

Anthony Marwood,
leader and violin

Friday, March 15, 2019 at 8:00pm
Saturday, March 16, 2019 at 8:00pm
Sunday, March 17, 2019 at 3:00pm

BEETHOVEN Romance No. 2 in F major for Violin and Orchestra, op. 50 (1798)
(1770-1827)

Anthony Marwood, violin

HAYDN Symphony No. 44 in E minor (*Trauer-Symphonie*) (1772)
(1732-1809)
Allegro con brio
Menuet: Allegretto; canon in diapason
Adagio
Presto

INTERMISSION

BEETHOVEN Violin Concerto in D major, op. 61 (1806)
(1770-1827)

Allegro, ma non troppo
Larghetto -
Rondo: Allegro

Anthony Marwood, violin

Cadenzas by Anthony Marwood, based on material by Robert Levin.

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**.

The concert of Friday, March 15, is underwritten in part by a generous gift from **Loren and Ken Ludmerer**.

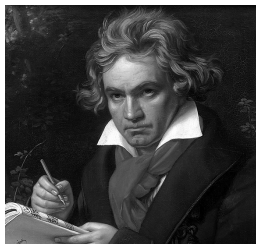
The concert of Saturday, March 16, is underwritten in part by a generous gift from **Mr. and Mrs. Jerry E. Ritter**.

The concert of Sunday, March 17, is underwritten in part by a generous gift from **Emily Rauh Pulitzer**.

Pre-concert conversations are sponsored by **Washington University Physicians**.

PROGRAM NOTES

BY YVONNE FRINDLE



LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

Romance No. 2 in F major for Violin and Orchestra, op. 50

Whatever motivation Beethoven had for composing a pair of romances for violin and orchestra, the results were certainly “on trend” in 1790s Vienna.

The romance – or *Romanze* as Beethoven called it – had its roots in the vocal ballads of 15th-century Spain. By the end of the 18th century, the instrumental romance had become fashionable, especially among French violinist-composers attracted to its lyrical qualities and directness of expression.

The definition for a vocal romance in Jean Jacques Rousseau’s *Music Dictionary* of 1768 emphasizes its simple, affecting style and sweet, natural melodies. “A well-made romance...” writes Rousseau, “does not move one right at the outset, but each *strophe* [verse] adds something to the effect of the preceding ones, and the interest grows imperceptibly; and the listener finds himself moved to tears without being able to say where the charm lies that has produced this effect.”

Appropriated by instruments, the romance lost the sung words but retained the narrative spirit and song-like character. The mood could be passionate, tragic, or sentimental, but never merry, because the tempo was always slow. In this, Beethoven’s *Romance* in F major conforms to expectation: it’s marked *Adagio cantabile* – literally, a slow movement in a singing style. The instrumental romance also borrowed the structures of narrative song, most frequently a recurring refrain alternating with “verses” (rondo form).

Beethoven was influenced by the French school but he also greatly admired Mozart’s *Piano Concerto No. 20* in D minor (K.466) with its deeply expressive *Romanza* second movement. His violin romances are elaborate and intricately worked-out music (no embellishments left to chance), with a highly developed sense of dialogue between soloist and orchestra. And he achieves this without losing any of the characteristic simplicity and serenity.

In the F major *Romance*, Beethoven spins his elegant melody high in the violin range, underpinning its ornate turns with the simplest of string accompaniments before introducing the woodwinds and horns. The main theme appears three times, alternating with episodes in which Beethoven deftly introduces virtuosic leaps and runs and, in the second, an agitated mood by shifting to a minor key.

Courteous pronouncements from the orchestra mark key moments as Beethoven builds lyrical and emotional interest.

You may not necessarily be moved to tears, but the charm of Beethoven's "well-made" Romance will surely reach you with its simple beauty and subtle effect.

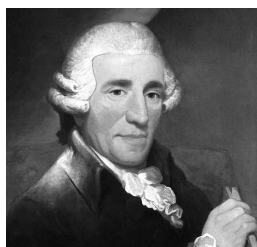
First Performance This romance was most likely the "Adagio by Beethoven" that violinist Ignaz Schuppanzigh played at a concert in Vienna on November 5, 1798.

