

Gemma New, conductor
Behzod Abduraimov, piano

Saturday, September 22, 2018 at 8:00PM
Sunday, September 23, 2018 at 3:00PM

SMITH

(1750–1836)

arr. Sousa/Damrosch

The Star-Spangled Banner

SIBELIUS

(1865–1957)

Finlandia, op. 26 (1899)

GRIEG

(1843–1907)

Piano Concerto in A minor, op. 16 (1868)

Allegro molto moderato

Adagio –

Allegro moderato molto e marcato

Behzod Abduraimov, piano

INTERMISSION

AARON JAY KERNIS

(b. 1960)

Musica celestis (1990)

ELGAR

(1857–1934)

Enigma Variations (Variations on an Original Theme), op. 36 (1898-1899)

Enigma: Andante

Variation I. “C.A.E.”: L'istesso tempo

Variation II. “H.D.S.- P.”: Allegro

Variation III. “R.B.T.”: Allegretto

Variation IV. “W.M.B.”: Allegro di molto

Variation V. “R.P.A.”: Moderato -

Variation VI. “Ysobel”: Andantino

Variation VII. “Troyte”: Presto

Variation VIII. “W.N.”: Allegretto -

Variation IX. “Nimrod”: Moderato

Variation X. “Dorabella” Intermezzo: Allegretto

Variation XI. “G.R.S.”: Allegro di molto

Variation XII. “B.G.N.”: Andante -

Variation XIII. “***” Romanza: Moderato

Variation XIV. “E.D.U.” Finale: Allegro

ACKNOWLEDGMENTS

The 2018/2019 Classical Series is presented by **World Wide Technology** and **The Steward Family Foundation**.

Gemma New is the Jean L. Rainwater Guest Artist.

The concert of Saturday, September 22, is underwritten in part by a generous gift from **Mary Strauss**.

The concert of Sunday, September 23, is underwritten in part by a generous gift from **Carolyn and Jay Henges**.

PROGRAM NOTES

BY TIM MUNRO

Look back. Take a moment and think of a time of transition. Maybe it is a marriage, a graduation, the move to a new job or a new house.

Remembering past events, there is a tendency to see them as inevitable, preordained. But probe this moment a little more deeply. Perhaps there was uncertainty, struggle, indecisiveness. Maybe the outcome was far from assured.

Each of the four works tonight carried their composers to heights of success. In the past century, Jean Sibelius, Edvard Grieg, and Edward Elgar have had their names in lights, their faces on currency, and their melodies threaded through political campaigns and through pop culture. The character of their music has become indistinguishable from the character of their nation.

But there is more to these stories. Hindsight blinds us to the context of the moment when pen hit paper, when the baton gave the first downbeat, when all four were relative unknowns, some wracked with insecurity, some frustrated by inattention.

So lean in. Hear this well-trodden music with fresh ears. Listen to it as new music by emerging artists who are searching, struggling. Let us close our eyes and step back to the time when these works were just wet ink on fresh paper.



JEAN SIBELIUS

Born December 8, 1865, Hämeenlinna, Finland

Died September 20, 1957, Ainola, Finland

Finlandia, op. 26

We sit in a large hall, packed to the rafters. The buzz is palpable, the air dense with words in Finnish and Swedish. Above flies a banner, "Lottery for the Finnish Press."

Freedom of speech and press in Finland are under threat by Russia. But moves for independence gather steam. Here, in Helsinki in 1899, lottery drawings, held to raise money for worthy causes, are gathering grounds for the Finnish resistance. The people in this room don't know it yet, but this event will be the moment when the warring elements of the Finnish resistance would last unite under a single banner.

The scuttlebutt is that this lottery performance will be elaborate, squeezing onstage dozens of actors, elaborate sets, and animals. Printed programs list Jean Sibelius as the composer, a name known mostly by a small circle of die-hards. That is about to change.

The curtain rises. Pictures of the past unfold, of Finnish mythology, of medieval bishops and dukes, of wars and occupation. Pride and suffering are twin poles in this show, setting the scene for a grand finale.

Anticipation in the room builds. The past is dispensed with, the future awaits. Sibelius's music jolts to life with a musical groan: the orchestra's bass instruments mimicking the sound of a mighty train coming to life.

