

CONCERT PROGRAM

Friday, January 27, 2017 at 8:00PM

Saturday, January 28, 2017 at 8:00PM

Sunday, January 29, 2017 at 3:00PM

David Robertson, conductor

Håkan Hardenberger, trumpet

COPLAND *Appalachian Spring Suite* (1944)
(1900–1990)

ROLF WALLIN *Fisher King, for Trumpet and Orchestra* (U.S. Premiere) (2011)
(b. 1957)

Håkan Hardenberger, trumpet

INTERMISSION

BEETHOVEN *Symphony No. 7 in A major, op. 92* (1812)
(1770–1827)

Poco sostenuto; Vivace
Allegretto
Presto; Assai meno presto
Allegro con brio

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors Orchestral Series.

David Robertson is the Beofor Music Director and Conductor.

Håkan Hardenberger is the Ruth and Ed Trusheim Guest Artist.

The concert of Friday, January 27, is underwritten in part by a generous gift from Sally S. Levy.

The concert of Sunday, January 29, is underwritten in part by a generous gift from LeRoy Fink.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum and are located at the Customer Service Table in the foyer.

CONCERT CALENDAR

For tickets call 314-534-1700, visit stlsymphony.org, or use the free STL Symphony mobile app available for iOS and Android.



Kevin McBeth

LIFT EVERY VOICE: BLACK HISTORY MONTH CELEBRATION **Fri, Feb 17, 7:30pm**

Kevin McBeth, conductor; Byron Stripling, trumpet and vocals;
St. Louis Symphony IN UNISON Chorus

This annual concert celebrates African-American culture and traditions that have influenced the history of St. Louis, as well as cities around the world. Join the STL Symphony, guest trumpet and vocals Byron Stripling, and the IN UNISON Chorus to commemorate culture and community with a soulful celebration of music.

Supported by Monsanto Fund



Ben Folds

BEN FOLDS **Sat, Feb 18, 7:30pm | Sun, Feb 19, 7:30pm**

Conner Gray Covington, conductor

Top Billboard and folk rock sensation Ben Folds is back by popular demand after a sold-out performance in 2014 performing fan-favorites and orchestral arrangements with the STL Symphony. Hear this one-of-a-kind performance as “Folds uses the STL Symphony to access his music’s subtleties and nuances” (*St. Louis Post-Dispatch*) on the Powell Hall stage.



Dave Ascham Photography

Sir Andrew Davis

BELSHAZZAR'S FEAST **Fri, Feb 24, 8:00pm | Sat, Feb 25, 8:00pm**

Sir Andrew Davis, conductor; John Relyea, bass;
St. Louis Symphony Chorus; Amy Kaiser, director

NICOLAI *The Merry Wives of Windsor* Overture
ELGAR *Falstaff*
WALTON *Belshazzar's Feast*



Francis Ruvo

Bernard Labadie

ALL-BACH **Fri, Mar 3, 10:30am | Sat, Mar 4, 8:00pm** **Sun, Mar 5, 3:00pm**

Bernard Labadie, conductor; Mark Sparks, flute

BACH Orchestral Suite No. 1
BACH Orchestral Suite No. 2
BACH Orchestral Suite No. 3
BACH Orchestral Suite No. 4

TRANSCENDENCE

BY PAUL SCHIAVO

TIMELINKS

1812

BEETHOVEN

Symphony No. 7 in

A major, op. 92

The United States declares war on Great Britain, beginning the war of 1812.

1944

COPLAND

Appalachian Spring
Suite

The Allies begin the liberation of western Europe with the D-Day invasion of Normandy.

2011

ROLF WALLIN

Fisher King, for Trumpet and Orchestra

Osama bin Laden is killed in Pakistan by U.S. Navy SEALs.

The three compositions that form the program for our concert seem, on first consideration, quite dissimilar. We have a classic piece of Americana, a recent trumpet concerto, and a Beethoven symphony. Yet these works share a common theme. Each intimates a kind of transcendence, an attaining of triumph and joy in the face of adversity.

Aaron Copland's ballet score *Appalachian Spring* celebrates life in pre-industrial rural America. It is a paean to community, to love, and to nature—the hardships of pioneer life and the dark intimations of a fundamentalist preacher notwithstanding. *Fisher King*, a trumpet concerto by the contemporary Norwegian composer Rolf Wallin, evokes the sorrowful prospect of a wounded ruler and his kingdom laid waste, but also what the composer calls “the hope of transforming that Wasteland into brightness.” And in Beethoven's Seventh Symphony we have one of the composer's most buoyant works, the tragic circumstances of his deafness and loneliness apparently overcome by the exhilaration of musical creation.

