

CONCERT PROGRAM

Friday, January 20, 2017 at 10:30AM

Saturday, January 21, 2017 at 8:00PM

Andrey Boreyko, conductor

Till Fellner, piano

ROSSINI *Guillaume Tell (William Tell) Overture* (1829)
(1792–1868)

BEETHOVEN *Piano Concerto No. 2 in B-flat major, op. 19* (1795)
(1770–1827)

Allegro con brio

Adagio

Rondo: Molto allegro

Till Fellner, piano

INTERMISSION

SHOSTAKOVICH *Symphony No. 15 in A major, op. 141* (1971)
(1906–1975)

Allegretto

Adagio –

Allegretto

Adagio; Allegretto

ACKNOWLEDGMENTS

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

These concerts are presented by The Thomas A. Kooyumjian Family Foundation.

These concerts are underwritten in part by The E. Nakamichi Foundation.

Andrey Boreyko is the Monsanto Guest Artist.

Till Fellner is the Graybar Electric Company, Inc. Guest Artist.

The concert of Friday, January 20, is underwritten in part by a generous gift from Mr. Robert L. Williams.

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.



Marco Basso

Håkan Hardenberger

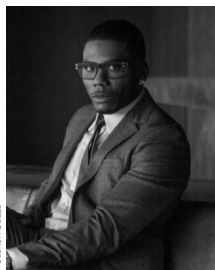
BEETHOVEN 7

**Fri, Jan 27, 8:00pm | Sat, Jan 28, 8:00pm
Sun, Jan 29, 3:00pm**

David Robertson, conductor; Håkan Hardenberger, trumpet

COPLAND *Appalachian Spring* Suite
WALLIN *Fisher King* (Trumpet Concerto)
BEETHOVEN *Symphony No. 7*

Presented by The Thomas A. Kooyumjian Family Foundation



Jessica Stone

Nelly

A NIGHT OF SYMPHONIC HIP HOP FEATURING NELLY

Fri, Feb 3, 7:30pm

David Robertson, conductor

St. Louis' very own Grammy Award-winning rapper, singer, and songwriter Nelly joins the STL Symphony for a one-night-only concert experience unlike anything you've seen before.

This performance, including VIP packages, is currently sold out.



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 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.

Supported by Monsanto Fund

ENTRANCES AND EXITS

BY EDDIE SILVA

TIMELINKS

1795

BEETHOVEN

Piano Concerto No. 2
in B-flat major, op. 19
France adopts the meter
as a unit of length

1829

ROSSINI

Guillaume Tell Overture
Andrew Jackson is
inaugurated as the
7th U.S. president

1971

SHOSTAKOVICH

Symphony No. 15
in A major, op. 141
Led Zeppelin releases
“Stairway to Heaven”

Rossini's last opera, Beethoven's earliest piano concerto, and Shostakovich's final symphony: a program of beginnings and endings in which we find the weave of time. Beethoven's Piano Concerto No. 2 (actually written before the Piano Concerto No. 1, though published later) reflects the influences of his youth, the characteristics of the man he would become, and the emotions that would remain true of his character until his end. Rossini was still in his 30s when he wrote *Guillaume Tell*, and then left opera behind. The overture to this last opera opens with indelible themes that reside in our collective culture, as they did in the mind of Shostakovich: a meme haunting an old man's thoughts. Why did Rossini give up opera, a form at which he excelled and from which he prospered? Listen to what he can do with an orchestra alone, and his reasons for leaving the complicated logistics of opera do not seem so mysterious. Shostakovich wrote operas too, and one, *Lady Macbeth of Mtsensk District*, nearly destroyed him after it fell under the disapproval of Stalin. Still a young man, barely 30, Shostakovich redirected his efforts. He wrote music of survival, yet survival with integrity intact. At his end, Shostakovich looked back. No one survives life—what music do you make of that?

GIOACHINO ROSSINI

Guillaume Tell (*William Tell*) Overture

THE TRUMPET SOUNDS Throughout the little more than 10-minute overture to the opera *Guillaume Tell*, which we know as *William Tell*, melodies pour. The familiar tunes are riveting, with the flute and English horn playing a song that still serves as a definition of “bucolic.” The famous finale, which those of a certain age remember as the theme to *The Lone Ranger* radio and television series, has you galloping in your seats.

Rossini wrote his final opera for Parisian audiences. He gave them a story of revolution. The heroic Swiss archer Tell opposes the rule of the Austrians. He refuses to put on a show of skill for the Austrian governor and is thrown into prison for his impudence. However, his perverse oppressors offer up a challenge: if he can shoot an apple off his son’s head, Guillaume wins his freedom. He pulls it off, but not without insulting the Austrian governor again. Back to prison, but eventually Swiss forces ride in with a “heigh-ho Silver.”

