

Bernard Labadie, conductor
Lydia Teuscher, soprano

Friday, March 16, 2018 at 8:00PM
Saturday, March 17, 2018 at 8:00PM

RIGEL
(1741–1799)

Symphony in C minor, op. 12, no. 4 (c. 1774)
Allegro assai
Largo non troppo
Allegro spritoso

MOZART
(1756–1791)

“Chi sà, chi sà, qual sia,” K. 582 (1786)

Lydia Teuscher, soprano

MOZART

“L’amerò, sarò costante” from *Il re pastore*, K. 208 (1775)

Lydia Teuscher, soprano
David Halen, violin

MOZART

“Bella mia fiamma...Resta, oh cara,” K. 528 (1787)

Lydia Teuscher, soprano

INTERMISSION

MOZART

“Ruhe sanft, mein holdes Leben” from *Zaide*, K. 344 (1780)

Lydia Teuscher, soprano

MOZART

“S’altro che lagrime” from *La clemenza di Tito*, K. 621 (1791)

Lydia Teuscher, soprano

MOZART

Scena con rondo: “Non più, tutto ascoltai...
Non temer, amato bene,” K. 490 (1786)

Lydia Teuscher, soprano
David Halen, violin

HAYDN
(1732–1809)

Symphony No. 99 in E-flat major (1794)
Adagio – Vivace assai
Adagio
Menuet: Allegretto
Finale: Vivace

ACKNOWLEDGMENTS

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

The concert of Friday, March 16 is underwritten in part by a generous gift from **Sally S. Levy.**

The concert of Saturday, March 17 is underwritten in part by a generous gift from **Margaret P. Gilleo and Charles J. Guenther, Jr.**

Lydia Teuscher is the **Graybar Electric Company, Inc. Guest Artist.**

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

CLASSICAL STYLES

BY BENJAMIN PESETSKY

TIMELINKS

1774 Joseph Priestley, an English theologian and chemist, isolates “dephlogisticated air,” arguably becoming the first to discover oxygen.

1775 The American Revolution begins with the shot “heard round the world.”

1780 Benedict Arnold defects to join the British.

1786 In a speech before The Asiatic Society in Calcutta, Sir William Jones notes similarities between Latin, Greek, and Sanskrit, laying the foundation for the discovery of the Indo-European language family.

1787 Mozart writes *Eine kleine Nachtmusik*.

1791 The Bill of Rights is ratified.

1794 Eli Whitney patents the cotton gin machine.

This concert encompasses the Classical era, placing a little-known symphony by Henri-Joseph Rigel alongside Mozart and Haydn, and visiting the musical cities of London, Paris, Vienna, and Prague. The pieces also connect to a variety of figures—performers, nobility, impresarios, and other composers—suggesting something of the period’s larger scene.

Rigel was a German composer and conductor who moved to Paris, where he worked with the same trailblazing French ensembles that championed the music of Haydn and Mozart.

Mozart needs no introduction, but Lydia Teuscher’s selection of arias draws from unusual corners of his catalog. He wrote these pieces for a variety of reasons: some come from his early operas, some were composed as additions to preexisting works, and some were written especially for friends.

Haydn’s Symphony No. 99 is the first in his second set of “London” Symphonies. The distinguished composer had been released from nearly 30 years of service at the Esterházy court and chose to bring his talents on tour to England. In the decade after Mozart’s untimely death, but before Beethoven’s ascendancy, Haydn was Europe’s reigning composer, flourishing into old age.



HENRI-JOSEPH RIGEL

Born February 9, 1741,
Wertheim am Main, Germany

Died May 2, 1799, Paris

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

For those who assume obscure works are justly forgotten, or offer only a pale comparison point for the canonical masterpieces, Rigel's Symphony No. 4 will be a pleasant surprise. It fits neatly in the familiar 18th-century symphonic mold, but is a strong piece with a distinctive voice of its own.

Henri-Joseph Rigel was born Heinrich Joseph Riegel in Wertheim in 1741; he was older than Mozart but younger than Haydn. He studied with well-regarded music teachers in Stuttgart and Paris and had settled permanently in the French capital by 1768.

Paris was an important musical city, arguably superior even to Vienna before the 1780s. It was home to some of the first organizations to offer public concerts outside a religious or aristocratic setting, much like the modern symphony orchestra. Rigel worked closely with these groups, including the Concert des Amateurs and the Concert Spirituel, which he led as conductor between 1782 and 1786. His Fourth Symphony was premiered by one of these ensemble sometime around 1774, the year he published a collection of six symphonies.

