

Bramwell Tovey, conductor
Beth Guterman Chu, viola

Friday, October 5, 2018 at 10:30AM
Saturday, October 6, 2018 at 8:00PM

BEETHOVEN
(1770-1827)

Symphony No. 6 in F major, op. 68, "Pastoral" (1802-1808)
Awakening of cheerful feelings on arriving in the
country (Allegro ma non troppo)
Scene by the brook (Andante molto mosso)
Merry gathering of country folk (Allegro) –
Thunderstorm (Allegro) –
Shepherd's Song: Happy and grateful feelings
after the storm (Allegretto)

INTERMISSION

BERLIOZ
(1803-1869)

Harold in Italy, op. 16 (1834)
Harold in the Mountains
March of the Pilgrims
Serenade of an Abruzzi Mountaineer to his Beloved
Orgy of the Brigands
Beth Guterman Chu, viola

ACKNOWLEDGMENTS

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

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

Beth Guterman Chu is the **Robert R. Imse Guest Artist**.

The concert of Friday, October 5, is underwritten in part by a generous gift from **Mr. and Mrs. Norman L. Eaker**.

The concert of Saturday, October 6, is underwritten in part by a generous gift from **Mr. and Mrs. Barry H. Beracha**.

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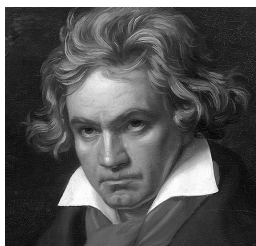
PROGRAM NOTES

BY THOMAS MAY

Over this past summer, relentless headlines about severe heatwaves and monstrously aggressive wildfires kept anxiety about climate change front and center. And the arts have been serving as a way to reflect on these anxieties. Take the composer John Luther Adams, whose orchestral piece *Become Ocean* won the Pulitzer Prize for Music in 2014. Adams remarks that he was “haunted by the image of the melting of the polar ice and the rising of the seas.”

But while responding to a very contemporary sensibility, at the same time Adams is adding to an ongoing tradition of finding inspiration in the natural world. It’s a tradition widely recognized in the visual arts—think of the rich genre of landscape—and it has played a prominent role in the history of Western music as well.

Two of the orchestral masterpieces produced by this tradition are the works that Bramwell Tovey conducts on this program. Their composers gained reputations as pioneering, driven, and independent-minded creative forces: Ludwig van Beethoven and Hector Berlioz.



LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

Symphony No. 6 in F major, op. 68, “Pastoral”

“Pastoral” is the name Beethoven gave to the sixth of his nine symphonies. He borrowed the term from the standard designation for works of art that contrast the problems and complexity of human civilization with images of untouched nature.

“Pastoral” artworks generally conjure an alternative to the realities of the urban lifestyle through idyllic depictions of nature governed by the seasons, where the human element is typically symbolized by the figure of a shepherd. (*Pastor* is the Latin word for a shepherd.) However quaint or old-fashioned it might seem at first glance, the pastoral impulse remains very much alive today (think *Brokeback Mountain*).

When Beethoven set about devoting an entire symphony to the beauty and power of nature, he wasn’t doing so in a vacuum. One of the biggest musical hits in Beethoven’s home of Vienna during those years was *The Creation*, a work Haydn wrote near the end of his career (and which the SLSO performs in October). *The Creation* calls for large forces, not only an orchestra but soloists and a chorus as well, to recount the biblical story of the Creation. The work contains remarkable evocations of the natural world.

Nature as a retreat was of great importance for Beethoven personally. “My spirit can only feel at ease in the presence of the beauties of nature,” he once wrote in a letter. Above all during the summertime—when he focused on composing several of his symphonies, including (in the summer of 1808) the Pastoral Symphony—Beethoven loved to escape from the dirt and hectic pace of Vienna. Famous for his restless disposition, Beethoven frequently changed his residence, but always felt at home in the countryside.

Several of Beethoven’s compositions have nicknames given by publicists or posterity. But Pastoral Symphony is Beethoven’s very own name, and so are the descriptions he gave for each of its five movements: “Awakening of cheerful feelings on arriving in the country” (the opening movement); “Scene by the brook” (the slow second movement); “Merry gathering of country folk” (third movement, with its driving rhythms corresponding to the generally playful style Beethoven called “scherzo”); “Thunderstorm” (the fourth movement, which is linked without a break to the preceding and the following movements).

