

## CONCERT PROGRAM

**Friday, April 21, 2017 at 10:30AM**

**Saturday, April 22, 2017 at 8:00PM**

**Sunday, April 23, 2017 at 3:00PM**

John Storgårds, conductor

Nikolai Lugansky, piano

**VALENTIN SILVESTROV**

(b. 1937)

*Hymne – 2001* (2001)

**RACHMANINOFF**

(1873–1943)

Piano Concerto No. 3 in D minor, op. 30 (1909)

Allegro ma non tanto

Intermezzo: Adagio

Finale: Alla breve

Nikolai Lugansky, piano

INTERMISSION

**BARTÓK**

(1881–1945)

Concerto for Orchestra (1944)

Introduzione: Andante non troppo; Allegro vivace

Giuoco delle coppie: Allegretto scherzando

Elegia: Andante non troppo

Intermezzo interrotto: Allegretto

Finale: Presto

## ACKNOWLEDGMENTS

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

John Storgårds is the Paul and Linda Lee Guest Artist.

Nikolai Lugansky is the Ann and Paul Lux Guest Artist.

These concerts are presented by Mercy.

These concerts are sponsored by the Thomas A. Kooyumjian Family Foundation.

The concert of Friday, April 21, is underwritten in part by a generous gift from the William R. Orthwein, Jr. and Laura Rand Orthwein Foundation.

The concert of Saturday, April 22, is underwritten in part by a generous gift from Gilbert and Yelena Standen.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of The Delmar Gardens Family, 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.



Jay Frank

David Robertson

## CAPRICCIO ITALIEN

**Fri, Apr 28, 8:00pm**

David Robertson, conductor; Julie Thayer, horn;  
Gerard Pagano, bass trombone

WEBER *Der Freischütz* Overture  
STEPHENSON *The Arch* (Trombone Concerto)  
WALTON *Crown Imperial* (Coronation March)  
MENDELSSOHN *The Hebrides* (*Fingal's Cave*)  
DEBUSSY *Clair de lune*  
F. STRAUSS *Nocturno* for Horn and Orchestra  
TCHAIKOVSKY *Capriccio italien*

*Part of The Whitaker Foundation Music You Know Series*



Augustin Hadelich

## BRAHMS VIOLIN CONCERTO

**Sat, Apr 29, 8:00pm | Sun, Apr 30, 3:00pm**

David Robertson, conductor; Augustin Hadelich, violin

ELGAR *Serenade in E minor*  
LENTZ *Jerusalem* (*after Blake*)  
BRAHMS *Violin Concerto*

*Presented by The Thomas A. Kooyumjian Family Foundation*



## THE FLYING DUTCHMAN

**Thurs, May 4, 8:00pm | Sat, May 6, 8:00pm**

David Robertson, conductor;  
Alan Held, bass-baritone (*The Dutchman*);  
Marjorie Owens, soprano (*Senta*); Raymond Aceto, bass (*Daland*);  
Rodrick Dixon, tenor (*Erik*); Joy Boland, soprano (*Mary*);  
Paul Appleby, tenor (*A Steersman*); St. Louis Symphony Chorus,  
Amy Kaiser, director; S. Katy Tucker, visual design

WAGNER *The Flying Dutchman*

*Presented by Mary Pillsbury*



Photo used with permission of  
The Gene Kelly Image Trust

## SINGIN' IN THE RAIN

**Sat, May 13, 7:00pm | Sun, May 14, 3:00pm**

Topping the American Film Institute's list of 25 Greatest Movie Musicals of all time, this masterpiece comes to life on the big screen at Powell Hall. Join us as we celebrate its 65th Anniversary and enjoy the award-winning on-screen performances by Gene Kelly, Donald O'Connor, and Debbie Reynolds with the STL Symphony performing the score live.

*Sponsored by Missouri American Water*

# LIFE FORCES

BY RENÉ SPENCER SALLER

## TIMELINKS

1909

### RACHMANINOFF

Piano Concerto No. 3 in

D minor, op. 30

The Sixteenth Amendment is passed by Congress and submitted to state legislatures, paving the way for the modern federal income tax.