The first movement opens strikingly, seemingly *in medias res*, with operatic *Sturm und Drang*. The slow movement is a pastorale with long melodies layered luxuriantly with woodwinds and horns. The finale restores the intensity of the first movement, with urgent counterpoint and stormy strings.

First Performance c. 1774

First SLSO Performance this week

Scoring 2 oboes, bassoon, 2 horns, and strings

Performance Time approximately 17 minutes



WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna

“Chi sà, chi sà, qual sia,” K. 582

“L’amerò, sarò costante” from *Il re pastore*, K. 208

“Bella mia fiamma...Resta, oh cara,” K. 528

The Substitute Composer

Mozart wrote “Chi sà, chi sà, qual sia” as an addition to an opera by Vicente Martín y Soler, a fellow composer who also worked with the Burgtheater in Vienna. In 1786, Mozart premiered *Le nozze di Figaro* there while Martín y Soler premiered *Il burbero di buon cuore* (*The Good-Hearted Curmudgeon*). Both operas had librettos by Lorenzo Da Ponte, the enormously gifted poet of *opera buffa*. And both operas were revived three years later with different casts. For those 1789 performances, Mozart agreed to write a handful of alternate arias for *Figaro*, as well as two new arias on behalf of Martín y Soler, who had left Vienna to become Kapellmeister to Catherine the Great in St. Petersburg.

Though it may seem strange for Mozart to work on a colleague’s opera, such arrangements were common at the time, regardless of the original composer’s availability. The whims of singers—especially sopranos—reigned supreme over the sanctity of the composer’s score. To put their particular talents in the best light, singers borrowed arias they liked from one opera to add to another, or commissioned new numbers tailored to their voices. It was in this tradition of “insertion arias” that Mozart wrote “Chi sà, chi sà, qual sia” for the soprano Louise Villeneuve to sing in Martín y Soler’s opera.

Today the aria stands on its own in concert, as Da Ponte’s heartfelt words need not tie to a specific plot. “Anger, jealousy, fear, suspicion, love . . . This bitter doubt, Tear it from my heart.”

Early Promise

Il re pastore (*The Shepherd King*) is a “dramatic serenata,” or small opera, written by Mozart to honor a visit by Archduke Maximilian Franz to Salzburg in 1775. Mozart was only 19, but had already attempted nine operas as a child, guided by his father Leopold. Adapted from an existing libretto by Pietro Metastasio, *Il re pastore* belongs to *opera seria*, the venerable genre of “serious” Italian opera that originated in the Baroque.

“L’amerò, sarò costante” comes from the second act, where the future Shepherd King Amintás finds his love Elisa sleeping under a tree. He sings to her, promising to be faithful forever. Originally the role was sung by a castrato, now it is sung by sopranos.

A Gift for a Friend

Among Mozart's many friends was the Czech soprano Josefa Dušek, who was the wife of another composer, František Xaver Dušek. Mozart first met the Dušeks in Salzburg in 1777 and frequently crossed paths with them in the following years. Though Josefa never sang in one of Mozart's operas, he composed songs for her, and they sometimes performed together in concert. He wrote "Bella mia fiamma... Resta, oh cara" while lingering at the Dušek's estate outside Prague in 1787, following the enormously successful premiere of *Don Giovanni* in that city.

Though Mozart's youngest son, Franz Xaver, had not yet been born, he later relayed the following story about the aria (presumably a family anecdote):

Mozart had promised his friend, Madame Duschek, that he would compose a new concert air for her; as usual, however, he could not be brought to the point of transcribing it. One day she locked him into a summer house ... and declared she would not let him out until he had finished the aria. He set to work at once, but having completed his task, retorted that if she could not sing the song correctly and well at first sight, he would not give it to her.

Some biographers suggest that Mozart and Dušek had an affair, though more dispassionate scholars discount the idea. Still, the words he chose for this recitative make one wonder: "Light of my life, farewell! Heaven did not intend our happiness. ... United to a more worthy consort you will have a happier, more joyous life."

Mozart lifted the text from a libretto by Michele Sarcone for an opera by a different composer. The resulting work is a beautiful lament, heavier than might be expected as a gift from a friend and houseguest.

First Performance "Chi sà, chi sà, qual sia": January 4, 1786, Vienna. "L'amerò, sarò costante": April 23, 1775, Salzburg. "Bella mia fiamma...Resta, oh cara": c. 1787.

First SLSO Performance "L'amerò, sarò costante": February 16, 1917, Frieda Hempel as soloist with Max Zach conducting. "Bella mia fiamma...Resta, oh cara": March 22, 1968, with Felicia Weathers as soloist and Gunther Schuller conducting. The SLSO performs "Chi sà, chi sà, qual sia" for the first time this week.