The final movement is “Shepherd’s Song: Happy and grateful feelings after the storm.” Here’s our pastoral shepherd, onto whom the composer projects his own feelings of gratitude for the marvel of nature. This movement also contains a hint of the religious associations that were part of the pastoral tradition Beethoven inherited.

It’s tempting to infer from these titles that a simple narrative can “explain” each of Beethoven’s musical choices—that the Pastoral is nothing more than an “illustration” of various scenes from nature. And audiences in the later 19th century seem to have taken it more or less just like that. Some performances staged the music with scenic illustrations of babbling brooks and grazing flocks in which silent actors appeared.

That approach gets it backward, since Beethoven emphasized that he wanted to convey “more an expression of feeling than painting.” The Pastoral is, after all, a symphony, which to Beethoven means it’s part of a specific orchestral genre that involves uniquely *musical* processes of treating, developing, and structuring its ideas. Notice how much mileage he gets, for example, out of the simple patterns we hear in the opening of the first movement: Beethoven processes the long-short-short-long-long pattern as obsessively as the “da-da-da-DUM” pattern of the Fifth Symphony.

But in contrast to the dramatic tension and struggle of the Fifth, the Sixth exudes a sense of leisurely relaxation in its long first two movements. It’s as if this trip to the country means escaping mundane daily life—or even a return to untroubled childhood innocence. After terrible struggle, blazing victory is attained in the Fifth Symphony. But the Pastoral ends with a hymn of rapturous thanksgiving following the one episode of serious tension, the outburst of the storm.

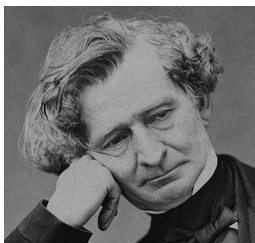
First Performance December 22, 1808, Vienna, Beethoven conducting

First SLSO Performance December 16, 1910, Max Zach conducting

Most Recent SLSO Performance November 15, 2015, David Robertson conducting

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

Performance Time approximately 39 minutes



HECTOR BERLIOZ

Born December 11, 1803,
La Côte-Saint-André, France

Died March 8, 1869, Paris, France

Harold in Italy, op. 16

One of the most fascinating aspects of Beethoven's legacy is how he influenced composers in ways that actually enhanced their originality. Hector Berlioz was electrified by his discovery of the recently deceased German composer at a series of concerts in Paris in the late 1820s.

Berlioz's own *Symphonie fantastique*, introduced in 1830, marked a wildly imaginative breakthrough that lit the way for new ideas about the genre. Its overall spirit is light years from the Pastoral, but Beethoven did provide an innovative model with his five-movement design. And one of the five movements of the *Symphonie fantastique* (which the SLSO performs in May) involves a spinoff on the pastoral tradition.

Berlioz evoked pastoral ideas more directly four years later, when he composed *Harold in Italy*. Berlioz ranks among the composers most sensitive to literature—he was a gifted writer—and in *Harold in Italy*, his love of poetry and recent autobiographical experiences converge. The Frenchman had spent much of 1832 in Italy as a result of winning the coveted Prix de Rome. The experience was mixed (he loathed Rome), but it allowed Berlioz to store up a treasure-house of memories from which he later drew.

The title refers to Berlioz's poetic inspiration: *Childe Harold's Pilgrimage*, a long narrative poem, published between 1812 and 1818, about a melancholy young man who wanders through the Mediterranean seeking escape from his disillusionment with life. Its author, George Gordon Byron—aka “Lord Byron”—became a powerful cultural phenomenon throughout the 19th century.

Byron's public image was as a brooding, lonely character out of sorts with social conventions who gripped the collective imagination as an emblem of the rebel. Berlioz himself had been labeled “the Byron of music” by one of his teachers. The comparison was only enhanced by the demonic aspects of *Symphonie fantastique*.

After he returned from Italy to Paris, Berlioz received a commission from the celebrity violinist Nicolò Paganini (still another musical Byron whose fame was reinforced by lore of a bargain with the devil to account for his almost-superhuman virtuosity). Paganini had recently acquired a Stradivarius viola and wanted Berlioz to write a piece to spotlight the instrument, which has historically been relegated to an “accompanying” role.

