

Jory Vinikour, conductor and harpsichord  
Avi Avital, mandolin  
Jelena Dirks, oboe

Friday, December 8, 2017 at 10:30AM  
Saturday, December 9, 2017 at 8:00PM  
Sunday, December 10, 2017 at 3:00PM

## VIVALDI

(1678–1741)

### *L'Olimpiade Overture* (1734)

Allegro  
Andante  
Allegro

## TORELLI

(1658–1709)

### Concerto grosso in G major, op. 8, no. 5 (1709)

Allegro – Adagio – Andante – Adagio  
Allegro

Heidi Harris, violin  
Alison Harney, violin

## A. MARCELLO

(1669–1747)

### Oboe Concerto in D minor (c. 1717)

Andante e spiccato  
Adagio  
Presto

Jelena Dirks, oboe

## CORELLI

(1653–1713)

### Concerto grosso in D major, op. 6, no. 4 (1714)

Adagio; Allegro  
Adagio –  
Vivace  
Allegro

Heidi Harris, violin  
Alison Harney, violin  
Daniel Lee, cello

INTERMISSION

## VIVALDI

### *The Four Seasons, op. 8, nos. 1–4* (1725)

Spring

Allegro

Largo e pianissimo –

Allegro (Danza pastorale)

Summer

Allegro mà non molto

Adagio –

Presto

Autumn

Allegro

Adagio molto

Allegro

Winter

Allegro non molto –

Largo

Allegro

Avi Avital, mandolin

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## ACKNOWLEDGMENTS

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

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

The concert of Friday, December 8 is underwritten in part by a generous gift from **Mr. Robert L. Williams**.

The concert of Saturday, December 9 is underwritten in part by a generous gift from **Thriess and Lynn Britton**.

The concert of Sunday, December 10 is underwritten in part by a generous gift from the **Paul\* and Patricia Taylor Family Foundation**.

Avi Avital is the **Charles V. Rainwater, III Guest Artist**.

Jelena Dirks is the **Jean L. Rainwater Guest Artist**.

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

\*Deceased

# THE CRADLE OF MUSIC

BY BENJAMIN PESETSKY

## TIMELINKS

**1709** Bartolomeu de Gusmão demonstrates a model hot-air balloon indoors at the Casa da Índia in Lisbon.

**1714** Prince-Elector Georg Ludwig ascends the British throne to become George I, the first monarch of the House of Hanover.

**1717** Lady Mary Wortley describes the Ottoman practice of smallpox inoculation in a letter to a friend, introducing the procedure to the West.

**1725** Peter the Great, who established the Russian Empire, dies in Saint Petersburg.

**1734** Handel's *Ariodante* premieres at the Royal Opera House, Covent Garden.

Just as the human species came out of Africa, one could argue that classical music, as we understand it today, came out of the Italian peninsula in waves of migration beginning in the 17th century.

The music on today's program predates the modern orchestra, and was originally performed in contexts quite different from the concert hall. It was written for different instruments, too: violins had strings of gut instead of metal, and woodwinds had open holes instead of keys.

Still, many of the most important and recognizable aspects of classical music trace their origins back to this time and place. Opera, the concerto, and the symphony were either created or have roots in the Italian Baroque. Even the very fiber of modern harmony—the way familiar chords typically move to other chords—was discovered and developed by composers like Corelli, Vivaldi, and Marcello.

Technology and infrastructure were also quite advanced. This was the age of Stradivarius, whose instruments, though modernized, are still cherished today. Music publishing proliferated in the early 18th century, spreading new styles quickly from Italy through northern Europe. Many composers were thoroughly cosmopolitan, traveling frequently from Venice, to Vienna, to France, and beyond, collecting far-flung patrons. Everyone wanted Italian music.