Most Recent SLSO Performance "L'amerò, sarò costante": May 18, 1991, with Kathleen Battle as soloist and Leonard Slatkin conducting. "Bella mia fiamma...Resta, oh cara": September 25, 2005, with Dawn Upshaw as soloist and David Robertson conducting.

Scoring "Chi sà, chi sà, qual sia": soprano, 2 clarinets, 2 bassoons, 2 horns, and strings. "L'amerò, sarò costante": soprano, solo violin, 2 flutes, 2 English horns, 2 bassoons, 2 horns, and strings. "Bella mia fiamma...Resta, oh cara": soprano, flute, 2 oboes, 2 bassoons, 2 horns, and strings

Performance Time approximately 20 minutes for the set

MOZART

“Ruhe sanft, mein holdes Leben” from *Zaide*, K. 344

“S’altro che lagrime” from *La clemenza di Tito*, K. 621

Scena con rondo: “Non più, tutto ascoltai...

Non temer, amato bene,” K. 490

An Unsuccessful Rescue

After intermission, we return to early Mozart: this time an aria from *Zaide*, an unfinished German *Singspiel* begun in 1779. Gomatz, the hero, is enslaved abroad where the beautiful Zaide falls in love with him, angering the Sultan. (This is a typical plot for the “rescue opera” subgenre, with unlucky Europeans imprisoned in Ottoman lands.) Zaide sings “Ruhe sanft, mein holdes Leben” to the sleeping Gomatz before leaving jewels and a portrait of herself for him to find.

Mozart finished two acts, but they were rejected by the National *Singspiel* in Vienna as too serious for comic opera. He abandoned the project, but it was completed in 1838 by Johann Anton André and premiered in 1866 in Frankfurt.

Looking Back

Following the success of the three great Da Ponte operas—*Figaro*, *Don Giovanni*, and *Così fan tutte*—and after beginning work on *The Magic Flute*, Mozart turned back to *opera seria* for a final time. In contrast with the vibrant genres of *opera buffa* and *Singspiel*, *opera seria* was old-fashioned, based on decades-old recycled librettos. But Mozart couldn’t resist a lucrative commission for the 1790 coronation of Leopold II in Bohemia, and in typical fashion made the most of it.

The result is *La clemenza di Tito*, based on a revised Metastasio libretto about the attempted assassination of the Roman Emperor Tito Vespasian. The noblewoman Vitellia is the ambitious mastermind behind the plot, but by Act II she regrets involving Sesto, as he is condemned to death. In “S’altro che lagrime,” Sesto’s sister Servilia asks Vitellia to confess and exonerate Sesto. “If you do nothing for him but cry tears, all your crying will be of no avail,” she sings witheringly. “Oh, how similar to cruelty is this useless pity that you feel.”

A Second Take

Mozart wrote the Scena con rondo “Non più, tutto ascoltai... Non temer, amato bene” in 1786 as an alternate opening to Act II of his 1780 opera *Idomeneo*. The piece was being revived for an amateur performance by noblemen: the lead role of Idamante was changed from castrato to tenor (for obvious reasons) and Count August Hatzfeld, an excellent violinist and Mozart’s friend, served as concertmaster. Mozart wrote this scene especially to highlight the tenor and violin. Today it is usually sung in concert by a soprano and *Idomeneo* is performed with its original Act II.

The opening recitative is a dialog between two characters: the Trojan Princess Ilia and Prince Idamante. They are in love, but Idamante may be forced to leave Crete with Elettra instead. Idamante reassures Ilia that he would rather die than be without her.

Later in 1786, Mozart wrote a different aria to the same text, this one for the soprano Nancy Storace to sing in concert ("Ch'io mi scordi di te?" K. 505).

First Performance "Ruhe sanft, mein holdes Leben": January 27, 1866, Frankfurt. "S'altro che lagrime": September 6, 1791, Estates Theatre, Prague. "Non più, tutto ascoltai...Non temer, amato bene": 1786.

First SLSO Performance "Ruhe sanft, mein holdes Leben": May 16, 1991, with Kathleen Battle as soloist and Leonard Slatkin conducting. The SLSO performs "S'altro che lagrime" and "Non più, tutto ascoltai...Non temer, amato bene" for the first time this week.