But Berlioz wasn't interested in writing the showy concerto Paganini had in mind. He came up with something much more original: a symphonic work in which the viola would play the role of protagonist, “like a more or less active participant, always maintaining his own character. By placing the viola in the

midst of recollections of my wanderings, I wanted to make it a kind of melancholy dreamer after the manner of Byron's *Childe Harold*."

Harold, in other words, is a portrait of the artist himself as a young man.

The protagonist is represented not just by the solo viola but by the theme it plays, like a burst of sunlight, just after the dark, meandering opening. It represents Harold among a variety of shifting moods and settings. More than half a century later, Nikolai Rimsky-Korsakov adopted a similar approach vis-a-vis the violin to represent his storyteller in *Scheherazade* (which appears on the SLSO's program next week).

Following the first movement's depiction of Harold wandering among the mountains, Berlioz presents another musical image of wandering in "March of the Pilgrims." A prominent "off-key" note tolls with a bell-like effect, suddenly causing the onward flow to pause temporarily.

The mood becomes earthier and more innocently cheerful in "Serenade of an Abruzzi Mountaineer to his Beloved," a pastoral love scene. Here, Berlioz incorporates memories of being charmed by local bagpipe players from the Abruzzi mountains.

Harold in Italy concludes with "Orgy of the Brigands," in which the protagonist associates with the rebel figures of Byron's poem. Berlioz borrows a strategy from Beethoven's Ninth Symphony by having the orchestra reflect on the themes of the preceding movements.

Near the end, Harold returns, as if caught in a spiritual and physical tug of war, before the brigands sweep him away and close the work with their chaotic revelry.

First Performance November 23, 1834, Paris, Narcisse Girard conducting the Orchestre de la Société des Concerts du Conservatoire with Chrétien Urhan as soloist

First SLSO Performance January 19, 1917, Max Zach conducting with Hugo Olk as soloist

Most Recent SLSO Performance January 16, 1983, Leonard Slatkin conducting with Thomas Dumm as soloist

Scoring solo viola, 2 flutes (2nd doubling piccolo), 2 oboes (1st doubling English horn), 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, percussion (cymbals, triangle, 2 tambourines), harp, and strings

Performance Time approximately 43 minutes

Thomas May is a freelance writer whose work has appeared in *The New York Times*, *Musical America*, and other international publications. He is also the English language program editor for the Lucerne Festival and blogs at memeteria.com.

BIRDWATCHING



ANDREAS TREPTE, WWW.PHOTO-NATUR.NET

Male Yellowhammer, 2015. This bird's song comprises a series of repeated notes that increase in volume, often represented as: "A little bit of bread and no cheese."

Beethoven's Fifth and Sixth symphonies inhabit completely different sound worlds, evoking emotions that are worlds apart. But they are interconnected, comprising a kind of symphonic yin and yang. Both introduce a boldly innovative structural idea by connecting their final movements seamlessly, without a break.

And they may even have birds in common. One of the countless explanations of the inspiration for the Fifth's famous opening motif posits that it represents the sound of the yellowhammer. Birdwatchers are meanwhile in their element with the cadenza-like overlapping of birdsong in the *Pastoral's* second movement.

—Thomas May

CHRIS ROMEIKS, COMMONS.WIKIMEDIA.ORG



Common Cuckoo. According to the British Library, "Although the call of the cuckoo is one of the most instantly recognised sounds in nature, surprisingly few people ever see this secretive bird."

CARLOS DELGADO, COMMONS.WIKIMEDIA.ORG



Common Nightingale. Its whistling, trilling song stands out because so few birds sing at night.



Bramwell Tovey most recently appeared with the SLSO in February 2018.

BRAMWELL TOVEY

Grammy and Juno award-winning conductor and composer Bramwell Tovey was announced as the new Principal Conductor of the BBC Concert Orchestra, taking up his position in January 2018.

Following an exceptional 18-year tenure as Music Director of the Vancouver Symphony, which concluded in summer 2018, he now returns as the orchestra's Music Director Emeritus. Under his leadership, the VSO toured China, Korea, across Canada and the United States. His VSO innovations included the establishment of the VSO School of Music of which he is Artistic Advisor, the VSO's annual festival of contemporary music, and the VSO Orchestral Institute at Whistler, a comprehensive summer orchestral training program for young musicians held in the scenic mountain resort of Whistler in British Columbia.