The musical engine roars, woodwinds whistle, and a train appears onstage. The audience cheers at this theatrical coup, aware also of the symbolic significance of the image, of a technology, new to Finland, driving the country forward into the future.

Sibelius's music gathers steam. Some in the room recognize hints of a national hymn hidden within: "Only when the lion awakes, will Finland's suffering end." The composer would later call this piece *Finlandia*, but tonight, when we look down at our printed program, we read the title *Suomi Herää!*: "Finland, Awake!"

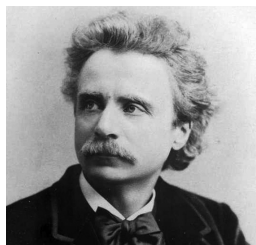
First Performance July 2, 1900, Helsinki, Robert Kajanus conducting

First SLSO Performance March 17, 1911, Max Zach conducting

Most Recent SLSO Performance April 13, 2018, Cape Girardeau, Gemma New conducting

Scoring 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), and strings

Performance Time approximately 8 minutes



EDVARD GRIEG

Born June 15, 1843, Bergen, Norway

Died September 4, 1907, Bergen, Norway

Piano Concerto in A minor, op. 16

[Note: This letter is fictional, but all of the facts within are true.]

April 4, 1869

Kjære Edvard,

We were stricken to hear that you were not able to attend the first performance of your Piano Concerto in Copenhagen, so wanted to write with our impressions of the event.

The opening of the concerto came as a bolt from the blue! I could imagine the great Robert Schumann, whose music I know you admire, bowled over. After the unhappy years you spent in Germany (stuffy teachers, awful lung diseases!), we are delighted to hear how the German musical spirit still runs through your music.

But Edvard, our beloved Norwegian, is also present. We hear the young man who soaks his many tiny piano pieces in the music, sagas, history, and landscape

of Norway, works that capture the unpretentious spirit of our homeland and seems intended to spit in the face of giant symphonies stalking Europe.

Our farming nation is still a cultural backwater, and sometimes it seems like every Norwegian artist lives abroad. So imagine our delight that you and your wife have forsaken other opportunities so you can build the foundations of an artistic community here in Norway.

Speaking of your wife, we have so many cherished memories of Nina singing with you at the piano. Is it her lovely voice that provides inspiration for the many wonderful melodies in this concerto?

We also noted the presence of a *halling* dance tune in the last movement. We love to see this old dance at weddings, with its acrobatic spins and foot kicks, and wonder if it is a not-so-secret love letter to Nina...

The work received a huge ovation. After the performance, there were so many whispers and murmurs of more performances. I feel sure that, whether you think so or not, this concerto will take the name of our beloved Edvard Grieg outside our little Nordic bubble.

Let us finally say that we simply cannot believe not only is this your first concerto, but it is your first large-scale work for orchestra!

Oh, and congratulations on the birth of your daughter. There is a strongly beating heart in this concerto, and we wonder if it is little Alexandra's...

Med vennlig hilsen.

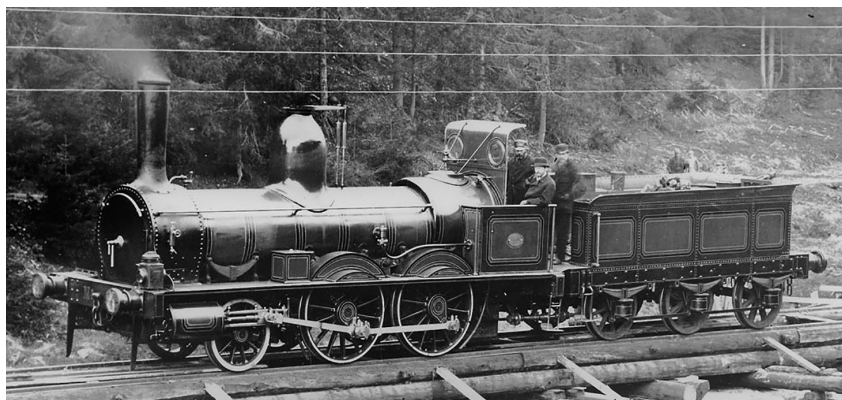
First Performance April 3, 1869, Copenhagen, Edmund Neupert as soloist with Holger Simon Paulli conducting

First SLSO Performance January 30, 1908, Katharine Goodson as soloist with Max Zach conducting

Most Recent SLSO Performance November 8, 2014, Markus Groh as soloist with Hannu Lintu conducting

Scoring solo piano, 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings

Performance Time approximately 30 minutes



The handsome engine of a Nordic train from the late nineteenth century, perhaps like the one representing “the future” to the first audience for Sibelius’s *Finlandia*.