1944

### BARTÓK

Concerto for Orchestra

*Casablanca* wins three Academy Awards including Outstanding Motion Picture, Best Director, and Best Screenplay.

2001

### SILVESTROV

*Hymn – 2001*

The 9/11 attacks lead to President George W. Bush declaring a “War on Terror.”

According to Valentin Silvestrov, “the most important lesson of the avant-garde was: to be free of all preconceived ideas, particularly those of the avant-garde.” The Ukrainian polymath embraces—and embodies—this creative paradox. A prolific composer of symphonic, chamber, vocal, and sacred music, Silvestrov occupies a niche all his own. It’s somewhere between the holy minimalism of Arvo Pärt and the luscious maximalism of Johannes Brahms. Melodically speaking, Silvestrov’s 2001 composition for string orchestra, *Hymn – 2001*, doesn’t shy away from the sensuous and pretty. Its strangeness either resides outside the harmonic realm or is so deeply immersed inside it that simple binaries such as “strange” and “familiar” or “modern” and “ancient” dissolve into irrelevance.

Serge Rachmaninoff completed his Piano Concerto No. 3 in Russia and premiered it in New York to kick off a concert tour of the United States. Deprived of a piano during the long voyage by ship, the 36-year-old virtuoso practiced on a special wooden keyboard, his long fingers dancing in a silent blur. At home or at sea, it hardly mattered. “My music is the product of my temperament, and so it is Russian music,” he declared.

You’d never guess that *Concerto for Orchestra*, which ranks among Béla Bartók’s most popular and accessible works, was the product of a depressed, impoverished, terminally ill man. But working on the commission gave the Hungarian expat a much-needed boost, and his concerto traced a similar *per aspera ad astra* trajectory. He explained his intentions in his own program notes: “The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first moment and the lugubrious death-song of the third to the life-assertion of the last one.” His theme isn’t about mere survival; it’s about the will to live.

## VALENTIN SILVESTROV

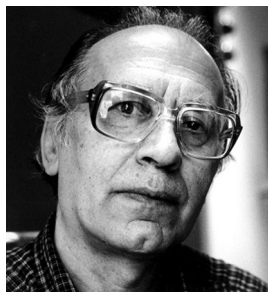
### *Hymne – 2001*

**BORNE OF SILENCE** “What I deal with might be termed poetry in music,” wrote Valentin Silvestrov. The composer’s surname sounds almost suspiciously poetic, like a melding of “silence” and “silver” dreamed up by some Nabokov-mad publicist. Composed in the spring of 2001, *Hymne – 2001* reveals the ways in which silence is part of Silvestrov’s strategy, the white space surrounding the stanzas. “Music should be born of silence,” he wrote. “That’s the most important thing: the dimension of silence.”

Silvestrov, who turns 80 later this year, is one of the most compelling poets of post-post-everything contemporary music. Born in Kiev, he started out as a self-taught eccentric, and then took evening classes in music while studying to become a civil engineer. Although he spent six years studying composition and counterpoint at the Kiev Conservatory, he honed his chops in the insurgent Kiev avant-garde scene. Unfortunately, like so many of his intellectual compatriots, he soon ran afoul of the Soviet culture-cops. Although he won prestigious prizes in 1967 and 1970, his music was seldom performed in the USSR, and he wasn’t permitted to attend the premieres of his works in the United States and Europe. But as his international fame increased (and the stringent dictates of Socialist Realism relaxed), Silvestrov enjoyed a much higher public profile and was even allowed to accept guest-lecturer gigs abroad.

Silvestrov described *Hymne – 2001* (which also exists in a solo piano arrangement) as follows:

This work is a noble song of praise with a fanned-out texture on a tonal and harmonic basis. My hymn is enveloped in silence although it appears like a customary string setting on the outside. The paradox of [John] Cage’s (*433'*) is also present in latent form, but this is the “silence of new music.” All melodic content from my other compositions can also be found here. A rest does not only constitute a lack of sound, but is also a state of retardation and paralysis or a suspension of time. In early music, there was an occasional need for silence, but here it is a fundamental feature.