First SLSO Performance December 3, 1908, Max Zach conducting with Hugo Olk as soloist

Most Recent SLSO Performance November 16, 2014, Jun Märkl conducting with Xiaoxiao Qiang as soloist

Scoring solo violin, flute, 2 oboes, 2 bassoons, 2 horns, and strings

Performance Time approximately 9 minutes



JOSEPH HAYDN

Born March 31, 1732, Rohrau, Lower Austria

Died May 31, 1809, Vienna, Austria

Symphony No. 44 in E minor (*Trauer-Symphonie*)

Two hundred years before Facebook, the premature reporting of celebrity deaths was already a thing – the news just took a little longer to circulate. Early in 1805, word of Haydn's death reached Paris via a London newspaper report. Cherubini responded by composing a cantata quoting Haydn's *Creation* and a memorial concert with Mozart's Requiem was planned – until advice to the contrary arrived from Vienna. Haydn wrote: "I am greatly indebted to [the good gentlemen] for the unusual honor. Had I only known of it in time, I would have travelled to Paris to conduct the Requiem myself."

When, in 1809, the most famous composer in Europe really did die, Mozart's Requiem was again the music of choice for the memorial service. Haydn had supposedly asked that the slow movement of his Symphony No. 44 be played at his funeral. It wasn't, but this is probably how the symphony acquired its nickname *Trauersinfonie* ("Mourning Symphony"). Certainly, the work's association with mourning was established in Haydn's lifetime: in 1804, two of its movements were played as an overture to a concert performance of Mozart's Requiem in Breslau.

When its publication was announced in 1772, however, it was simply a symphony in E minor. But what a symphony! This is the work of a composer who has been working in sumptuous isolation, "forced" by his own admission to be original, now reaching a brilliant maturity. A fiery first movement, the intellectual sophistication of the minuet, that luminous slow movement, the

nervous concentration of the finale – together they conspire to shape a symphony of astonishing intensity and drama.

That drama comes in part from the key of E minor, which in Haydn's time had associations with grief and restlessness. The first movement (*Allegro con brio*) sets out with the oboes and strings in unison – an emphatic gesture immediately followed a sighing idea. The first four notes, it turns out, are not there simply for rhetorical effect but will provide the thematic drive for the whole of this fiercely urgent movement.

The second movement is nothing like the graceful court minuets of its heritage. At the top of the movement Haydn writes “Canon in Diapason,” indicating what is effectively a special kind of round: each new part enters when the previous has reached the fourth note of the theme. And so, you'll hear, in close succession, the violins, the bass instruments, and the violas. In the more lyrical central Trio section, the key shifts from E minor to the brighter E major and the first horn has a solo.

For the *Adagio*, Haydn returns to E major. If he wanted this gravely beautiful slow movement played at his funeral, it would suggest a desire to comfort his mourners with music conveying radiance and hope.

How do you end a symphony as compelling as this? Haydn keeps the emotional temperature high with a wild and at times alarming *Presto* (as fast as possible). As in the first movement, he begins with the instruments in stark unison, setting out the sole main theme. This is typical of the stripped-down style that enabled Haydn to put his more complex music in high relief, as he does in the middle of the finale, where insistent, thrusting phrases carry the music forward. If at this point the music is “mourning,” then it mourns with the turbulence and impulsiveness of extreme emotion.

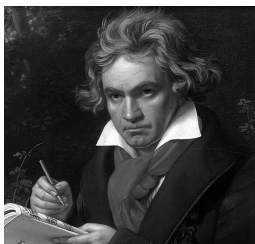
First Performance The symphony was announced in the Breitkopf catalogue of 1772. It was likely premiered by the Esterházy court orchestra in the late 1760s or 1770–71.

First SLSO Performance February 15, 1974, Rafael Frühbeck de Burgos conducting

Most Recent SLSO Performance March 26, 2000, David Loebel conducting

Scoring 2 oboes, bassoon, 2 horns, and strings

Performance Time approximately 22 minutes



LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

Violin Concerto in D major, op. 61

Beethoven's Violin Concerto stands alone. Completed in 1806, it was the only major concerto for the violin between those of Mozart from 1775 and Mendelssohn's of 1844. And in this concert, its stature and scale see it take the role of concerto-as-symphony, occupying the second half.

Beethoven had never completed a violin concerto when Franz Clement, the popular concertmaster of the orchestra at the Theater an der Wien, approached him with a commission. The result, completed in the nick of time, was premiered in a benefit concert for the violinist on December 23, 1806. Johann Nepomuk Möser expressed mixed views in his report for a Viennese theatrical journal:

The excellent violinist Klement also played... a violin Concerto by Beethoven, which on account of its originality and many beautiful passages, was received with much approbation. Klement's genuine art and gracefulness, his power and perfect command of the violin... were greeted with deafening applause. As regards Beethoven's Concerto, the verdict of the experts is unanimous; while they acknowledge that it contains some fine things, they agree that the continuity often seems to be completely disrupted, and that the endless repetition of a few commonplace passages could easily prove wearisome.