The French have a complicated relationship with revolution. The spirit of the French Revolution—*liberté, humanité, égalité*—is steeped in bloodletting, a chaos of murder unleashed. It has become the terrifying—and common—narrative of revolutions ever since. Shostakovich knew the dual spirit of revolution—both the passion of its flame and destruction of its burning—too well, which may give you some insight to his repeated use of the triumphant trumpet call in his final symphony.



Born

February 29, 1792, Pesaro, Italy

Died

November 13, 1868,
Passy, France

First Performance

August 3, 1829, Paris

STL Symphony Premiere

November 17, 1922,
Rudolph Ganz conducting

Most Recent STL Symphony Performance

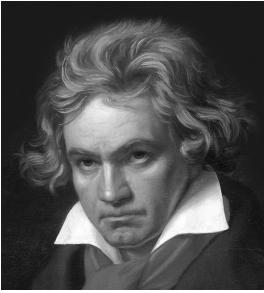
September 25, 2011,
Chaminade College
Preparatory School, Ward
Stare conducting

Scoring

flute
piccolo
2 oboes
English horn
2 clarinets
2 bassoons
4 horns
2 trumpets
3 trombones
timpani
percussion
strings

Performance Time

approximately 12 minutes

**Born**

December 16, 1770, Bonn

Died

March 26, 1827, Vienna

First Performance

March 29, 1795, Vienna, with the composer as soloist

STL Symphony Premiere

October 23, 1948, William Kapell was the soloist with Vladimir Golschmann conducting

Most Recent STL Symphony Performance

March 18, 2012, Robert Levin was the soloist with Louis Langrée conducting

Scoring

flute
2 oboes
2 bassoons
2 horns
strings

Performance Time

approximately 28 minutes

LUDWIG VAN BEETHOVEN

Piano Concerto No. 2 in B-flat major, op. 19

FIRST IMPRESSIONS It was at the keyboard that Ludwig van Beethoven first impressed the Viennese. He was the finest pianist of his day, worthy of comparisons with the late Mozart, who passed away only a year before Beethoven's move to the musical capital. Michael Steinberg imagined the 22-year-old Beethoven as "the slender young man with the coal-black thatch and the rough complexion."

In the Piano Concerto No. 2, you hear a young composer who is searching. He writes in the Classical style of the day as bestowed upon the world by Mozart and Haydn. The first movement feels like Haydn, but contains steel and stormy undercurrents, which were emblematic of Beethoven even then. The orchestra is given a bravura display of its modest forces, until the piano emerges as if to say, "That was fine. Now let's do it this way"—brighter, more swiftly, with a deeper pulsation from the soul.

BOUNDLESS JOY The next time you listen to Mozart, notice how he leaves space for the most glorious entrances within his music—whether it be a vocal or instrumental solo or a particularly exquisite phrase. This is especially evident in his groundbreaking piano concertos—when the pianist he's writing for and most desires to put on display is himself. The young Beethoven had already caught on to this trick, as you hear in the piano's first entrance to this concerto, and in the tender second movement—a tenderness evoked out of a fierce spirit. With a flutter of the keys as the woodwinds sigh you realize Beethoven is teaching you the meanings of quiet, and of disquiet.

The gentle Adagio allows for the finale to be an even more jubilant frolic—bouncy, rollicking, a jester's dance—unencumbered joy.

DMITRY SHOSTAKOVICH

Symphony No. 15 in A major, op. 141

NOTES TOWARD AN ULTIMATE SYMPHONY

Dmitry Shostakovich began his final symphony in a hospital bed, in 1971. The Symphony No. 15 would be premiered in Moscow, conducted by his son Maxim, in 1972. In 1975 the great composer died, leaving behind the enigma of his life and work.

You hear in this last symphony a sampling of influential motifs from the composer's past—from the *William Tell* Overture; from Wagner's *Die Walküre*, *Götterdämmerung*, and *Tristan und Isolde*; and from Shostakovich's own works, especially his Symphony No. 11, "The Year 1905," and Symphony No. 7, "Leningrad." Shostakovich also uses his own personal motif, which he created for many of his works, the DSCH theme that refers to his name. It is his proclamation from the mass of brutalized humanity: "I am here." (DSCH: using the transliteration of his name into German and the German names for musical notes, S is German for E-flat, H is German for B-natural; so DSCH = D/E-flat/C/B.)

A lot of his musical past is at play in his mind, with the musical past inextricably bound to the Russian people's horrific history.

Shostakovich may always be an enigma. What did he truly mean in the music he wrote? Was he a political puppet to the Soviet regime or a secret dissident? He created at great risk, under the eye of Stalin and Stalin's deadly minions, and yet survived to make lasting work. How did Shostakovich manage his own survival, even his success—whatever that word means against a backdrop of mass death? With what did he bargain for his self and soul? How do you read his portrait—the face a mask with a dim smile, or is it a stifled scream?

THE TRUMPET SOUNDS AGAIN A xylophone pings. A flute shyly sings. Then comes the mad scamper Shostakovich is known for. A Keystone Kops blur of motion, perhaps akin to the piano music the teenage composer played in silent movie houses—an improvisation of razzle dazzle as he watched the light-images play on the screen.