## ANTONIO VIVALDI

**Born** March 4, 1678, Venice

**Died** July 28, 1741, Vienna

### *L'Olimpiade* Overture

Opera originated around 1600, when Italian composers like Jacopo Peri and Claudio Monteverdi united poetry, theater, and music into a brand-new art form. It quickly exploded in popularity, and an entire industry had sprung up in Venice by the time Vivaldi came on the scene just over 100 years later. Musical and dramatic conventions began to solidify as a canon of scenarios and libretti took shape. The most famous were written by Pietro Metastasio (1698-1782), whose libretti on mythological and historical themes made *opera seria* (serious opera) a defining style of the Baroque—and a style that still held sway though to the time of Mozart.

Vivaldi's *L'Olimpiade*, one of his more than 40 operas, uses a libretto by Metastasio about rivalries—both athletic and romantic—at the Olympic Games in Ancient Greece. (An aria, “Mentre dormi, amor fomenti,” was sung on last week's SLSO program.) The lively overture unfolds in three parts, organized in the fast-slow-fast structure typical of an Italian overture. Also called a *sinfonia*, this form was a precursor of the classical symphony.

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**First Performance** February 17, 1734, Venice

**First SLSO Performance** this week

**Scoring** harpsichord and strings

**Performance Time** approximately 6 minutes

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## GIUSEPPE TORELLI

**Born** April 22, 1658, Verona

**Died** February 8, 1709, Bologna

### Concerto grosso in G major, op. 8, no. 5

Torelli made his career in Bologna and is credited—along with Corelli and Vivaldi—as one of the earliest creators of the concerto. The Concerto grosso in G Major, op. 8, no. 5, is an ensemble work without a lone soloist (*concerto grosso*)

meaning “large ensemble”). It might be described more accurately as an example of early orchestral music than as a concerto in today’s sense.

The *concerto grosso* ensemble grew out of smaller church sonatas for just a handful of players, and both were used to accompany silent moments in a Mass. They also crossed over into secular spaces where they grew in popularity, eventually absorbing dance styles.

Torelli’s Concerto grosso in G Major is firmly in the church tradition and has two movements (or arguably three, with the first two played without pause). Two violins, called the *concertino*, step out to play as soloists against the full ensemble, called the *ripieno*. The concerto was published in Bologna in 1709, the year of Torelli’s death. The style of music was still sufficiently new and unfamiliar that the published edition came with a letter explaining how it should be performed.

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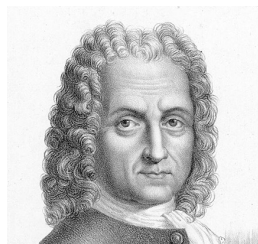
**First Performance** unknown (published 1709)

**First SLSO Performance** this week

**Scoring** harpsichord and strings

**Performance Time** approximately 10 minutes

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## ALESSANDRO MARCELLO

**Born** August 24, 1669, Venice

**Died** June 19, 1747, Venice

## Oboe Concerto in D minor

Unlike Torelli’s Concerto grosso, Alessandro Marcello’s Oboe Concerto is a true solo concerto, a form born from the realization that the aria could be adapted for instruments. So while the *concerto grosso* derived from liturgical instrumental music, the solo concerto derived from opera. Its earliest champions included Vivaldi and Marcello, who quickly established the three-movement form still standard for concertos today.

Alessandro Marcello was a member of the Venetian nobility and was the older brother of Benedetto Marcello, who was also a composer. The two brothers were both amateurs and didn’t make their living through their art, as Vivaldi and Torelli did. Instead, they wrote skillful and inventive music for the enjoyment of their friends, who gathered in aristocratic salons around Venice. Alessandro

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**First Performance** unknown

**First SLSO Performance** this week

**Scoring** solo oboe, harpsichord, and strings

**Performance Time** approximately 12 minutes

worked variously as a judge, a criminal sentencing officer, and a merchant, while composing, painting, and writing poetry on the side.