Evidently the Viennese public – the superficial brilliance of concertos by Viotti and Spohr in their ears – were puzzled by Beethoven's contribution, even as the performance pleased them. Here was a violin concerto of unprecedented substance. Even though the movements were split up, with the second and third movements played after interval, the sheer duration of the first movement (more than 20 minutes) would have given the game away.

Furthermore, the concerto was lyrical and serious rather than brilliant and showy, as if tailor-made for Clement's playing style – a little old-fashioned and not particularly robust but imbued with “elegance and luster”. The solo part is by no means easy, but Beethoven downplays the “confrontation” between virtuoso and orchestra that's expected in a concerto. Instead he highlights the dramatic contrasts between the thematic ideas and builds an expansive structure. The effect is of a symphony with the solo violin taking a principal part.

This “concerto-symphony” is announced by five taps from the timpani, a motif which, like a heartbeat, dominates the whole of the first movement (soberly marked *Allegro ma non troppo*: fast but not too much). As was customary, the orchestra presents the main themes in a long and lyrical exposition, beginning with a radiant theme in the woodwinds, before the solo violin enters with a poised

flourish of octaves and its serene interpretation of the same material. The soloist must wait almost until the end of the movement, however, before Beethoven hands over the beautiful second theme, played to rich effect on the lowest string of the violin.

The *Larghetto* second movement has some of the character of the early romances, together with a quality that Donald Tovey described as “sublime inaction”. Listening to the suspended filigree arabesques of the solo part, it’s easy to imagine the “indescribable tenderness” of Clement’s playing, and equally easy to forget that the soloist never really has the tune.

Clement himself had written a violin concerto, also in D major, which had been premiered in 1805, sharing the program with Beethoven’s *Eroica* Symphony. No doubt this work provided a technical model for Beethoven, and tradition has it that Clement supplied the leaping refrain for the hunting rondo that concludes Beethoven’s concerto. (The story goes that Yehudi Menuhin’s wife, Diana, added words to this jaunty tune: “At last it’s over, at last it’s over!”) This rondo theme is introduced by the solo violin, again using just the low G string, perhaps echoing Clement’s fondness for party tricks: after the first movement of the concerto, Clement played a piece of his own, on one string, holding the violin upside down!

No such gimmick would have been possible between the second and third movements, which are linked by a solo cadenza that carries the music between the ingeniously orchestrated variations of the *Larghetto* and the energy of the boisterous finale.

The concerto received a second performance in 1808 but was then more or less neglected until 1844, when the 13-year-old Joseph Joachim performed it in London with Felix Mendelssohn conducting. Since then it has assumed its rightful place, not just as a staple of the repertoire but as a musical touchstone that stands alone, even in the company of the great violin concertos.

First Performance December 23, 1806, Vienna, Franz Joseph Clement as soloist

First SLSO Performance February 27, 1905, Alfred Ernst conducting with Fritz Kreisler as soloist

Most Recent SLSO Performance March 20, 2016, Jun Märkl conducting with David Halen as soloist

Scoring solo violin, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

Performance Time approximately 42 minutes

TIMELINE

- 1732 March 31: **Franz Joseph Haydn** is born in the Austrian village of Rohrau, near the border of modern Hungary.
- 1761 Haydn joins the Esterházy court, beginning what would effectively be a lifetime of service in Eisenstadt (Austria) and the summer palace of Eszterháza (Hungary). Remote from the great cities and “cut off from the world,” he is “forced to become original”.
- 1770 December 17: **Ludwig van Beethoven** is baptized in Bonn.
- 1772 Haydn’s **Symphony No. 44** is announced in the Breitkopf catalogue. It was likely composed in the late 1760s, or possibly as late as 1771.
- 1781 Beethoven’s first press clipping: “a boy of 11 years and of most promising talent. He plays the piano very skillfully and with power. . . This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun.”
- 1790 The death of Prince Nikolaus Esterházy frees Haydn to live in Vienna and accept invitations from other countries. On his way to London the following year, Haydn passes through Bonn where he meets some of “the most capable musicians.” Was Beethoven among them?
- Beethoven begins work on a violin concerto in C major; it remains a fragment.
- 1792 Beethoven leaves Bonn to study with Haydn. His friend and patron Count Waldstein writes: “You are going to Vienna in fulfillment of your long-frustrated wishes. . . With the help of assiduous labor you shall receive Mozart’s spirit from Haydn’s hands.” Unfortunately, Beethoven is unimpressed by Haydn’s teaching.
- 1793 Haydn asks the elector of Bonn for an increase in Beethoven’s allowance, enclosing five compositions “of my dear pupil.” The elector replies that four of the five works had been performed in Bonn and so offered no evidence of progress!
- 1795 Beethoven makes his first appearances in Vienna as a composer-virtuoso, playing a piano concerto of his own and one of Mozart’s.
- 1798 Beethoven composes his **Romance in F major for violin and orchestra**. (The work is undated, but it’s probably the “Adagio by Beethoven” that violinist Ignaz Schuppanzigh performed in Vienna on November 5.)