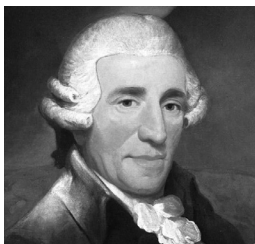
Most Recent SLSO Performance "Ruhe sanft, mein holdes Leben": February 12, 2011, with Karina Gauvin as soloist and Bernard Labadie conducting.

Scoring "Ruhe sanft, mein holdes Leben": soprano, oboe, bassoon, and strings. "S'altro che lagrime": soprano, flute, oboe, bassoon, 2 horns, and strings. "Non più, tutto ascoltai...Non temer, amato bene": soprano, solo violin, 2 clarinets, 2 bassoons, 2 horns, and strings.

Performance Time approximately 20 minutes for the set



Anton Raaff as Idomeneo, 1781



JOSEPH HAYDN

Born March 31, 1732, Rohrau, Austria

Died May 31, 1809, Vienna

Symphony No. 99 in E-flat major

Mozart died in 1791 and Haydn—though nearly 24 years older—outlived him by 18 years. His Symphony No. 99, written in 1793, seems to pick up aspects of his departed friend's style. In particular, it is the first Haydn symphony to include clarinets, instruments which Mozart favored.

Haydn wrote the piece for his second journey to London. After his longtime employer Prince Nikolaus died, Haydn's work for the Esterházy court dried up. Learning of his newfound availability, the German impresario and violinist Johann Peter Salomon offered to arrange tours to England. Haydn composed six symphonies, Nos. 93–98, for his first trip between 1791 and 1792 (Mozart died while he was away). Then he wrote Nos. 99–104 for his second trip in 1794. The Symphony No. 99 premiered in London on February 10 of that year.

The first movement opens with a grand Adagio that gives way to a lithe Vivace assai. Just past the five-minute mark comes a curious hesitation in the strings, answered by the woodwinds. Then the movement takes off again on its inquisitive trajectory.

The Adagio is set in the distant key of G major, its tranquil melody cut by a faint sense of unease, growing stronger in the second half. After the spirited Menuet, the Finale concludes the Symphony with brightness and warmth.

First Performance February 10, 1794, London, Haydn conducting

First SLSO Performance January 17, 1964, Eleazar de Carvalho conducting

Most Recent SLSO Performance February 19, 1994, Leonard Slatkin conducting

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

Performance Time approximately 25 minutes

Benjamin Pesetsky is a composer, writer, and publications consultant to the St. Louis Symphony Orchestra.



Bernard Labadie most recently appeared with the SLSO in March 2017.

BERNARD LABADIE

Bernard Labadie has established himself worldwide as one of the preeminent conductors of the Baroque and Classical repertoire, a reputation closely tied to his work with Les Violons du Roy, for which he served as music director from its inception until 2016, and La Chapelle de Québec. With these two ensembles he has regularly toured Canada, the United States, and Europe, in major venues and festivals such as Carnegie Hall, Avery Fisher Hall, Walt Disney Concert Hall, Kennedy Center, the Barbican, the Concertgebouw, and the Salzburg Festival. He begins a four-year term as principal conductor of the Orchestra of St. Luke's in the 2018/2019 season.

In 2017/2018, Labadie leads the Orchestra of St. Luke's at Carnegie Hall as its designated principal conductor. Also in 2017/18 he guest conducts the Baltimore Symphony Orchestra, the Minnesota Orchestra, the Cleveland Orchestra, the Toronto Symphony Orchestra, and the National Arts Centre Orchestra (Ottawa). Internationally, his season includes conducting the Frankfurt Radio Symphony Orchestra, L'Orchestre Philharmonique de Radio France, Orchestre National de Lyon, the Finnish Radio Orchestra, the Akademie für Alte Musik Berlin, the Academy of Ancient Music, and Rundfunk-Sinfonieorchester Berlin. Labadie has become a regular presence on the podiums of the major North American orchestras, including the Atlanta, Chicago, Detroit, and Toronto symphony orchestras; the Boston, Colorado, Houston, and San Francisco symphonies; the Cleveland and Philadelphia orchestras; the Los Angeles and New York philharmonics; the Handel and Haydn Society; and L'Orchestre Symphonique de Montréal. His extensive discography includes many critically acclaimed recordings on Dorian, ATMA, and Virgin Classics labels, including Handel's *Apollo e Dafne* and a collaborative recording of Mozart's Requiem with Les Violons du Roy and La Chapelle de Québec, both of which received Canada's Juno Award. He has received Paris's Samuel de Champlain award, the Officer of the Order of Canada, and his home province has named him Chevalier de l'Ordre National du Québec.



Lydia Teuscher most recently appeared with the SLSO in December 2015.