All three movements of the Oboe Concerto show its genesis in song. The first movement, *Andante e spiccato*, could be a mid-tempo aria, while the *Adagio* is lyrical and mournful. The vigorous finale, *Presto*, resembles the “rage” arias of Baroque operatic heroes. Bach admired Marcello’s Oboe Concerto enough to arrange it for solo harpsichord as his Concerto in D minor, BWV 974.



### ARCANGELO CORELLI

**Born** February 17, 1653, Fusignano, Italy

**Died** January 8, 1713, Rome

## Concerto grosso in D major, op. 6, no. 4

As a young man, Corelli was a rival of Torelli in Bologna, and ultimately came out on top as the more influential composer in the course of history. At some point he moved to Rome, where he made his career as a violinist and composer, admired by his colleagues both for his artistry and for his humility and grace in the face of fame and fortune. He was also one of the first composers to have his publications widely distributed across Europe, and to remain popular long after death, even as his compositions no longer reflected the latest style.

His catalog is slim and entirely instrumental—unusually, he is not known to have written any vocal music. The Concerto in D major, op. 6, no. 4, is another example of the *concerto grosso*, coming from his final collection, published posthumously in 1714. The pieces were likely written much earlier, and then revised for publication between the composer’s retirement from public life in 1708 and his death in 1713.

This is a lively piece, opening with a slow introduction and then proceeding into violin virtuosities for the *concertino* players. The *Adagio* has colorful, descending harmonies, while the brief *Vivace* anticipates the Scherzos of the future. The final *Allegro* features a driving bassline in the cello and ends grandly.

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**First Performance** unknown (published 1714)

**First SLSO Performance** April 1, 1976, Gerhardt Zimmermann conducting

**Most Recent SLSO Performance** February 17, 2012 (two movements only), David Robertson conducting with Hubbard Street Dance

**Scoring** harpsichord and strings

**Performance Time** approximately 9 minutes

## VIVALDI

### *The Four Seasons*, op. 8, nos. 1–4

Vivaldi wrote the four violin concertos now known as *The Four Seasons* sometime before 1725, when they were published in Amsterdam as part of a larger set of 12 concertos called *Il cimento dell'armonia e dell'inventione* (*The Contest Between Harmony and Invention*). Amsterdam was known for its high-quality and well-connected publishers, and Vivaldi had released music there since *L'estro armonico*, op. 3, in 1711. His publishing firm, run by Estienne Roger and family, advertised in newspapers and offered a mail-order service, making Vivaldi's music widely available across the Continent.

The concertos were first presented in manuscript to Vivaldi's Bohemian patron, Count Wenzel von Morzin, whom he served from afar as his “maestro di musica in Italia.” To create an appropriately embellished print edition, the composer added descriptive sonnets, which he probably wrote himself (reproduced on the following pages). They appear both as a preface to the solo violin part and in excerpts scattered throughout the orchestral parts, showing the exact correspondence between the poetic scenario and the music.

The concertos were at the cutting edge of early-18th century music, both because the solo concerto was a recent development, and because the use of an underlying story, or program, was a relatively novel concept in instrumental music. Even in their renewed 20th- and 21st-century popularity, these pieces sound sharp: Their slippery harmonies and bracing dissonances appeal to modern ears, while their earthy, elemental subject-matter makes them both literally and figuratively perennial.

**The Mandolin** Today's performance is adapted for mandolin, an instrument Vivaldi knew and wrote other works especially for. The mandolin's range and tuning is the same as the violin (E–A–D–G, in fifths from top to bottom), making it fairly simple to transcribe violin music to be played on it. But the violin is bowed and has four strings, while the mandolin is plucked and has eight strings doubled up into four courses (two strings, played together at the same pitch for greater volume and richness). Though it enjoyed some popularity in the Baroque era, the mandolin didn't find a home in the 19th-century classical repertoire, and became primarily a folk instrument. More recently, performers like Avi Avital have revived it, playing older music as well as classical transcriptions and new commissions.