During 2018/2019, his guest appearances include the Chicago, Houston, Indianapolis, and Toronto symphonies, and special Christmas programs with The Philadelphia Orchestra. In January, he will return to the Winnipeg Symphony's New Music Festival which he initiated during his tenure there.

In 2003, Tovey won the Juno Award for Best Classical Composition for his choral and brass work *Requiem for a Charred Skull*. His song cycle, *Ancestral Voices*, which addresses the issue of Reconciliation, was written for acclaimed Kwagwiltz mezzo-soprano Marion Newman and premiered in June 2017. His trumpet concerto, *Songs of the Paradise Saloon*, was commissioned by the Toronto Symphony for principal trumpet Andrew McCandless and performed in 2014 by Alison Balsom with the LA Philharmonic, the Philadelphia and the London Philharmonic Orchestras. A recording of his opera, *The Inventor*, commissioned by Calgary Opera, features the original cast, members of UBC Opera and the VSO. His concerto for Orchestra will receive its world premiere in April to commemorate the VSO's Centenary, and a new violin concerto for James Ehnes has been commissioned by the National Arts Centre Orchestra, Ottawa, and will receive its premiere at the NAC in March.

In 2013, he was appointed an honorary Officer of the Order of Canada for services to music. Since 2006, he has been Artistic Director of the National Youth Brass Band of Great Britain. In 2017, he joined the faculty of Boston University where he teaches conducting and oversees BU's extensive orchestra programme.



DILIP VISHWANATH

Beth Guterman Chu is Principal Viola of the SLSO.

BETH GUTERMAN CHU

Robert R. Imse Guest Artist

Beth Guterman Chu is one of the most sought-after young violists. Before joining the St. Louis Symphony Orchestra in 2013 as Principal Viola, she was a member of the Chamber Music Society of Lincoln Center and enjoyed a varied career as a chamber musician and recitalist. Playing chamber music, Chu collaborates with many artists including Gil Shaham, Itzhak Perlman, Orli Shaham, Joseph Kalichstein, Menahem Pressler, Jaime Laredo, and members of the Guarneri, Emerson, and Orion quartets. As a recording artist, she recorded for Deutsche Grammophon, Tzadik, Naxos, and the CMS Studio Recordings. Chu has been a member of the East Coast Chamber Orchestra since 2008 and the Iris Orchestra since 2001.

This past summer, Chu spent her time performing and teaching at the Aspen Music Festival and School, and National Youth Orchestra-USA, and played chamber music in Bridgehampton, Lucerne, and Skaneateles, New York. During recent summers, Chu has performed in festivals including the Marlboro Music Festival, Music@Menlo, Bravo! Vail, and the Lake Champlain Music Festival.

Chu received her Artist Diploma at the New England Conservatory studying with Kim Kashkashian, and her Bachelor of Music and Master of Music degrees from the Juilliard School studying with Masao Kawasaki and Misha Amory. She lives in St. Louis with her violinist husband Jonathan and their three children.

Ben Whiteley, conductor
St. Louis Symphony Chorus
Amy Kaiser, director
Justin Michael Austin, vocals
Daniel Berryman, vocals
Cree Carrico, vocals
Elizabeth Stanley, vocals

Sunday, October 7, 2018 at 3:00PM

A Celebration of Muny 100: Its Opening Act in Song and Symphony

Program to be announced from the stage.

ACKNOWLEDGMENTS

The St. Louis Symphony Chorus is underwritten in part by the **Richard E. Ashburner, Jr. Endowed Fund.**

The St. Louis Symphony Chorus is underwritten in part by the **Edward Chase Garvey Memorial Foundation.**