AARON COPLAND

Appalachian Spring Suite

AMERICAN MUSIC FOR AN AMERICAN BALLET

Aaron Copland's standing as one of America's most significant composers rests on those of his works that capture something essential, even mythic, about our country. Chief among these is his most famous composition, *Appalachian Spring*.

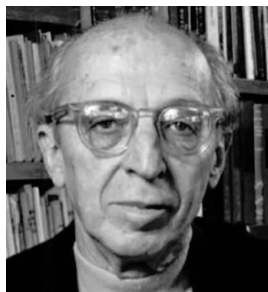
Appalachian Spring developed out of a collaboration with the esteemed choreographer and modern dancer Martha Graham. In 1943, Graham approached Copland about providing music for a new ballet. The scenario she devised

was unpretentious: a young pioneer couple, beginning life together in rural Pennsylvania, celebrates the building of a new farm house. Joining them are their neighbors and a revivalist preacher.

Modest as this seems, no subject could have better suited Copland at the time. Like many artists, and more than most, he had been strongly affected by the wave of populist sentiment that swept the country during the Depression. As a result, the composer sought in the mid-1930s to make his style more distinctively American and more accessible. To this end, he turned to American folk music as a source of thematic material. Copland's use of traditional dance tunes and song melodies was highly personal, however. Instead of quoting them literally, he usually transfigured his folkloric sources in subtle yet telling ways. Nevertheless, they imbued his work with a distinctly national flavor.

From its initial performance in October 1944, *Appalachian Spring* enjoyed a success unequalled by any American work of its kind. It remained for years a staple of Graham's repertory, and Copland's music received the Pulitzer Prize in 1945. The original ballet was scored for a theater orchestra of 13 instruments, but the composer later revised this into a concert suite for full orchestra. In this form it has become one of the most widely heard compositions of the last century.

The music vividly suggests the setting and action of the ballet: the pastoral countryside, the gathering of the farm folk, their barn dance, the frightening admonitions of the preacher, the shy affection of the young couple. The final section presents a set of variations on the Shaker hymn "Simple Gifts," which Copland made famous through his ballet score. All this, however, hardly conveys the achievement of *Appalachian Spring*. With this work, Copland captured not only an appealing frontier atmosphere but something greater: a transcendent feeling of rural life as a wellspring of purity and harmony with nature.

**Born**

November 14, 1900, Brooklyn

Died

December 2, 1990,
North Tarrytown, NY

First Performance

Ballet premiered on October 30, 1944, Washington, DC,
Louis Horst conducting

Suite premiered on October 4, 1945, New York, Artur Rodzinski conducting the New York Philharmonic

STL Symphony Premiere

October 30, 1952, Vladimir Golschmann conducting

Most Recent STL Symphony Performance

March 15, 2013, David Robertson conducting at University of California, Davis

Scoring

2 flutes
piccolo
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
2 trombones
timpani
percussion
harp
piano
strings

Performance Time

approximately 23 minutes



ROLF WALLIN

Fisher King, for Trumpet and Orchestra

MEDIEVAL LEGEND, MODERN CONCERTO The Fisher King is a recurring figure in the constellation of medieval legends about the Holy Grail and the knights who guard it. In several accounts, he is wounded in battle by a spear that pierces his thighs. The despondent king then neglects his duties and instead spends his days fishing by a river. As a result, his kingdom falls into ruin. Its fields grow barren, and it becomes a desolate place known as the Wasteland.

For the Norwegian composer Rolf Wallin, the dolorous notion of the Fisher King and the Wasteland contradict the traditional role of the trumpet, which, he observes, has largely been relegated “to depicting festive parades and dramatic battles, and to blaring crude fanfares.” But Wallin, who is himself a trumpeter as well as an accomplished composer, senses another aspect of the trumpet and its sound, a vulnerability that he hears despite the instrument’s normally wide-open tone quality.

It is this alternative, or shadow, quality that Wallin sought to reveal in *Fisher King*, the concerto for trumpet and orchestra he wrote for Håkan Hardenberger. Wallin completed the composition in 2011. Hardenberger played the first performance in September of that year, and he does so again for the work’s U.S. premiere with the St. Louis Symphony here this weekend.

MUSIC AND METAPHOR This concerto makes no attempt at a musical narration of the Fisher King legend. Instead, the story stands behind the composition as a psychological metaphor. The composer has commented on this, stating that the piece “is about visiting some dark places. Low places. The place inhabited by the mythical wounded Fisher King, his country degenerating into a Wasteland, a place we all have been at least once in our life. But it is even more about the hope of transforming that Wasteland into brightness and abundant, flowing energy.”