- 1800 Beethoven gives his first benefit concert. The program includes a Mozart symphony and numbers from Haydn's *Creation*, as well as his own Septet (Op.20) and First Symphony.
- 1801 Beethoven admits to close friends that he is going deaf.
- 1806 Premiere of **Beethoven's Violin Concerto in D major** in a benefit concert for the violinist Franz Clement.
- 1808 Haydn's 76th birthday is celebrated with a gala performance of *The Creation*, conducted by Antonio Salieri. Beethoven publicly honors his former teacher.
- 1809 May 31: Haydn dies in Vienna. Miscommunication arising from the French occupation of the city results in a poor turnout at his funeral on June 1, but two weeks later "the whole of Viennese society" is in attendance at a memorial service featuring Mozart's Requiem. It is reported that Haydn had asked to have the slow movement of his **Symphony No. 44** played at his funeral, and this is the source of its nickname, *Trauersinfonie*; certainly, it was performed at a memorial service in Berlin.
- 1827 March 26: Beethoven dies in Vienna. His funeral draws a crowd of more than 10,000 and the following week he, too, is honored with a performance of Mozart's Requiem.



Anthony Marwood

From a conversation with Deborah Rowland, available at still-moving.com

I work with orchestras around the world, who bring me in to work as soloist and director. This means that there is no actual conductor there. This means I am directing and shaping the interpretation, but I am also—because I have a violin in my hand and I am one of the team of musicians—one of the group as well. It is something I love very much, a sort of collaborative, team approach to music-making.

I have a slight problem with this idea that music is given one adjective: that it is soothing, or relaxing, or exciting. In reality, these things are all mixed up together. The interesting thing to me is the diversity and complexity which reflects our complexity as human beings. Great composers and artists are not afraid of bringing wildly different elements together.

Beethoven can be majestic and strong and powerful and radiant on the one hand, and intimate and vulnerable and human and breaking apart on the other. He can be the heaven and the stars, and the man and the earth. And we have to be able to embrace these different elements within ourselves.

I can go to an orchestra, and I will, over a number of weeks and months, have calmly shaped the way I think the interpretation should go. But when I actually start work—in that very intensive three- or four-day period—I also need to be incredibly open to the group of musicians, the team that is in front of me.

The holy grail is a kind of magic where the preparation and the connectedness and the work you have done releases a kind of magical situation onstage. Where one is no longer thinking and calculating but just being and existing, and the music is flowing through you. And there is a further connection to the audience in front of you.



ANTHONY MARWOOD

British violinist Anthony Marwood, appointed an MBE in the Queen's 2018 New Year's Honors List, is known worldwide as an artist of exceptional expressive force. His energetic and collaborative nature places him in great demand as soloist/director with chamber orchestras worldwide. He is Principal Artistic Partner of the celebrated Canadian chamber orchestra, Les Violons du Roy, a post he took up in 2015. His renown as a soloist has led to collaborations with celebrated conductors such as Valery Gergiev, Sir Andrew Davis, Thomas Søndergård, David Robertson, Gerard Korsten, Ilan Volkov, Jaime Martin, Bernard Labadie, and Douglas Boyd.

Marwood is a celebrated champion of contemporary music, alongside more traditional repertoire. Among those new works composed for him is Thomas Adès' Violin Concerto *Concentric Paths*. Marwood premiered the work in Berlin and at the BBC Proms with the Chamber Orchestra of Europe with Adès conducting. Also composed for Marwood were Steven Mackey's *Four Iconoclastic Episodes*. The most recent work written for Marwood is Samuel Adams' Violin Concerto.