#### **Born**

September 30, 1937, Kiev, Ukraine

#### **First Performance**

April 15, 2001, Kiev, Valerij Matjuchin conducting the Kiev Camerata

#### **STL Symphony Premiere**

This week

#### **Scoring**

strings

#### **Performance Time**

approximately 7 minutes

**Born**

April 1, 1873, Semyonovo, near Novgorod, Russia

**Died**

March 28, 1943, Beverly Hills, CA

**First Performance**

November 28, 1909, New York, Rachmaninoff as soloist with Walter Damrosch conducting

**STL Symphony Premiere**

January 27, 1928, Vladimir Horowitz as soloist with Bernardino Molinari conducting

**Most Recent STL Symphony Performance**

April 18, 2015, Simon Trpčeski as soloist with Vasily Petrenko conducting

**Scoring**

solo piano  
2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
3 trombones  
tuba  
timpani  
percussion  
strings

**Performance Time**

approximately 39 minutes

**SERGE RACHMANINOFF**

Piano Concerto No. 3 in D minor, op. 30

**A PIANO-SUNG MELODY** Serge Rachmaninoff began his Third Piano Concerto in the summer of 1909, at his family's country estate, Ivanovka. He finished it that September, shortly before embarking for the United States. "It is borrowed neither from folk song forms nor from church services," he later explained. "It simply 'wrote itself.' If I had any plan in composing this theme, I was thinking only of sound. I wanted to 'sing' the melody on the piano, as a singer would sing it—and to find a suitable orchestral accompaniment, or rather one that would not muffle this singing."

After arriving in New York, Rachmaninoff—one of the most astounding virtuosos of his age or any other—performed it twice, first with Walter Damrosch and the New York Symphony, and again, six weeks later, with Gustav Mahler and the New York Philharmonic. Rachmaninoff approved of Mahler's rigorous practice-until-perfect approach. "According to Mahler," Rachmaninoff wrote, "every detail of the score was important—an attitude which is unfortunately rare amongst conductors." Despite several successful performances, Rachmaninoff hated his American sojourn. "Everyone is nice and kind to me, but I am horribly bored by the whole thing," he confessed in a letter to his cousin. "I feel that my character has been quite ruined here." Declining a job offer from the Boston Symphony, the homesick composer returned to Russia.

After the 1917 Revolution stripped Rachmaninoff of his cherished ancestral estate, he emigrated to the horribly boring, character-ruining America after all. He settled first in New York and eventually migrated to the West Coast. He died in Beverly Hills in 1943, just a few weeks after attaining US citizenship and just days before his 70th birthday.

**ROCKIN' RACH 3** The Third Piano Concerto was not an immediate hit. Long and relentlessly contrapuntal, the "Rach 3" requires a rare combination of athleticism and delicacy, of precision and passion. Crafted in a three-movement fast-slow-fast form, the concerto begins urgently, with a melancholy Russian tune. After some pianistic pyrotechnics, a gentler interlude ensues. The Adagio sets the stage with grave winds and brass before the piano tumbles in with an ardent new

subject. Pockets of transparent bliss are ruptured by fierce block chords. The feverish, shape-shifting finale builds to a breathless coda: a magnificent chromatic racket.

Despite its many technical challenges, Rachmaninoff preferred his Third Concerto over his Second, which he described, somewhat enigmatically, as “uncomfortable to play.” Most pianists find the Third more difficult, although neither is a cinch. Vladimir Horowitz, one of its earliest champions, called it “elephantine.” Josef Hofmann, the pianist to whom Rachmaninoff dedicated the concerto, never publicly performed it; explaining only that it “wasn’t for” him. In 1940 Rachmaninoff recorded the work, after making four substantial cuts so that it would work within the 78-rpm format. These days “Rach 3” is usually performed at its original length and feels surprisingly lean for such a massive showpiece.

## BÉLA BARTÓK

Concerto for Orchestra

**HUNGARIAN HEART** In 1940, after the death of his mother, Bartók fled Nazi-occupied Hungary for the United States, where he spent the last five years of his life. Although he settled in New York, with his much-younger wife, he never truly left his native country behind. His musical language was steeped in the folk idioms of the Eastern European countryside.