**Benjamin Pesetsky** is a composer, writer, and consultant to the SLSO.

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**First Performance** unknown (published 1725)

**First SLSO Performance** January 1928, Sylvain Noack as soloist with Bernardino Molinari conducting

**Most Recent SLSO Performance** December 4, 2011, Ward Stare conducting

**Scoring** solo violin (transcribed for mandolin for this performance), harpsichord, and strings

**Performance Time** approximately 35 minutes

## **La Primavera (Spring)**

### **[Allegro]**

Springtime is upon us.  
The birds celebrate her return with festive song,  
and murmuring streams are  
softly caressed by the breezes.  
Thunderstorms, those heralds of Spring, roar,  
casting their dark mantle over heaven,  
Then they die away to silence,  
and the birds take up their charming songs once more.

### **[Largo e pianissimo]**

On the flower-strewn meadow, with leafy branches  
rustling overhead, the goat-herd sleeps,  
his faithful dog beside him.

### **[Allegro (Danza pastorale)]**

Led by the festive sound of rustic bagpipes,  
nymphs and shepherds lightly dance  
beneath the brilliant canopy of spring.

## **L'estate (Summer)**

### **[Allegro mà non molto]**

Under a hard Season, fired up by the Sun  
Languishes man, languishes the flock and burns the pine;  
We hear the cuckoo's voice,  
then sweet songs of the turtledove and finch are heard.  
Soft breezes stir the air, but threatening,  
the North Wind sweeps them suddenly aside.  
The shepherd trembles,  
fearing violent storms and his fate.

### **[Adagio e piano – Presto e forte]**

The fear of lightning and fierce thunder  
Robs his tired limbs of rest  
As gnats and flies buzz furiously around.

### **[Presto]**

Alas, his fears were justified  
The Heavens thunder and roar and with hail  
Cut the head off the wheat and damage the grain.



## ***L'autunno (Autumn)***

### **[Allegro]**

Celebrates the peasant, with songs and dances,  
The pleasure of a bountiful harvest.  
And fired up by Bacchus' liquor,  
many end their revelry in sleep.

### **[Adagio molto]**

Everyone is made to forget their cares and to sing and dance  
By the air which is tempered with pleasure,  
And by the season that invites so many, many  
Out of their sweetest slumber to fine enjoyment.

### **[Allegro]**

The hunters emerge at the new dawn,  
And with horns and dogs and guns depart upon their hunting  
The beast flees and they follow its trail;  
Terrified and tired of the great noise  
Of guns and dogs, the beast, wounded, threatens  
Languidly to flee, but harried, dies.

## ***L'inverno (Winter)***

### **[Allegro non molto]**

To tremble from cold in the icy snow,  
In the harsh breath of a horrid wind;  
To run, stamping one's feet every moment,  
Our teeth chattering in the extreme cold,

### **[Largo]**

Before the fire to pass peaceful,  
Contented days while the rain outside pours down.

### **[Allegro]**

We tread the icy path slowly and cautiously,  
for fear of tripping and falling.  
Then turn abruptly, slip, crash on the ground and,  
rising, hasten on across the ice lest it cracks up.  
We feel the chill north winds course through the home  
despite the locked and bolted doors.  
this is winter, which nonetheless  
brings its own delights.

2

*La Primavera*

**CONCERTO I**

*Violino Principale*  
*A Giunt' e la Primavera*

*Allegro*

*Piano*

*Forte* **B** *Canto de gl' Vcelli* *Piano*

*Solo*

*La salutari gli Augeli con lieto canto*

*Tutti*

*Ei forti allo spiraz de Zeffiretti*  
*Scorrono i Fonti*

*C*

*Con dolce mormorio scorrono in tanto* *Piano*

*D* *Tuoni vengon coprend*

*Forte* *L'aer di nero amanto* *E* *Campi e Tuoni* *ad annunziar la eletti*

*Solo*

The first page of *La Primavera* (Spring) from the 1725 Amsterdam edition. Lines of poetry are included between the musical staves.