The work unfolds in a single, continuous movement, but with several broad sections approximating the classic three-movement,

Born

September 7, 1957, Oslo

First Performance

September 16, 2011, Cologne, Germany, Jukka-Pekka Saraste conducted the WDR Sinfonieorchester Köln, Håkan Hardenberger was the soloist

Scoring

3 flutes
3 piccolos
alto flute
3 oboes
English horn
2 clarinets
bass clarinet
E-flat clarinet
3 bassoons
contrabassoon
4 horns
3 trumpets
3 trombones
tuba
timpani
percussion
harp
piano
strings

Performance Time

approximately 27 minutes

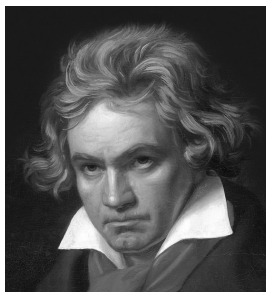
fast-slow-fast, concerto design plus an extended coda passage. The first minutes present nervous, skittering music for the orchestra, as if atomized sonic elements are trying to fuse into something more substantial. When the solo instrument joins in, the orchestra takes what sometimes seems an oppositional role, its music growing increasingly vehement.

At length the energy dissipates, and a series of quietly rising scale figures initiates a second episode, which corresponds to the slow movement of a conventional concerto. Here the solo instrument sings lyrically and openly, its lines, like those of its orchestral colleagues, mostly rising inexorably upward. A return of the agitated material of the opening promises something like the energetic finale that most concertos feature, but Wallin has something else in mind. The tempo slows, percussion and other instruments sound a funereal tolling, and a dirge-like coda takes us nearly to the end of the piece. After building to a frightening climax, however, trumpet and orchestra return to the animated vein we heard earlier, flying up from the Wasteland to a bright realm above.

LUDWIG VAN BEETHOVEN

Symphony No. 7 in A major, op. 92

SPACIOUS AND SENSUAL SOUND Beethoven embarked on his career as a symphonist at the start of the 19th century—his Symphony No. 1 appeared in 1800—and rapidly completed six diverse and original works in the genre over a span of scarcely eight years. Then, beginning in 1808, the composer brought no symphony before the public for some four years, a period during which he concentrated his creative efforts chiefly on keyboard and chamber music. Despite this hiatus, the Seventh Symphony, completed in 1812, picked up much where the previous Sixth, or “Pastoral,” Symphony had left off. Both works offer a feeling of relaxed spaciousness and the kind of warm, almost luxurious orchestral sound not otherwise notable in the composer’s output. These symphonies are,



Born

December 16, 1770, Bonn

Died

March 26, 1827, Vienna

First Performance

December 8, 1813, Vienna,
Beethoven conducting

STL Symphony Premiere

December 3, 1908, Max Zach
conducting

Most Recent STL Symphony Performance

January 11, 2014, Andrey
Boreyko conducting

Scoring

2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
timpani
strings

Performance Time

approximately 36 minutes

if one may use the term in connection with so thoughtful an artist, the most sensual of Beethoven's compositions.

Moreover, neither piece expresses the implicit drama of struggle and triumph so central to Beethoven's other large symphonies (the Third, Fifth, and Ninth). As a piece of "pure" music—that is, one with neither explicit nor implied literary narrative—the Seventh Symphony expresses as much as anything the wonders of music itself. Forgotten for the moment are the composer's well-known battles with fate, deafness, and loneliness. One senses here—more, perhaps, than in any of Beethoven's other orchestral works—the joy he could find in his own creative powers, in simply combining melody, rhythm, harmony, and instrumental colors for the purpose of coherent and beautiful musical invention.

PERVASIVE RHYTHM The broad chords that punctuate the oboe's melody in the symphony's opening moments define one of the work's important attributes: sheer sonority, a reveling in the physical reality of orchestral sound. Another element that emerges near the end of the moderately paced introductory passage is rhythm, as repeated-note figures decelerate incrementally, then metamorphose into a tripping rhythmic motif. Beethoven carries this figure into the *Vivace* that forms the main body of the first movement, where the tripping rhythm of the introduction underlies all of the principal thematic ideas.

The ensuing *Allegretto* is one of Beethoven's most popular creations, so much so that orchestras in the 19th and early 20th centuries often performed it alone, apart from the rest of the symphony. From its humble beginning as a narrow melody anchored unpromisingly to a single tone, the 16-measure phrase upon which the movement is built soars through successive variations to unexpected heights.