AARON JAY KERNIS

Born January 15, 1960, Bensalem, Pennsylvania

Now Lives New York City

Musica celestis

We are ushered into a private chapel. It is medieval times, on the border of modern France and Germany. We pass through rings of columns to witness a sight that few can access, an octagonal chapel, intimate yet with a vaulted ceiling that inspires wonder. We look up. At its height, angels.

“Singing pleases God if it is performed with an attentive mind,” writes Aurelian of Réôme, perhaps in this very cathedral. “In this way we imitate the choirs of angels who are said to sing the Lord’s praises without ceasing.”

One thousand years later, American composer Aaron Jay Kernis stumbled upon this ancient musical treatise. “I don’t particularly believe in angels,” he says, but Kernis, weary of the intellectualization of recent music, sought inspiration and emotion from the past. He was struck by this potent image.

Kernis submerged himself in medieval music, particularly the “soaring work” of abbess, mystic, and composer Hildegard of Bingen. Seeking the wonder of these medieval thinkers, Kernis conjured *musica celestis*.

Hovering chords melt, one into the next, as if heard in a deep cathedral. A quiet hymn emerges like a wordless hum. Shuddering outbursts lead the music to strain at its seams, strings surging upwards, uncomfortable for the players.

Kernis has spoken often of “the stress and the pain of creating. It’s staring yourself in the face and dealing with all those things you don’t like.”

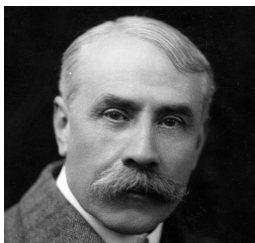
Suddenly we are in the heights, floating with angels in the firmament, the strings glowing with beauty. “I want everything to be included,” writes Kernis, “and for every possible emotion to be elicited actively by the passionate use of those elements.”

First Performance March 30, 1992, Ransom Wilson conducting the San Francisco Symphony

First SLSO Performance September 22, 2018

Scoring string orchestra

Performance Time approximately 11 minutes



EDWARD ELGAR

Born June 2, 1857, Broadheath, England

Died February 23, 1934, Worcester, England

Enigma Variations (Variations on an Original Theme), op. 36

We sit in a well-ordered room in 1898, in the English town of Malvern, at the foot of the appropriately-named Malvern Hills Area of Outstanding Natural Beauty. The room fills with smoke.

The cigar-puffing, mustachioed Edward Elgar, weary after a long day of teaching violin, walks to his piano. Though not his first instrument, Elgar's fingers fit comfortably over the keys. He begins to improvise.

Elgar is an outsider. A Catholic in a Protestant nation, a man whose humble roots embarrass him. A need to mix with royals, to wear military attire, to write the word *nobilmente* in his music again and again, betrays a yearning to belong in this land of royalty, of empire.

Playing, Elgar is in a daze, so he is surprised to hear his wife, Alice, calling out, "Edward, that's a good tune!" He struggles to recall what he played, fussing until the idea returns. Over several days, Elgar toys with this slow melody, transforming it into different guises, into musical portraits. A piece of music sometimes emerges from stress and suffering, but often, like here, inspiration comes in a sudden burst.

Elgar plays each portrait for Alice, asking her to guess the subject. Here is "R.B.T." (Richard Baxter Townshend), an amateur actor whose voice theatrically seesaws from low to high. There is "Troyte" (Arthur Troyte Griffith), an amateur pianist with a bumbling keyboard technique.

Here is "***," a person whose identity Elgar shields for a reason never divulged, a person that might be a local arts patron, but could be a past love. There is "Nimrod" (Augustus Jaeger), Elgar's publisher and close friend, with whom he shares his most intimate feelings, his shames, and his strains.

And of course, here is "C.A.E." (Caroline Alice Elgar) herself, an English author and the composer's wife, who tolerates Elgar's mood swings, who sacrifices her own career to enable his own.

Portraits are shuffled, removed, added.

One evening, we glance over the composer's shoulder as he thumbs through the completed manuscript. Its musical garb, its notation, looks outwardly like the composer: pristine, with a fussy attention to fine detail.