For years he and Zoltán Kodály had logged countless hours as musical documentarians, using Western notation and early portable recording phonographs to capture Hungarian, Slovak, and Romanian folk melodies from local singers. Those years of immersive field work meant that Bartók carried his homeland with him, no matter where he happened to be living.

When Boston Symphony Orchestra music director Serge Koussevitzky commissioned the concerto, Bartók was perilously poor, depressed, and racked with high fevers caused by undiagnosed leukemia. He weighed only 87 pounds. Aware of Bartók’s grim circumstances and his stoic refusal of charity, Koussevitzky offered him a \$1,000 advance to compose a new orchestral work in memory of Koussevitzky’s late wife. Although the Russian-born entrepreneur really wanted to cover Bartók’s medical expenses and



### **Born**

March 25, 1881,  
Nagyszentmiklós, Hungary

### **Died**

September 26, 1945,  
New York

### **First Performance**

December 1, 1944, Boston,  
Serge Koussevitzky  
conducting the Boston  
Symphony Orchestra

### **STL Symphony Premiere**

January 15, 1949, Vladimir  
Golschmann conducting

### **Most Recent STL Symphony Performance**

January 19, 2014,  
Andrés Orozco-Estrada

### **Scoring**

3 flutes  
piccolo  
3 oboes  
English horn  
3 clarinets  
bass clarinet  
3 bassoons  
contrabassoon  
4 horns  
3 trumpets  
3 trombones  
tuba  
timpani  
percussion  
2 harps  
strings

### **Performance Time**

approximately 36 minutes

probably never expected him to fulfill the assignment, Bartók was buoyed by the prospect. He set out for a sanatorium at Lake Saranac in upstate New York, where he finished the Concerto for Orchestra in less than eight weeks. He orchestrated it the following winter, while recuperating in North Carolina.

**CONCERTANTE CONTRASTS** In his own program notes, Bartók wrote, “The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a *concertante* or soloistic manner. The ‘virtuoso’ treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages.”

Cast in five movements, the concerto boasts brisk contrasts and strange symmetries. It’s a storehouse of stylistic touchstones: Bach fugues, peasant folk songs, angular tonal experiments, birdsong, night music. There’s even a jab at Dmitry Shostakovich’s then-recent “Leningrad” Symphony, which Bartók despised as a celebration of state violence.

The first movement, *Introduzione*, starts slowly and mysteriously, then develops into a swifter fugato section. *Presentando le coppie*, or “Presentation of the Couples,” contains five sections in which instrumental pairs (bassoons, oboes, clarinets, flutes, and muted trumpets) are separated by specific intervals (minor sixths, minor thirds, minor sevenths, fifths, and major seconds, respectively). *Elegia*, the central Andante, is a poignant nocturne based on three themes derived from the first movement. The fourth movement, *Intermezzo interrotto* (“interrupted intermezzo”), pits Eastern European folk tunes against a parodic quotation from Shostakovich (itself a quotation from Franz Lehár’s *The Merry Widow*, which Bartók probably didn’t realize at the time). The pulsive fifth movement brings it all back home with more fugal splendor and folksy exuberance.



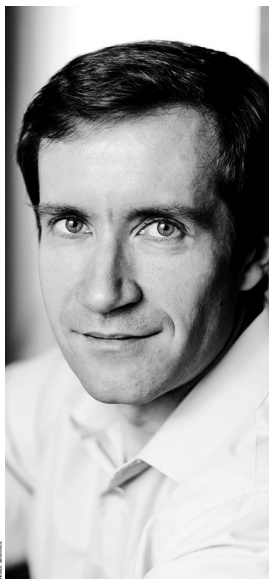
# FROM THE STAGE

Shannon Wood on Bartók's Concerto for Orchestra:

“The Bartók is really exciting to play because I love his writing style for orchestra and the way he incorporates timpani in the score. He stretches the boundaries, calling on the timpanist in the *Intermezzo* to pedal 16 notes in nine bars. There are other tricky passages too. His writing is very soloistic yet musical.”