During summer season 2018, Marwood made his annual returns to Yellow Barn and the Bridgehampton Chamber Music Festivals; and joined the Skaneateles Festival for an extraordinary "Schubert Up Close" evening where twenty audience members received invitations to join three renowned Schubert interpreters up close, seated on stage: pianist Inon Barnatan, tenor Nicholas Phan, and Marwood.

The 2018/2019 season includes engagements with the New World Symphony (Chausson Concerto for Violin, Piano and String Quartet), leader/soloist with the New Century Chamber Orchestra (Dvořák, Sally Beamish and Peteris Vasks), and a return to Quebec City as soloist and conductor with Les Violons du Roy for Mendelssohn's Concerto for Piano and Violin with pianist Aleksandar Madžar.

As a chamber musician, Marwood is a frequent participant at major chamber music festivals. Another facet of Marwood's career is genre-bending presentations, such as the Academy of St. Martin in the Fields' fully-staged production of Stravinsky's *A Soldier's Tale*, in which Marwood acted the role of the Soldier and played the violin part.

Marwood's most recent release—his 50th on the Hyperion label—is a critically-acclaimed recording of Walton's Violin Concerto with the BBC Scottish

Symphony Orchestra and Martyn Brabbins. Marwood recorded Schumann's and Brahms' violin sonatas with Aleksandar Madžar on the award-winning Wigmore Live label.

Marwood is co-Artistic Director of the Peasmarsh Chamber Music Festival in East Sussex. Marwood was appointed a Fellow of the Guildhall School of Music in 2013. He plays a 1736 Carlo Bergonzi violin, kindly purchased by a syndicate of purchasers.

STLSYMPHONY
LIVE AT POWELL HALL

ON SALE NOW

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**

LIVE FROM HERE®

WITH CHRIS THILE

MAY 25



Unforgettable: NAT & NATALIE

JUNE 9

HARRY POTTER CHARACTERS, NAMES AND RELATED INDICIA ARE © & ™ WARNER BROS. ENTERTAINMENT INC. WIZARDING WORLD TRADEMARK AND LOGO © & ™ WARNER BROS. ENTERTAINMENT INC. PUBLISHING RIGHTS © J.K.R. (S19)
Ghostbusters©1984 Columbia Pictures Industries, Inc. All Rights Reserved.

314-534-1700 | slo.org

GROUPS SAVE! 314-286-4155



SLSO Recordings

The St. Louis Symphony Orchestra has a number of critically-acclaimed recordings for you to enjoy, both in CD and digital download format. Recent releases feature the music of Gershwin and Adams. Purchase select items at slo.org/recordings or in person at the Powell Hall Boutique (open one hour before performances and during intermission).

slo.org/recordings



Symphony Shuttle

**Convenient transportation from West County is
available for Friday morning Coffee Concerts**

Avoid traffic and parking before our Coffee Concerts. Hop aboard our SLSO Shuttle and enjoy a Q&A with a retired SLSO musician on the ride to Powell Hall. Shuttle tickets are \$15 per passenger, per concert. The motor coach departs the St. Louis County Library Headquarters (1640 S. Lindbergh Blvd) promptly at 9:15am and returns by 1:30pm. All passengers must have both a Shuttle and Coffee Concert ticket.

slso.org/shuttle

Bring Your Group to Powell Hall



We welcome your group to experience the magic of the SLSO! Bring 10 of your favorite friends or 100 of your closest co-workers to one of the many awe-inspiring performances this season and receive up to 20% off single ticket prices.

Contact our Associate Director, Group Sales, Dawn Berkbigler, at 314-286-4155 or groups@slso.org for pricing and availability.

slso.org/groups



Symphony Volunteer Association

Volunteer to support the St. Louis Symphony Orchestra and the music you love!

Join the Symphony Volunteer Association (SVA) to support the world-renowned SLSO. Play a special part in projects including Picture the Music, Express the Music, and Instrument Playground, a traveling hands-on experience of musical instruments presented at schools and other community venues. Serve as a Powell Hall tour guide, assist with Youth Orchestra auditions, or complete “one and done” projects, providing much appreciated help to SLSO staff. Enjoy member-only events and small group experiences with SLSO musicians.

Most of all, experience the reward of working with other SVA members who share a love of the SLSO in the St. Louis community.

For additional information, contact the SVA Office at **314-286-4153** or **slo.org/volunteer**.