NUCCIO DI NUZZO

Jory Vinikour is making his SLSO debut.

## JORY VINIKOUR

Jory Vinikour is recognized as one of the outstanding harpsichordists of his generation. His diverse career brings him to the world's festivals and concert halls as a recital and concerto soloist, a partner to today's finest singers, and as a continuo performer. Born in Chicago, Vinikour moved to Paris on a scholarship from the Fulbright Foundation to study with Huguette Dreyfus and Kenneth Gilbert. First prizes in the international harpsichord competitions of Warsaw and the Prague Spring Festival brought him to the public's attention, and he has since appeared in festivals and concert series including the Besançon Festival, Deauville, Monaco, Cleveland Museum of Art, Miami Bach Festival, and Indianapolis Early Music Festival.

Vinikour is gaining a reputation as a conductor and music director. His recent appearances with Los Angeles' Musica Angelica were greeted with great enthusiasm by press and public alike. Conducting his own ensemble, Le Point du Jour, he accompanied countertenor David Daniels in a five-concert tour including Köln Philharmonic, Berlin Philharmonie, München Herkulessaal, Amsterdam's Concertgebouw, and London's Barbican Center. For France 2 television, he has conducted Annick Massis in Pergolesi's *Stabat Mater* and arias by Handel.



Jelena Dirks serves as the SLSO's principal oboe.

## **JELENA DIRKS**

Jean L. Rainwater Guest Artist

Jelena Dirks is the third generation of professional female musicians in her family. A San Diego native, she grew up listening to her mother, now retired Chicago Symphony violist Karen Dirks, practicing excerpts. She took up the piano at age five, which had the added benefit of giving her mother a free accompanist.

Dirks remains, to this day, equally proficient on both piano and oboe. She is on the faculty of DePaul University where she teaches both instruments and is the woodwind coordinator. She is sought as both a teacher and performer and has performed with virtually every major musical group in Chicago, including Lyric Opera, the Chicago Philharmonic, and the Chicago Symphony Orchestra. She plays chamber music whenever possible, most often as the oboist for the critically acclaimed Prairie Winds Quintet, and is a frequent guest artist on the CSO Chamber Music Series and with the Chicago Chamber Musicians. Dirks was appointed principal oboe of the St. Louis Symphony Orchestra in December 2013.



HARALD HOFFMANN

Avi Avital is making his SLSO debut.

## AVI AVITAL

Charles V. Rainwater, III Guest Artist

The first mandolin soloist to be nominated for a classical Grammy, Avi Avital is one of the foremost ambassadors for his instrument and a driving force behind the reinvigoration of the mandolin repertoire.

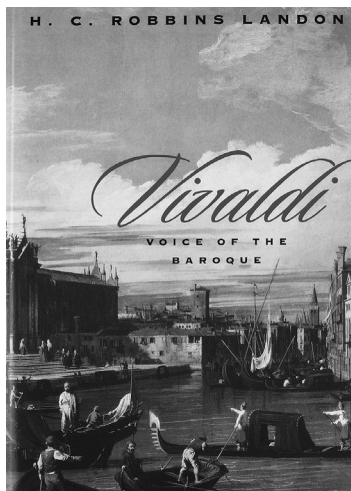
Avital's inspired music-making has electrified audiences in performances around the world including Beijing's National Centre for the Performing Arts, London's Wigmore and Royal Albert Halls, the Berlin Philharmonie, Zurich's Tonhalle, Barcelona's Palau de la Música Catalana, Paris Philharmonie, Vienna Konzerthaus, and Carnegie Hall. He has performed with the Deutsche Symphonie Orchester Berlin, Maggio Musicale Fiorentino, Tonhalle Zurich, Israel Philharmonic, Dresden Philharmonic, and Orchestre Symphonique de Montréal.