Shannon Wood, principal timpani



Maria Bravac

Nikolai Lugansky

## NIKOLAI LUGANSKY

ANN AND PAUL LUX GUEST ARTIST

Concerto highlights for Nikolai Lugansky's 2016–2017 season include his debut with the Berlin Philharmonic and return engagements with the Vienna Symphony, St. Petersburg Philharmonic, Orchestre National de France, and Tokyo Metropolitan Symphony. Lugansky continues his cycle of all of Prokofiev's piano concertos with the Royal Scottish National Orchestra to celebrate the 125th anniversary of the orchestra and birth of the composer.

Upcoming recital performances include the Alte Oper Frankfurt, Wigmore Hall, Théâtre des Champs-Élysées, the Great Hall of the Moscow Conservatoire, and the Great Hall of the St. Petersburg Philharmonia. Lugansky regularly appears at some of the world's most distinguished festivals, including in the coming season, La Roque d'Anthéron, Verbier, Tanglewood, and Ravinia.

An award-winning recording artist, Lugansky records exclusively for the Naïve-Ambrosie label. His recital CD featuring Rachmaninoff's Piano Sonatas won the *Diapason d'Or* and an ECHO Klassik Award while his recording of concertos by Grieg and Prokofiev with Kent Nagano and the Deutsches Symphonie-Orchester Berlin was a *Gramophone* Editor's Choice. His earlier recordings also won a *Diapason d'Or*, BBC Music Magazine Award, and ECHO Klassik prize. Lugansky's most recent disc of Schubert C-minor Sonata and Impromptus was released in 2016. He was given the honor "People's Artist of Russia" in April 2013.

## JOHN STORGÅRDS

PAUL AND LINDA LEE GUEST ARTIST

John Storgårds is principal guest conductor of the BBC Philharmonic Orchestra as well as Canada's National Arts Centre Orchestra in Ottawa, and has a dual career as a conductor and violin virtuoso. He also holds the titles of artistic director of the Chamber Orchestra of Lapland and artistic partner of the Munich Chamber Orchestra and served as the chief conductor of the Helsinki Philharmonic from 2008 through 2015.

Highlights of Storgårds' 2016–2017 season include a return to the BBC Proms and debuts with the Leipzig Gewandhaus Orchestra, the Orchestre National de France, and the Radio Symphony Orchestra of Berlin. He also appears regularly with the WDR Symphony Orchestra in Cologne, Bamberg Symphony, Orchestre Philharmonique de Radio France, Netherlands Radio Symphony Orchestra, BBC Symphony, City of Birmingham Symphony Orchestra, as well as all the major Scandinavian orchestras, and the Sydney, Melbourne, and New Zealand symphonies.

Storgårds' vast discography includes recordings of works by Schumann, Mozart, Beethoven, and Haydn. With the BBC Philharmonic, his much-anticipated cycle of Sibelius symphonies was released on Chandos Records in spring 2014 and most recently a cycle of Nielsen symphonies was released to critical acclaim. Other successes have included discs of works by Korngold and Rautavaara, the latter receiving a Grammy nomination and a Gramophone Award. His 2013 disc of Holmboe symphonies with Lapland Chamber Orchestra was shortlisted for a *Gramophone* Award and his recording of Pēteris Vasks' Second Symphony and Violin Concerto won the Cannes Classical Disc of the Year Award in 2004.

Storgårds is a native of Finland and regularly conducts world premieres of works by contemporary composers such as Kaija Saariaho, Brett Dean, Per Nørgård, and Pēteris Vasks.



John Storgårds

# IF YOU LIKED THIS...

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

## **THE FLYING DUTCHMAN**

**THURS, MAY 4, 8:00PM | SAT, MAY 6, 8:00PM**

David Robertson, conductor  
Alan Held, bass-baritone (The Dutchman);  
Marjorie Owens, soprano (Senta);  
Raymond Aceto, bass (Daland);  
Rodrick Dixon, tenor (Erik);  
Joy Boland, soprano (Mary);  
Paul Appleby, tenor (A Steersman)  
St. Louis Symphony Chorus, Amy Kaiser, director  
S. Katy Tucker, visual design



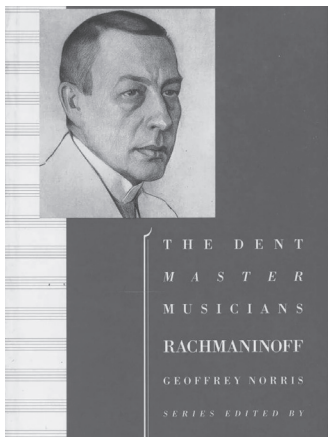
WAGNER *The Flying Dutchman*

Wagner's stormy tale of obsession, passion and drama awaits! Be transfixed by the musical journey of a shipwrecked captain banished to the seas for eternity unless he can find a faithful love. Don't miss this extraordinary season finale with an outstanding vocal cast joining the STL Symphony and an innovative lighting projection by renowned visual artist S. Katy Tucker.