BEN WHITELEY

In his many seasons at The Muny, Whiteley has served as Music Director of *A Chorus Line*, *42nd Street*, *Oklahoma!*, *South Pacific*, *Spamalot*, *The Addams Family*, *Meet Me In St. Louis*, *The Music Man*, *Beauty and the Beast* (three productions), *The Sound of Music* (twice), and last summer's *Singin' in the Rain*. Other recent credits include music directing *Ragtime* at Seattle's 5th Avenue Theatre and *1776* for City Center Encores in New York. He has conducted *A Christmas Story* at Madison Square Garden, as well as the Paper Mill Playhouse production. After conducting more than 100 performances of *The Addams Family* on Broadway, he led the national tour and has since supervised productions of that show in Buenos Aires, Sydney, and Mexico City. He also led the national tours of *Spamalot*, *The Full Monty*, *Falsettos*, *Big*, and *Grand Hotel*. For Carnegie Hall he conducted tributes to Alan Jay Lerner, Comden and Green, and Noel Coward's *Sail Away* starring Elaine Stritch. On Broadway, he was the Music Director of *Cats* (original production) and returned to that show to conduct its final performances. Ben was with the City Center Encores! series at its inception, doing choral preparation for 29 of their shows and recordings, including this season's *Grand Hotel*. He prepared and conducted the choral ensemble on the complete recording of Rodgers and Hammerstein's *Allegro* (Sony Classics) and was Choral Director for the New York Philharmonic's concert productions of *Carousel* (PBS) and *My Fair Lady*. A graduate of the University of Michigan, Ben was long associated with their Musical Theatre Program, where he has lectured and conducted. He has led performances by the Three Irish Tenors and conducted on the soundtrack for Season 1 of HBO's *Boardwalk Empire*, the recording of which won the Grammy Award.



JUSTIN MICHAEL AUSTIN

Justin Austin has been performing professionally since age four. Born in Stuttgart, Germany, to professional opera singer parents, Austin began his singing career as a boy soprano performing at venues such as Teatro Real, Bregenzer Festspiele, David Geffen Hall, and the John F. Kennedy Center for the Performing Arts. While working with directors such as Götz Friedrich and Tazewell Thompson, Austin was able to realize his love for music and performance early on.

For the 2018/2019 season, Austin returns to New York Festival of Song and will make solo debuts with the Copland House, Mise-En-Scène Studios, Bayerische Staatsoper, and the Munich Opera Festival. Austin spent Summer 2018 as a solo artist at the Opera Theatre of Saint Louis, featured in concert, recital, and on the mainstage singing the role of *Cal* in Marc Blitzstein's *Regina*, directed by James Robinson and conducted by maestro Stephen Lord.



DANIEL BERRYMAN

Daniel is delighted and honored to back in St. Louis with The Muny to celebrate today! Most recently Daniel joined the cast of *Sweeney Todd* Off-Broadway at the Barrow Street Theatre as a standby before its closing in August. Before that, he toured with the National Tour of *Les Misérables*. Other New York credits include: *The Golden Apple* (Encores!), and *The Fantasticks* (Theatre Center). Regional credits include: *Sweeney Todd*, *A Christmas Carol* (Denver Center); *West Side Story* (Finger Lakes MT Festival); *Hello, Dolly!* (MUNY); *The Most*

Happy Fella (Goodspeed); *You're A Good Man, Charlie Brown* (Theatre Aspen); *A Little Night Music* (Indiana Repertory Theatre); and *Rent* (The 5th Ave Theatre). BFA U of Michigan.



CREE CARRICO

Soprano Cree Carrico is an emerging singing actress quickly gaining recognition as an interpreter of 20th and 21st century works. This season, Carrico reprises the role of Zegner Daughter, Littler in *Proving Up* with Opera Omaha at The Miller Theater in New York, performs Beatrice in *Three Decembers* with Nashville Opera, and Adele in *Die Fledermaus* with Opera Tampa.

Last season alone, engagements included the role of Stella in *A Streetcar Named Desire* with Opera Company of Middlebury, Zegner

Daughter, Littler in the world premiere of Missy Mazzoli and Royce Vavrek's *Proving Up* with Opera Omaha, Diana in *Orpheus in the Underworld* with New Orleans Opera, a reprisal of the role of Rosemary Kennedy in *JFK* for Montreal Opera, Esther in *Morning Star* for On Site Opera, Adele in *Die Fledermaus* for Finger Lakes Opera, and Haydn's *Mariazell's Messe* for Mid-America Productions at Carnegie Hall.