Leaning more closely, we see that under the title of the piece, *Variations on an Original Theme*, Elgar has written a single word, "Enigma." He doesn't know it yet, but this humble scribble will give writers and thinkers a mystery worthy of his contemporary, Sherlock Holmes.

Elgar calls the enigma of this work a “dark saying.” It is something that must remain hidden, perhaps for all time. Does it refer to some deep source for his theme, a quote from Brahms, or “Rule Britannia,” or Mozart? Could there be hidden lyrics to the theme, like a quote scrawled elsewhere, “I desire much, I hope little, I ask nothing”?

We hear Elgar sigh. These orchestral variations are perhaps more personal than we can ever know. Maybe the enigma is the composer himself, a person who, like the music of these variations, presents a heady brew of contemplation, rage, loneliness, and love.

First Performance June 19, 1899, London, Hans Richter conducting

First SLSO Performance March 15, 1912, Max Zach conducting

Most Recent SLSO Performance March 2, 2014, Juanjo Mena conducting

Scoring 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (snare drum, triangle, cymbals, bass drum), and strings

Performance Time approximately 29 minutes



A vine-hugged house called “Forli,” where Edward and Alice Elgar lived from 1891 until 1899 and where the composer wrote the “Enigma” Variations.



GEMMA NEW

Resident Conductor and Director of the St. Louis Symphony Youth Orchestra
Jean L. Rainwater Guest Artist

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New is currently Music Director of the Hamilton Philharmonic Orchestra in Ontario, Canada, and Resident Conductor of the St. Louis Symphony Orchestra.

In the 2018/2019 Season, New enjoys guest engagements with Los Angeles Chamber Orchestra, CMI Chamber Orchestra of San Antonio, and Santa Fe Pro Musica, as well as the Philharmonic Orchestras of Calgary, Louisiana, and Rochester, the Symphony Orchestras of Charlotte, Detroit, Drummondville, Jacksonville, San Diego, Toronto, Tucson, and Winnipeg, the Florida Orchestra, and the Brandenburgisches Staatsorchester in Germany.

New was a Conducting Fellow at Tanglewood Music Center in the summer of 2018. Previously, she has been Dudamel Conducting Fellow at the Los Angeles Philharmonic, a Conducting Fellow at the Aspen Music Festival, an Ansbacher Fellow at the Salzburger Festspiele, and a Felix Mendelssohn-Bartholdy Fellow with the Leipziger Symphonieorchester.



BEHZOD ABDURAIMOV

Behzod Abduraimov has worked with leading orchestras worldwide. These include the Los Angeles Philharmonic, Boston Symphony, NHK Symphony and Leipzig Gewandhaus orchestras, and prestigious conductors including Valery Gergiev, Vladimir Ashkenazy, Manfred Honeck, Vasily Petrenko, James Gaffigan, Jakub Hrůša, and Vladimir Jurowski.

Following his spectacular debut at the BBC Proms with the Münchner Philharmoniker under Gergiev in July 2016, Abduraimov immediately returned in July 2017. This was followed by his debuts at the Festspielhaus Baden-Baden and Rheingau Musik Festivals.

Upcoming European highlights include the Lucerne Festival, Royal Concertgebouw Orchestra, Münchner Philharmoniker, hr-Sinfonieorchester, Philharmonia, Czech Philharmonic, and BBC Symphony orchestras. Recent notable dates include NDR Elbphilharmonie Orchester as part of the Elbphilharmonie opening, and the London Symphony Orchestra. In recital, he is one of the featured artists for the Junge Wilde series at the Konzerthaus Dortmund and will be presented in recital at the main halls of the Barbican, London, and Concertgebouw, Amsterdam. Behzod will also collaborate in recital with the cellist Truls Mørk, which will see them on tour in Europe and the US.

In North America, Abduraimov appears at the Hollywood Bowl and the Blossom and Ravinia Festivals. He will make his debut with the San Francisco Symphony and returns to both the Dallas and Atlanta Symphony Orchestras. Last season, Abduraimov gave his Stern Auditorium recital following his debut success at Carnegie Hall in 2015 and has appeared in concerts with the Houston Symphony and Pittsburgh Symphony Orchestra, Orchestre symphonique de Montréal, and the Minnesota Orchestra.

