reflect their chronology.) The First is the most “absolute,” unconnected to extra-musical or programmatic ideas. His Second Symphony, the “Lobgesang” (Hymn of Praise, 1840), descends from Beethoven's Ninth by employing an extended choral finale. The next three are the most often performed: the Third Symphony (1842), “Scottish,” is connected with early travels to Scotland, just as the Fourth (1833) relates to time he spent in Italy. The Fifth Symphony (1830) is known as the “Reformation,” celebrating the founding of the Lutheran Church.

Stories of how Mendelssohn achieved all this often begin with the multi-year “Grand Tour” of Europe that he undertook at the age of 20. But by this point he was already a fully-formed artist who had composed abundant dramatic and

First Performance February 1, 1827, Johann Philipp Christian Schulz conducting the Leipzig Gewandhaus Orchestra (possibly preceded by a November 14, 1824 private concert in Berlin)

First SLSO Performance January 9, 1982, Gerard Schwarz conducting

Most Recent SLSO Performance June 24, 1995, David Loebel conducting

Scoring 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

Performance Time approximately 32 minutes

orchestral pieces, as well as vocal, keyboard, and chamber music. He hailed from a prosperous German-Jewish family—his grandfather was the great Enlightenment philosopher Moses Mendelssohn—and he enjoyed an elite education. One admirer was Johann Wolfgang von Goethe, the preeminent writer and intellectual of the day. Mendelssohn's teacher was Carl Friedrich Zelter, Goethe's close friend, from whom he received rigorous training. Zelter was particularly enamored of Bach's music and passed this love along to his student. Mendelssohn's performance of Bach's *St. Matthew Passion* in 1829 proved a landmark event in the Romantic rediscovery of Bach.

Unlike later symphonies that Mendelssohn held back from publishing, he retained an affection for the Symphony No. 1 in C minor, composed in March 1824. There may have been a private performance in Mendelssohn's Berlin home two months later for his sister's birthday, with the public premiere following in 1827 in Leipzig. In one of his first appearances as a conductor, Mendelssohn led the Philharmonic Society in May 1829 during his first trip to England. On these and some other occasions, he substituted his orchestration of the scherzo from the Octet for the minuet.

The four-movement piece follows a Classical format but elements of Mendelssohn's distinctive musical voice are evident. The fast opening movement in sonata form has a vigorous first theme and lyrical second one. The Andante is an early instance of a Mendelssohn "song without words." The intense Menuetto begins more as a scherzo contrasted with a much mellower middle section. The principal theme of the lively finale bears a striking similarity to that of the last movement of Mozart's Symphony No. 40 in G minor. Mendelssohn's enthusiasm for Baroque music is most evident in this movement, which sports an impressive double fugue before a joyous coda.

Christopher H. Gibbs is the James H. Ottaway Jr. Professor of Music at Bard College.



Matthew Halls is making his SLSO debut.

MATTHEW HALLS

The versatile British conductor Matthew Halls first came to prominence as a keyboard player and early music conductor, but is now known for his probing and vibrant interpretations of music of all periods.

Halls has performed with the Cleveland and Philadelphia Orchestras; Dallas, Pittsburgh, Houston, Seattle, Indianapolis, Utah, and Toronto Symphonies; Los Angeles Chamber Orchestra; and National Arts Centre Orchestra. Having served as artistic director of the Oregon Bach Festival for five years, Halls is equally at home conducting Baroque and contemporary repertoire.

In 2017/2018, Halls's North American guest appearances include returns to Houston, Toronto, and Indianapolis Symphonies, as well as his return to the University of Maryland for a week-long residency, and his debut with the Kansas City Symphony. Halls made his New York debut last season at Lincoln Center's Mostly Mozart Festival in a performance with violinist Joshua Bell. Abroad this season, Halls returns to the Adelaide Symphony Orchestra and performs with the Tasmanian Symphony Orchestra and with the Auckland Philharmonia. He also returns to the Iceland Symphony Orchestra for two programs during the 17/18 season, part of a series of five performances traversing all of Beethoven's piano concertos with Paul Lewis. European appearances include debuts with Bournemouth Symphony Orchestra and Warsaw Philharmonic, and performances with Mozarteum Salzburg, Philharmonie Zuidenderland, and Capriccio Barockorchester.



Scott Andrews is principal clarinet of the SLSO.

SCOTT ANDREWS

Scott Andrews has been principal clarinet of the St. Louis Symphony Orchestra since 2005. Before joining the SLSO, he was a member of the Boston Symphony Orchestra for 11 years. He has also performed with the Philadelphia Orchestra and with the Saito Kinen Orchestra and the Mito Chamber Orchestra in Japan.

As a sought-after solo and chamber musician, he has played with many of today's leading artists, and as an avid proponent of new music, he has performed with Composers in Red Sneakers, the Auros Group for New Music, and Boston Musica Viva. He has toured with the Ying String Quartet, the Calyx Piano Trio, and the Boston Symphony Chamber Players, among many others.

Andrews has lectured and given classes throughout the United States as well as in Europe and Japan. He was for many years the woodwind department chair at Boston Conservatory and a faculty member of the Tanglewood Music Center. He now serves as co-director of the Missouri Chamber Music Festival, an annual collaborative festival in Webster Groves, Missouri, which he founded with his wife, pianist Nina Ferrigno. He joined the faculty of the Pacific Music Festival in Sapporo, Japan, in July 2013.