LYDIA TEUSCHER

Graybar Electric Company, Inc. Guest Artist

Highlights of Lydia Teuscher's 2017/2018 season include Haydn's *The Creation* with the City of Birmingham Symphony Orchestra and Mirga Gražinytė-Tyla, Bach's *Johannes-Passion* with the Academy of Ancient Music and Bernard Labadie, Telemann's *Brockes-Passion* with Il Giardino Armonico and Giovanni Antonini, and Mahler's *Des Knaben Wunderhorn* with the Saito Kinen Orchestra and Nathalie Stutzmann.

In opera, Lydia has sung Pamina in *Die Zauberflöte* at the Salzburg Mozartwoche, Festival d'Aix-en-Provence, the Bolshoi, the Bayerische Staatsoper, Munich and Deutsche Staatsoper, Berlin; Susanna in *Le nozze di Figaro* at the Glyndebourne Festival, Dresdner Semperoper, Staatstheater Karlsruhe, and at the Hyogo Performing Arts Center in Japan; Hero in *Béatrice et Bénédict* at the Saito Kinen Festival in Japan; Zerlina in *Don Giovanni* for the Bolshoi; and Gretel in *Hänsel und Gretel* for the Glyndebourne Festival, Dresdner Semperoper, and Saito Kinen Festival.

She collaborates regularly with conductors René Jacobs, Jonathan Cohen, Emmanuelle Haïm, Roger Norrington, Helmuth Rilling, Markus Stenz, and Bernard Labadie, and recent highlights have included Schönberg's *Pierrot Lunaire* with the Ensemble of the Bayerische Staatsoper; Mahler's Symphony No. 4 with the London Symphony Orchestra and Daniel Harding; Mozart's Mass in C minor with the Deutsche Kammerphilharmonie Bremen and Sylvain Cambreling; and Handel's *Messiah* with the Orchestre National de Lille and Jan Willem de Vriend. Teuscher was born in Freiburg and studied at the Welsh College of Music and Drama and at the Hochschule für Musik in Mannheim.

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Christian Tetzlaff

BRUCKNER 4

Friday, April 27 at 10:30AM

Saturday, April 28 at 8:00PM

David Robertson, conductor

Christian Tetzlaff, violin

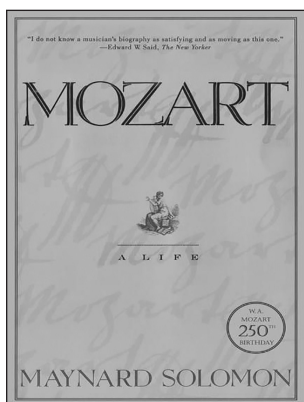
WIDMANN Violin Concerto

BRUCKNER Symphony No. 4, "Romantic"

Upheld as one of 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.

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

YOU TAKE IT FROM HERE



WOLFGANG AMADEUS MOZART

Mozart: A Life

by Maynard Solomon

HarperCollins, 1995

This comprehensive biography is a classic for a reason: It presents the details of the composer's life clearly and knowledgeably.

“Mozart” in Opera as Drama

by Joseph Kerman

University of California Press, 2005

Passionate, witty, and brilliant, *Opera as Drama* has been lauded as one of the most controversial, thought-provoking, and entertaining works of operatic criticism ever written. First published in 1956, Chapter Five dives into Mozart's operas, particularly *Idomeneo*, *Figaro*, *Don Giovanni*, and *The Magic Flute*.

Mozart's Women: His Family, His Friends, His Music

by Jane Glover

Harper Collins, 2005

Virginia Woolf's famous formulation was “What if Shakespeare had a sister?” In Mozart's case, he did. Nannerl, the first child prodigy in the Mozart family, performed to great acclaim until she married, which ended her career forever. Glover, a respected conductor and Mozart scholar, writes sympathetically and perceptively about Nannerl as well as Mozart's wife, Constanze, his sister-in-law Aloysia, and many other women who helped inspire, shape, and support the great composer.

JOSEPH HAYDN

Haydn: A Creative Life in Music

by Karl Geiringer

University of California Press, 1982

This definitive study of the life and works of Joseph Haydn represents half a century of research. As curator of the Gesellschaft der Musikfreunde in Vienna, Dr. Geiringer was in charge of one of the world's leading Haydn collections.

The Life of Haydn

by David Wyn Jones

Cambridge University Press, 2013 (Musical Lives Series)

Presenting a fresh picture of the life and work of Joseph Haydn, this biography captures all the complexities and contradictions of the composer's long career.

GRAYBAR

Institutional Partner Spotlight

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