An award-winning recording artist – his debut recital CD won both the Choc de Classica and the Diapason Découverte – Abduraimov released his first concerto disc in 2014 on Decca Classics which features Prokofiev's Piano Concerto No.3 and Tchaikovsky's Concerto No.1 with the Orchestra Sinfonica Nazionale della Rai under Juraj Valčuha.

Born in Tashkent, Uzbekistan, in 1990, Abduraimov began to play the piano at the age of five as a pupil of Tamara Popovich at Uspensky State Central Lyceum in Tashkent. He is an alumnus of Park University's International Center for Music where he studied with Stanislav Ioudenitch, and now serves as the ICM's artist-in-residence.

GEMMA NEW'S MUSICAL PROOFS

as told to Tim Munro



Resident Conductor Gemma New's score of Saint-Saëns' Symphony No. 3 in C minor

When I first analyze a score, I take the model of Michael Tilson-Thomas, the Music Director of the San Francisco Symphony. I ask: What is going on in the score? Why is it going on? What does it mean to you? (ie. What interpretation are you going to choose for that week that you are doing it?) What are you going to do about it? (ie. How are you going to get everyone together?)

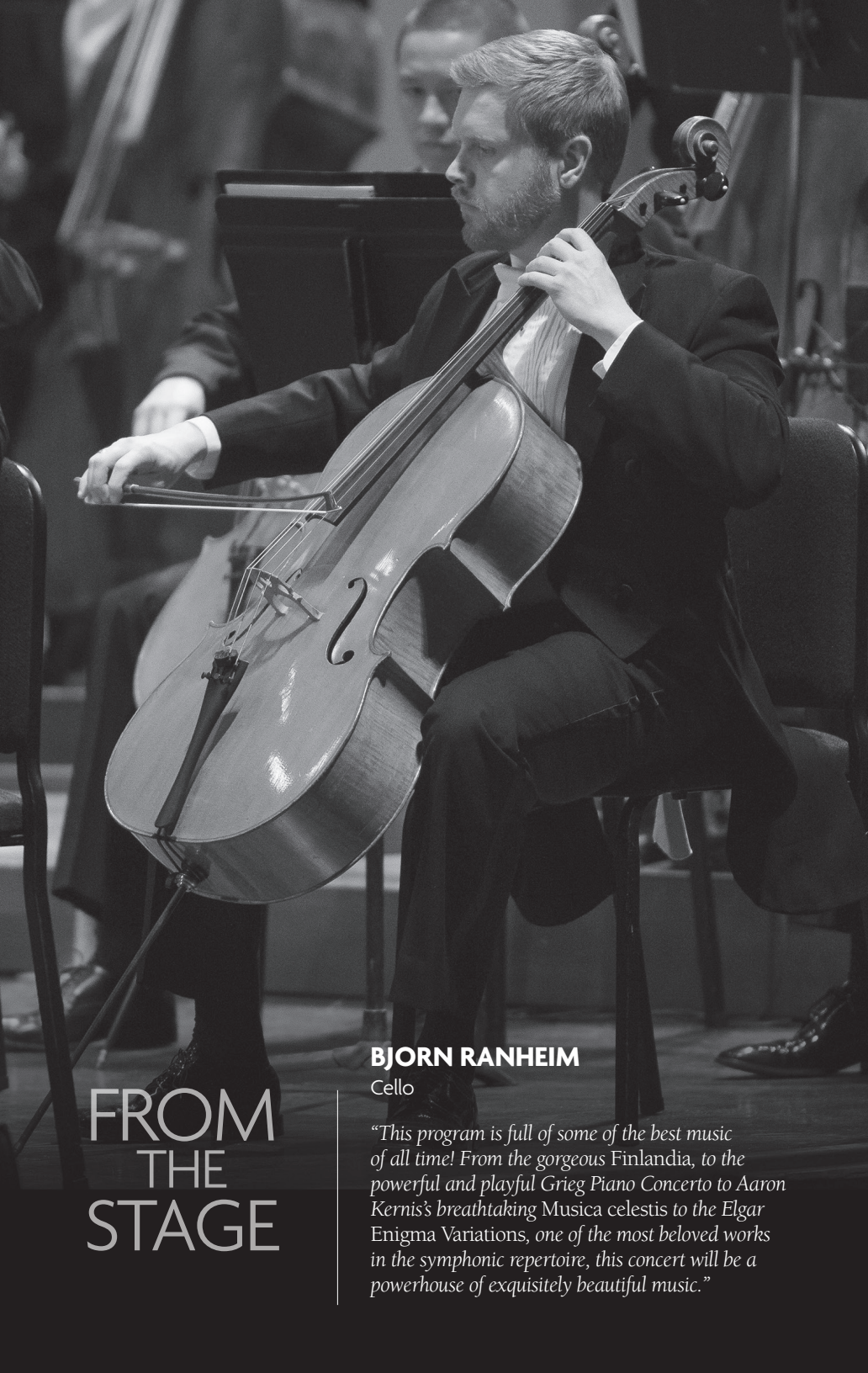
Many times you have to create the answers to “Why” yourself, but composers do give you clues in the score. Take the movement titled “***” in Elgar’s “Enigma” Variations. Knowing that it’s supposed to be the motor of a boat helps to balance the music. And the subtitle, Romanza, shows me a wistful, loving, tender character.