Highlights of his 2017/18 season include performances with the BBC Symphony, Chicago Symphony Orchestra, MDR Sinfonieorchester Leipzig, Yomiuri Nippon Symphony Orchestra in Tokyo, Venice Baroque Orchestra, Kremerata Baltica, and a U.S. tour with The Knights. He returns to Australia for a Musica Viva tour with the Giocosa Quartet which includes a new commission by Elena Kats-Chernin and he is featured artist in a "Zeitinsel" at the Dortmund Konzerthaus.

Born in Be'er Sheva in southern Israel, Avital began learning the mandolin at the age of eight and soon joined the flourishing mandolin youth orchestra founded and directed by his charismatic teacher, Russian-born violinist Simcha Nathanson. He later graduated from the Jerusalem Music Academy and the Conservatorio Cesare Pollini in Padua, Italy, where he studied original mandolin repertoire with Ugo Orlandi. Winner of Israel's prestigious Aviv Competition in 2007, Avital is the first mandolinist in the history of the competition to be so honored. He plays on a mandolin made by Israeli luthier Arik Kerman.

# YOU TAKE IT FROM HERE

BY RENÉ SPENCER SALLER



## ***Vivaldi: Voice of the Baroque***

**by H.C. Robbins Landon  
University of Chicago Press, 1993**

Many details from Vivaldi's life remain cloaked in mystery, but H.C. Robbins Landon presents a surprisingly comprehensive portrait of the composer. Enriched with illustrations of 18th-century Venice, Landon's concise, accessible, and insightful biography draws on newly translated letters and other documentation.

## ***Vivaldi (Master Musicians Series)***

**by Michael Talbot  
Oxford University Press, 2000**

This succinct and engaging biography discusses the sociocultural and historical aspects of Vivaldi's musical life while providing a thorough (but not hypertechnical) analysis of the work itself.

Baroque music authority Michael Talbot admires his subject but doesn't overlook his personal failings. This is a fine place to start learning more about the rise and fall of the Red Priest of Venice.

## ***The Vivaldi Compendium***

**by Michael Talbot  
Boydell, 2011**

This helpful volume is one part research tool, one part capsule biography, one part dictionary—and likely to satisfy any questions you might have about Vivaldi's life and his enormous body of work. Editor Michael Talbot is a prominent scholar of Baroque music, as well as Emeritus Professor of Music at the University of Liverpool. Although most of the 750 entries are quite concise and the book is on the slender side, the excellent bibliography offers a wealth of credible sources for further investigation.



# IF YOU LIKED THIS...

If you love the music you hear today, come back for these concerts:

BENJAMIN EALOVEGA



James Ehnes

## **EHNES PLAYS SAINT-SAËNS**

**Saturday, March 10 at 8:00PM**

**Sunday, March 11 at 3:00PM**

Cristian Măcelaru, conductor

James Ehnes, violin

**BRITTEN** *Sinfonia da requiem*

**SAINT-SAËNS** Violin Concerto No. 3

**VAUGHAN WILLIAMS** Symphony No. 4

"A supreme virtuoso of the instrument" (*Daily Telegraph*), violinist James Ehnes returns to astound with Saint-Saëns' Violin Concerto No. 3, a tour-de-force culminating in a grandiose finale. Guest conductor Cristian Măcelaru brings Vaughan Williams' fierce and defiant Fourth Symphony to life in a work full of imagination and lyricism, leading the listener to a grandiose finale of fury.



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*, K. 208

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

**MOZART** "S'altro che lagrime" from *La clemenza di Tito*, K. 621

**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.



**JELENA DIRKS**

oboe

**FROM  
THE  
STAGE**

*"It's always an honor to play a concerto with my amazing colleagues in the SLSO, and I am particularly looking forward to this concerto. It has a special place in my heart since it was the first concerto competition I won on the oboe. I was a piano major at the time, and the opportunity to play this concerto with an orchestra helped me realize how important playing the oboe was to me."*