ELIZABETH STANLEY

Elizabeth Stanley recently starred in the world premiere of the new musical *Jagged Little Pill* by Alanis Morissette, Diablo Cody, and Glen Ballard, directed by Diane Paulus at A.R.T. Last season, she appeared Off-Broadway in Signature Theatre's production of *Of Thee I Sing* (Master Voices, Carnegie Hall). She starred as Francesca in the First National Tour of Jason Robert Brown's *The Bridges of Madison County*, directed by Bartlett Sher, and prior to that as the man-crazed anthropologist Claire De Loone in the Broadway revival of *On the Town*.

Other roles originated on Broadway: Dyanne in *Million Dollar Quartet*, Allison in *Cry-Baby*, and April in the Tony Award-winning revival of *Company*. First National Tour: Kira in *Xanadu*. Television: *The Get Down*, *The Affair*, *Black Box*, *Made in Jersey*, *Fringe*, *The Chappelle Show*, and *Great Performances*.



AMY KAISER

AT&T Foundation Chair

Director of the St. Louis Symphony Chorus

Director of the St. Louis Symphony Chorus since 1995, Amy Kaiser is one of the country's leading choral directors. She has conducted the St. Louis Symphony Orchestra in Handel's *Messiah*, Schubert's Mass in E flat, Vivaldi's *Gloria*, and sacred works by Haydn and Mozart, as well as Young People's Concerts. Guest conductor for the Berkshire Choral Festival in Massachusetts, Santa Fe and at Canterbury Cathedral and Music Director of the Desoff Choirs in New York for 12 seasons, she led many performances of major works at Lincoln Center.

Other conducting engagements include Chicago's Grant Park Music Festival, Peter Schickele's PDQ Bach with the New Jersey Symphony, and more than 50 performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led Jewish Opera at the Y, and many programs for the 92nd Street Y's acclaimed *Schubertiade*. She has prepared choruses for the New York Philharmonic, Ravinia Festival, Mostly Mozart Festival, and Opera Orchestra of New York.

Kaiser is a regular pre-concert speaker for the SLSO and presents popular classes for the Symphony Lecture Series and Opera Theatre of Saint Louis. A former faculty member at Manhattan School of Music and The Mannes College of Music, she was a Fulbright Fellow at Oxford University and holds a degree in musicology from Columbia University. A graduate of Smith College, she was awarded the Smith College Medal for outstanding professional achievement.

ST. LOUIS SYMPHONY CHORUS 2018–2019

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Leon Burke III
Assistant Director

Gail Hintz
Accompanist

Susan D. Patterson
Manager

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Keith Boyer
Robyn Danielle Brandon
Daniel P. Brodsky
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Ladd Faszold
Yang-Yang Feng
Alan Freed
Mark Freiman
Amy Garcés
Megan E. Glass
Steven Grigsby
Silas Groves
James Haessig
Ja'Quis Hardin
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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.



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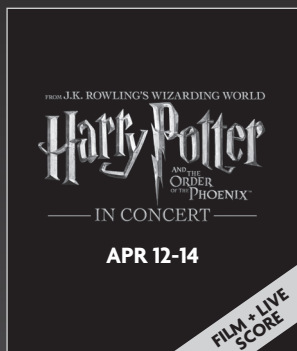
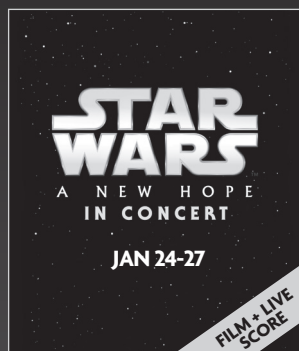
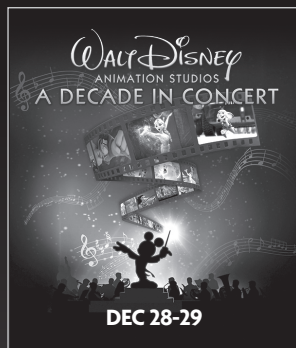
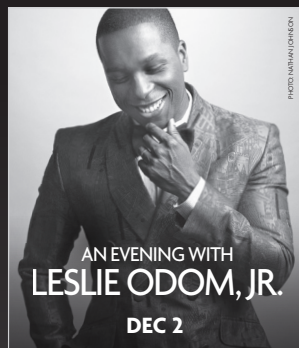
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