The scherzo that follows is full of commotion, and its contrasting central section, or Trio, whose melody is based on an old Austrian pilgrims' hymn, attains a degree of grandeur never before encountered at this point in a symphony. In closing the movement, Beethoven toys with our expectations: a restatement of the opening bars of the Trio promises another repetition of this section, until five swift chords bring matters to a decisive conclusion.

The English conductor and commentator Donald Francis Tovey described the finale as "a triumph of Bacchic fury." However one might characterize this movement, there is no denying its very considerable energy, nor the fact that this quality springs in large part from rhythm. The opening measures present a sharply etched rhythmic motif, and as in the first and second movements, this provides the seed from which practically all subsequent developments spring.

FROM THE STAGE

Andrea Jarrett on Copland's *Appalachian Spring*:

“This was the last piece I played at Rice University before I won my job with the St. Louis Symphony. I was performing the original 13-player version, and the performance happened four days before my audition here. I made a point to remember how much I enjoyed sharing beautiful music with my audience during that performance, and it helped me feel more at ease once I arrived in St. Louis later that week. It’s also just one of those pieces that gives you goosebumps!”



Andrea Jarrett, second violin



David Robertson

DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

David Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate and compelling advocacy for the art form is widely recognized. A consummate and deeply collaborative musician, Grammy Award-winner Robertson is hailed for his intensely committed and exacting music making. With an extensive orchestral and operatic repertoire that spans from the classical to the avant-garde, Robertson has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. This marks Robertson's 12th season as Music Director of the storied 137-year-old St. Louis Symphony. He also serves as chief conductor and artistic director of the Sydney Symphony Orchestra in Australia.

As Music Director of the STL Symphony, Robertson has solidified the orchestra's standing as one of the nation's most enduring and innovative. His established relationships with artists and composers is deeply rooted, and is evidenced by the STL Symphony's strong relationship with composer John Adams. Their 2014 release of *City Noir* (Nonesuch Records)—comprising works by Adams performed by the STL Symphony with Robertson—won the Grammy Award for Best Orchestral Performance.

Highlights of Robertson's 2016–2017 season with the STL Symphony include a Carnegie Hall performance of Adams' *The Gospel According to the Other Mary* as part of a celebration of the composer's 70th birthday. Robertson and the Symphony are holding a season-long celebration of Adams, highlighted by Leila Josefowicz's performance of the composer's Violin Concerto at Powell Hall. This performance was also recorded by Nonesuch, and combined with *Scheherazade.2*, will offer two of Adams' most significant works for solo violin and orchestra, scheduled for release in 2017.

HÅKAN HARDENBERGER

RUTH AND ED TRUSHEIM GUEST ARTIST

Håkan Hardenberger is one of the world's leading soloists, consistently recognized for his phenomenal performances and tireless innovation. Alongside his performances of the classical repertoire, he is also renowned as a pioneer of significant and virtuosic new trumpet works.

Hardenberger performs with the world's leading orchestras, including the New York Philharmonic, Boston Symphony, NHK Symphony Orchestra, Wiener Philharmoniker, Swedish Radio Symphony, Berliner Philharmoniker, and Philharmonia Orchestra, which built a series around him in 2015–2016. Conductors he regularly collaborates with include Alan Gilbert, Daniel Harding, Paavo Järvi, Ingo Metzmacher, Andris Nelsons, John Storgårds, and David Zinman.

The works written for and championed by Hardenberger stand as key highlights in the repertoire and include those by Sir Harrison Birtwistle, Brett Dean, Hans Werner Henze, Rolf Martinsson, Olga Neuwirth, Arvo Pärt, Mark-Anthony Turnage, and Rolf Wallin.

His extensive discography on the Philips, EMI, Deutsche Grammophon, BIS, and Ondine labels includes his latest recording with Bergen Philharmonic and John Storgårds of Wallin's concerto *Fisher King*. Previous discs feature the Academy of St Martin in the Fields with new arrangements of popular film and pop melodies, a Gruber and Schwertsik disc with the Swedish Chamber Orchestra, and his trumpet concerto CD with the Gothenburg Symphony.

Hardenberger was born in Malmö, Sweden. He began studying the trumpet at the age of eight with Bo Nilsson in Malmö and continued his studies at the Paris Conservatoire, with Pierre Thibaud and in Los Angeles with Thomas Stevens. He is a professor at the Malmö Conservatoire.



Håkan Hardenberger

IF YOU LIKED THIS...

If you love the music you hear in this concert, come back for this concert later in the season.