*Presented by Mary Pillsbury*

# 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.



**Geoffrey Norris, *Rachmaninoff*  
Schirmer, 1994**

One of the commendable Master Musicians biographies.

**[en.schott-music.com/shop/autoren/  
valentin-silvestrov](http://en.schott-music.com/shop/autoren/valentin-silvestrov)**

Valentin Silvestrov's composer homepage at his publisher.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to [stlsymphony.org](http://stlsymphony.org). Click "Connect."

The St. Louis Symphony is on



# COMMUNITY CONCERT: JOINING FORCES ON STAGE AT POWELL



**Wed, May 17, 7:00pm**

Musicians from the US Air Force Band of Mid-America at Scott Air Force Base, the 399th Army Band at Fort Leonard Wood, and winds, brass, and percussion from the STL Symphony team up for a patriotic celebration at Powell Hall.

Program includes Copland's *Lincoln Portrait*, Tchaikovsky's *1812 Overture*, *America the Beautiful*, *Stars and Stripes Forever*, and more!

This concert is free, open to the public, and will last about an hour. Active duty, retired, and veteran service members are especially encouraged to attend so we can celebrate your service.

To RSVP, visit [stlsymphony.org/freeconcerts](http://stlsymphony.org/freeconcerts)

*Presented by Commerce Bank*

# LIVE AT POWELL HALL: TRIBUTE TO ELLA FITZGERALD & LADIES OF SWING



**Sun, Jun 11, 3:00pm**

Dee Daniels, vocals

Join the STL Symphony and dazzling vocalist Dee Daniels as we celebrate Ella Fitzgerald's 100th Birthday and also pay homage to the other great ladies of swing: Billie Holiday, Peggy Lee, and Sarah Vaughan. You'll hear legendary classics including, "A Tisket, A Tasket," "Fever," "Can't Help Lovin' Dat Man," "Makin' Whoopee," "Mack The Knife," and many more!

# DONOR SPOTLIGHT

## MISSOURI AMERICAN WATER

Missouri American Water, a subsidiary of American Water, is the largest investor-owned water utility in the state, providing high-quality and reliable water and wastewater services to approximately 1.5 million people, including more than 1 million in the St. Louis region.

**Missouri American Water is sponsoring our May 13–14 performances of *Singin' in the Rain*. Why do you believe in supporting the orchestra?**

Missouri American Water's sponsorship of *Singin' in the Rain* aligns well with our efforts to draw attention to the importance of clean water. Most people take for granted that with a flick of their tap, clean, safe water will flow. We want people to understand all the work and infrastructure investment that goes into making that possible. The Symphony's performance of *Singin' in the Rain* gives us the opportunity to reach a new audience with this message.

**What kind of work goes into making clean water available and affordable?**

Missouri American Water spends more than \$60 million annually in St. Louis County to maintain a system that pulls water from nearby rivers, cleans it, pumps it through a network of more than 4,200 miles of pipe, into your home or office where you can consume it with confidence that it's clean and safe. We take pride in delivering the only utility that is ingested, and we hope our partnership with the St. Louis Symphony helps more people understand the importance of clean water and the work required to deliver it.

For more information about Missouri American Water, please visit [missouriamwater.com](http://missouriamwater.com), see [facebook.com/missouriaiaw](https://www.facebook.com/missouriaiaw), and follow @moamwater on Twitter.

*To learn more about the many ways you can support the STL Symphony, please visit [stlsymphony.org/support](http://stlsymphony.org/support) or call 314-286-4184.*



Cheryl Norton, president of Missouri American Water