If I’m learning something for a classical concert, I often use a shorthand to memorize a score. This shorthand is derived from proof theory notation that I learned while pursuing a mathematics degree. I can then “write out” the music very quickly while it’s going along in my head. Then I can compare what I’ve remembered to what is in the score.

Marking a score is like drawing a map, putting in the contours, the weather, the landscape, so I know a piece much more vividly than seeing it in 2D on a piece of paper.

Conductors have a sort of “toolset” accumulated over the years, that shows language to the orchestra. Where you beat is important: High or low? To the side? It depends which instruments you’re communicating with.

One of my teachers showed me how conductors warm up in Russia. You need to stand straight, facing a wall. You breathe in for four, breathe out for eight. Bring your arms up, outstretched and round, make big circles with your whole arm.



BJORN RANHEIM

Cello

FROM
THE
STAGE

"This program is full of some of the best music of all time! From the gorgeous Finlandia, to the powerful and playful Grieg Piano Concerto to Aaron Kernis's breathtaking Musica celestis to the Elgar Enigma Variations, one of the most beloved works in the symphonic repertoire, this concert will be a powerhouse of exquisitely beautiful music."

FROM THE ARCHIVES




The SLSO is thrilled to share another night under the stars with the St. Louis community at Forest Park. The concert was led by Resident Conductor Gemma New and marked the orchestra's 50th anniversary performing at the base of Art Hill. This concert honors the memory of noted philanthropist and SLSO champion Mary Ann Lee, who helped make these concerts an annual tradition.

THE ST. LOUIS SYMPHONY ORCHESTRA

ELEAZAR DE CARVALHO, Conductor
GEORGE CLEVE, Associate Conductor
EDWARD MURPHY, Associate Conductor

presents

**SYMPHONY
AT
ART
HILL**



A free concert for the people of St. Louis sponsored by the Mayor's Council on Youth Opportunities from the National Endowment for the Arts, and coordinated by the Arts & Education Council of St. Louis.

SUNDAY EVENING, JUNE 2, AT 8:30 P.M.
In front of the City Art Museum, Forest Park

PROGRAM

VERDI	Grand March from "Aida"
STRAUSS	Emperor Waltz
BERLIOZ	Hungarian March
George Cleve, Conductor	
BERNSTEIN	Overture to "Candide"
BERNSTEIN	"West Side Story"
Edward Murphy, Conductor	
BORODIN	Polovtsian Dances from "Prince Igor"
TSCHAIKOWSKY	Overture 1812
Eleazar De Carvalho, Conductor	

Program page from the SLSO's first Forest Park concert on June 2, 1968.

IF YOU LIKED THIS...

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



Leila Josefowicz

SHOSTAKOVICH'S ELEVENTH

Friday, September 28, 8:00pm

Saturday, September 29, 8:00pm

Hannu Lintu, conductor

Leila Josefowicz, violin

WENNÄKOSKI *Flounce* (U.S. Premiere)

SALONEN Violin Concerto

SHOSTAKOVICH Symphony No. 11, "The Year 1905"

Finlandia whets your appetite for Finnish music, then just around the corner is a concert featuring music by Jean Sibelius's musical descendants. Lotta Wennäkoski's *Flounce* goes off like a firecracker, while Salonen's Violin Concerto pushes soloist Leila Josefowicz to her virtuoso limit. The presence of Shostakovich's symphony nods to the intertwined histories of Russia and Finland, neighbors and sometimes antagonists. The program is directed by fellow Finn, Hannu Lintu.