ALPINE SYMPHONY

Fri, Mar 10, 8:00pm | Sat, Mar 11, 8:00pm

Stéphane Denève, conductor; Steven Osborne, piano

BEETHOVEN Piano Concerto No. 1

STRAUSS *An Alpine Symphony*

Embark on an adventure with Strauss' musical travelogue, *An Alpine Symphony*. Guest conductor Stéphane Denève leads this depiction of exhilarating Alpine vistas and vast valleys full of irresistible and bombastic textures alongside Beethoven's First Piano Concerto with pianist Steven Osborne in his STL Symphony debut.

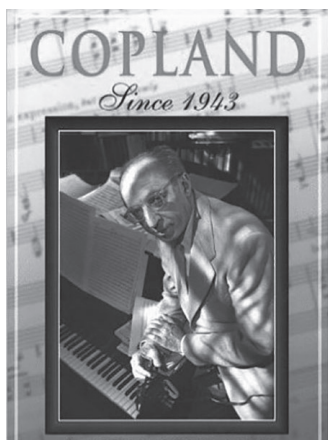


Stéphane Denève

Presented by the Thomas A. Kooyumjian Family Foundation.

YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.



Aaron Copland and Vivian Perlis,
Copland Since 1943,
St. Martin's Press, 1989

The second volume of Copland's oral-history biography offers extensive background on *Appalachian Spring*.

Rolf Wallin's website: www.rolfwallin.org

Lewis Lockwood,
Beethoven: The Music and the Life,
W. W. Norton, 2005

An excellent modern biography.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to stlsymphony.org. Click "Connect."

The St. Louis Symphony is on



CLASSICAL CONCERT: BELSHAZZAR'S FEAST



Sir Andrew Davis

Fri, Feb 24, 8:00pm | Sat, Feb 25, 8:00pm

Sir Andrew Davis, conductor

John Relyea, bass

St. Louis Symphony Chorus

Amy Kaiser, director

NICOLAI *The Merry Wives of Windsor Overture*

ELGAR *Falstaff*

WALTON *Belshazzar's Feast*

One of the greatest choral works of the twentieth century, Walton's *Belshazzar's Feast* recounts the epic tale of the Babylonian captivity. With rich orchestration, pulsing rhythms and exuberant marches, this work will transport you to one of the seven wonders of the world. Let guest conductor Sir Andrew Davis and the STL Symphony and Chorus be your guide to this ancient tale.

COMMUNITY CONCERT: SYMPHONY WHERE YOU WORSHIP



Allegra Lilly

Sun, Feb 26, 2:00pm

Allegra Lilly, harp
Ann Choomack, flute
Julie Thayer, horn

Join STL Symphony musicians for a concert in the beautiful chapel of the Carmelite Monastery in Ladue. This Symphony Where You Worship event is free and open to all.

Carmelite Monastery
9150 Clayton Rd
St. Louis

DONOR SPOTLIGHT

ANN AND PAUL ARENBERG

The St. Louis Symphony is honored to dedicate its performance on Sunday, January 29, in loving memory of Ann and Paul Arenberg—longtime subscribers, supporters and volunteers. Ann and Paul were passionate about giving back to the community they loved through their loyal support of community and cultural groups, including Paul's service on the STL Symphony Board of Trustees and the Symphony Volunteer Association.



Ann and Paul Arenberg

Ann and Paul moved from Chicago in 1965, quickly making St. Louis their home. Paul commuted to Chicago every week for almost 40 years to run the family business, while Ann dedicated her time to raising their four kids and volunteering her talents and generous spirit to many notable institutions.

Ann and Paul were subscribers from the time they arrived in St. Louis. Their children recall their parents' love of music and the special role the STL Symphony played in their lives.

When did your parents first begin attending STL Symphony concerts?

As far back as we can remember, they were going to Powell Hall. The four of us became more involved after Mom passed away. Dad had an extra ticket, so it was a wonderful way to share an evening with him. We all felt an even greater connection to the Symphony when musicians were generous enough to perform at our mother's service. It was very special that the Symphony was there for us, as they were again this past August when Dad passed away.

What was your father's role on the STL Symphony's Board of Trustees?

Dad was on the board for only a short time, but we all remember how pleased he was to be asked to join. He supported the Symphony in every way he could, and this was a chance for him to contribute in a new way. At his first meeting, musicians played Massenet's *Meditation* from *Thaïs*, a favorite of Mom's that was performed at her service. Dad said it was a sign that she was right there with him that day.

Why do you think your parents also supported the STL Symphony so generously through the Annual Campaign and a legacy gift through their estate?

The orchestra was important to them, and they understood how important it is to St. Louis. Also, that's just who they were—they believed in supporting the causes and organizations they cared about.