Originally from Virginia, Andrews studied piano and violin before discovering the clarinet, studying with Edward Knakal of Virginia Beach. He attended the Virginia Governor's School for the Arts and also studied at the Interlochen Music Center in Michigan. He graduated with distinction from the New England Conservatory of Music, where he was a clarinet student of Harold Wright.

IF YOU LIKED THIS...

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Lydia Teuscher

TEUSCHER SINGS MOZART

Friday, March 16 at 8:00PM

Saturday, March 17 at 8:00PM

Bernard Labadie, conductor

Lydia Teuscher, soprano

RIGEL Symphony in C minor, op. 12, no. 4

MOZART "Chi sà, chi sà, qual sia," K. 582

MOZART "Bella mia fiamma... Resta, oh cara," K. 528

MOZART "L'amerò, sarò costante" from *Il re pastore*

MOZART "Ruhe sanft" from *Zaide*, K. 344

MOZART "S'altro che lagrime" from *La clemenza di Tito*

MOZART Scena con rondo: "Non più, tutto ascoltai...
Non temer, amato bene," K. 490

HAYDN Symphony No. 99

German soprano Lydia Teuscher returns with conductor Bernard Labadie for an evening filled with musical poetry and vocal acrobatics, performing a selection of Mozart's exalted arias. The concert

concludes with Haydn's delightful Symphony No. 99, an adventurous combination of courtliness and earthliness in one of the composer's famed "London" Symphonies.



Christian Tetzlaff

BRUCKNER 4

Friday, April 27 at 10:30AM

Saturday, April 28 at 8:00PM

David Robertson, conductor

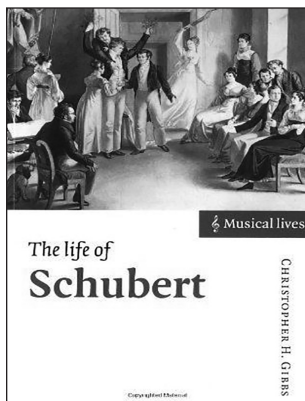
Christian Tetzlaff, violin

WIDMANN Violin Concerto

BRUCKNER Symphony No. 4, "Romantic"

Upheld as one of the Bruckner's most famous works, his Symphony No. 4, the "Romantic," builds with anticipation and tension that leads to triumph as the orchestra launches the listener into his fairytale world. Declared by the *St. Louis Post-Dispatch* "phenomenal, performing in a manner that had to be seen, as well as heard, to be believed," Christian Tetzlaff returns to perform Widmann's otherworldly and mystifying Violin Concerto.

YOU TAKE IT FROM HERE



FRANZ SCHUBERT

The Life of Schubert

by Christopher H. Gibbs

Cambridge University Press (Musical Lives Series), 2000

Christopher H. Gibbs considers how and what Schubert composed, taking a fresh look at this misunderstood figure, particularly the unfolding of his professional career, his relationship to Beethoven, the growth of his reputation and public image, and his darker side of drinking, depression, and sexual ambiguity. This searching and sympathetic biography questions the customary sentimental clichés and the recent revisionist views concerning this elusive genius.

CARL MARIA VON WEBER

Experiencing Carl Maria von Weber: A Listener's Companion

by Joseph E. Morgan

Rowman & Littlefield, 2017

Joseph Morgan walks readers through the many masterpieces that comprise Weber's oeuvre, providing key insights by integrating critical points in the composer's life with the burgeoning Romantic and Nationalist movements in Germany that Weber's music came to champion.

The Clarinet

by Eric Hoeprich

Yale University Press (Musical Instrument Series), 2008

This book, written by a noted clarinetist and scholar, examines the history of the clarinet as a solo, orchestral, and chamber music instrument from the Baroque to the present day. The chapter "1800 to 1843: Astounding innovation and breath-taking virtuosity" covers Weber's collaboration with Heinrich Joseph Baermann.

FELIX MENDELSSOHN

Mendelssohn: A Life in Music

by R. Larry Todd

Oxford University Press, 2005

Drawing on autograph manuscripts, letters, diaries, and artwork, R. Larry Todd offers a comprehensive, intelligent, and insightful account of Mendelssohn's achievements. Todd, a professor of musicology at Duke University and a leading Mendelssohn scholar, strikes an effective balance between biography and musical analysis.

GRAYBAR

Institutional Partner Spotlight

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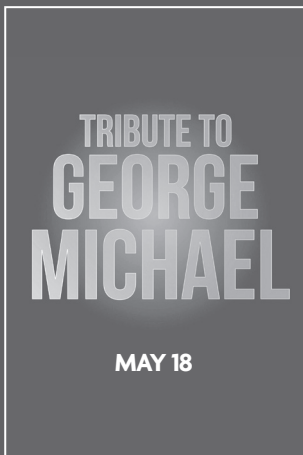
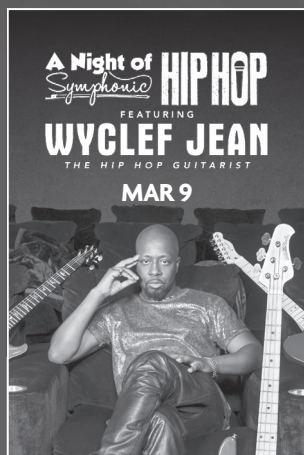


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A black and white photograph of the interior of Powell Hall, showing the ornate dome ceiling with circular decorative panels and the tiered seating of the auditorium.

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