David Halen

MOZART AND BRAHMS

Friday, February 8, 10:30am

Saturday, February 9, 8:00pm

Sunday, February 10, 3:00pm

Stéphane Denève, conductor

David Halen, violin

Members of the St Louis Symphony Chorus

Amy Kaiser, director

MOZART *Eine kleine Nachtmusik*, K. 525

VAUGHAN WILLIAMS *The Lark Ascending*

VAUGHAN WILLIAMS *Serenade to Music*

BRAHMS Symphony No. 2

Edward Elgar wasn't the only Englishman to shape what we think of as the "English sound." With the works on this program, Elgar's compatriot Vaughan Williams captures the hazy beauty of the English countryside. The time-stopping beauty of *The Lark Ascending* traces the upward trajectory of David

Halen's bird-violin. *Serenade to Music* sets a Shakespearean night-scene with warmth, with love, with tenderness. The sixteen vocal soloists begin by singing these words:

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.

STLSYMPHONY
LIVE AT POWELL HALL

ON SALE NOW

THE MUNY 100
RIGHT HERE IN SAINT LOUIS
OCT 7

CHRIS BOTTI
OCT 26

Disney
TIM BURTON'S
THE NIGHTMARE BEFORE CHRISTMAS
NOV 2-4
FILM + LIVE SCORE

AN EVENING WITH
LESLIE ODOM, JR.
DEC 2

HOME ALONE
IN CONCERT
DEC 14-16
FILM + LIVE SCORE

WALT DISNEY
ANIMATION STUDIOS
A DECADE IN CONCERT
DEC 28-29

STAR WARS
A NEW HOPE
IN CONCERT
JAN 24-27
FILM + LIVE SCORE

FROM J.K. ROWLING'S WIZARDING WORLD
Harry Potter
AND THE ORDER OF THE PHOENIX
IN CONCERT
APR 12-14
FILM + LIVE SCORE

GHOSTBUSTERS
IN CONCERT
MAY 17-18
FILM + LIVE SCORE

NIGHTMARE BEFORE CHRISTMAS Presentation licensed by Disney Concerts © All Rights Reserved. HOME ALONE © 1990 Twentieth Century Fox. WALT DISNEY ANIMATION STUDIOS: A DECADE IN CONCERT Presentation licensed by Disney Concerts. STAR WARS: A NEW HOPE IN CONCERT Presentation licensed by Disney Concerts in association with 20th Century Fox, Lucasfilm Ltd. and Warner/Chappell Music. © 2016 & TM LUCASFILM LTD. ALL RIGHTS RESERVED © DISNEY. HARRY POTTER characters, names and related indicia are © & TM Warner Bros. Entertainment Inc. J.K. ROWLING'S WIZARDING WORLD™ J.K. Rowling and Warner Bros. Entertainment Inc. Publishing Rights © JKR. (s18)
GHOSTBUSTERS © 1984 Columbia Pictures Industries, Inc.

314-534-1700 | slo.org

GROUPS SAVE! 314-286-4155

It's Not Too Late to Subscribe

When it came to planning the 18/19 season, we tried something a bit different. We asked our family of musicians to select works they were excited to perform – for themselves and for you. And they responded with pieces they know you adore. (Yes, they notice!) Beethoven's "Pastoral" Symphony, Brahms' German Requiem, Handel's *Messiah*, Mahler's Ninth, as well as Mozart, Vaughan Williams, and Copland. And Music Director Designate Stéphane Denève will charm you with his four programs, which will make you fall in love with your orchestra all over again. Join us and hear a special season created by our family, especially for yours.



SEASON HIGHLIGHTS

JOSHUA BELL PLAYS BRUCH | PROKOFIEV'S ALEXANDER NEVSKY | HANDEL'S MESSIAH
HAYDN'S CREATION | BRAHMS' GERMAN REQUIEM | TCHAIKOVSKY 6
ELGAR'S ENIGMA VARIATIONS | MAHLER 9

314-534-1700 | slo.org

THE 2018/2019 CLASSICAL SERIES IS PRESENTED BY


World Wide Technology, Inc.


STEWART
FAMILY
FOUNDATION