Born

September 25, 1906,
Saint Petersburg

Died

August 9, 1975, Moscow

First Performance

January 8, 1972, Moscow,
Maxim Shostakovich
conducting

STL Symphony Premiere

August 11, 1973,
Leonard Slatkin conducting

Most Recent STL Symphony Performance

March 12, 2004, Eri Klas
conducting

Scoring

2 flutes
piccolo
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets
3 trombones
tuba
timpani
percussion
celeste
strings

Performance Time

approximately 42 minutes

As the orchestral circus begins to roll into a clarion of dissonance, it collapses at the sound of the trumpet and the familiar *William Tell* Overture theme. Is this a joke? It sounds comical, laughable, but as with all Shostakovich quotations he slightly twists the meaning of the original. Is this a jovial hurrah of triumph—to revolution? Don't bet on it. And notice that when the music turns most dissonant, the trumpet stops it—as Shostakovich had been stopped, threatened by Stalin's deathmen wielding the new Soviet conformity in the 1930s. No "Western" or "formalist" sounds. After that edict was made, Shostakovich's path was made fearsomely clear.

SOMETHING WANTS TO DIE A somber choir of brass gives way to a mournful cello. The cello voice strains toward its uppermost register. You can see the principal bending toward the very top of the fingerboard. The cello sings so desperately high that the violins play under it. Topsy-turvy—what's high is low; what's low is high. The brass return, slow, deliberate, exhausted. The cello returns in its low register but presses for its upper-most voice again.

Something has died, or wants to die. When the trombones and tuba join the sad voices, it is as if no one can carry the burden any longer. A sudden dissonant cry and these isolated voices become a full orchestra, an anguished power.

Until time slows. The xylophone plays singular notes; the double bass bows slowly, deeply. A sluggish adagio. Is there any life here?

JOY DOES NOT LAST The clarinet awakens—Shostakovich's most mischievous device throughout his career. A trickster instrument—it could be gypsy, it could be klezmer, it could be from a peasant village, it could be Mozart. But such frivolity is never lasting. Shostakovich is an old man, older than the Soviet Union, which creaks like rusted machinery. A few jeering trombone glissandos and whatever charge had been struck dissipates into slow-motion. And halts.

AT LAST A return to the deadland. Solitary noises, isolated bumps in the night. With a full orchestra at his discretion, Shostakovich questions the very act of bringing its forces together. What does "forces together" mean in Soviet Russia?

Instead he produces fragments, sketches, ideas left behind, a mimicry of his past. An irresolute resolution.

The orchestra comes together at last, but it is a fatal dirge, offering no relief. Are these jokes about the dying man told by the dying man? You hear the last rasp of a snare drum. He's surely gone. Then he rises again! How many times did Shostakovich pull off this trick? The clarinet starts a melody that you know won't find fruition.

The strings play a song that sounds like a tune remembered. A tune Shostakovich once knew, a feeling he once had, a music that could have been his own, or maybe was—if there had not been so many bullets, so many dead, so much fear. Percussion drones like a typewriter. An orchestra stripped bare.

FROM THE STAGE

Timothy Myers on Shostakovich's Symphony No. 15:

“This is his last symphony, his own retrospective of his life and influences, including quotes from many of his own symphonies, along with bits of Wagner and Rossini! It also has a pretty great trombone solo.”



Timothy Myers, principal trombone

ANDREY BOREYKO

MONSANTO GUEST ARTIST



Mark Korman

Andrey Boreyko

Russian conductor Andrey Boreyko is one of the most exciting and dynamic conductors to emerge from Eastern Europe in recent years. In addition to his post as Music Director of Orchestre National de Belgique, in 2014 he began his tenure as Music Director of the Naples Philharmonic in Florida. Additionally, he holds the position of Principal Guest Conductor of the Orquesta Sinfónica de Euskadi.

A passionate advocate for less widely known works, Boreyko conducted the much anticipated world premiere of Górecki's Symphony No. 4 with the London Philharmonic Orchestra and the U.S. premiere with the Los Angeles Philharmonic. Current and future European highlights include appearances with the Konzerthausorchester Berlin, Gothenburg Symphony, Royal Stockholm Philharmonic Orchestra, Rundfunk-Sinfonieorchester Berlin, Bamberger Symphoniker, Orchestra del Maggio Musicale Fiorentino, Orchestre Philharmonique de Radio France, and the Netherlands and Warsaw Philharmonic orchestras. Also in Europe he has conducted orchestras such as the Berliner Philharmoniker, Münchner Philharmoniker, Staatskapelle Dresden, Gewandhausorchester Leipzig, Wiener Symphoniker, Filharmonica della Scala, Royal Concertgebouw, Orchestre de Paris, Tonhalle-Orchester Zürich, London Symphony, the Philharmonia, and Rotterdam Philharmonic.

Equally in demand in North America, he has worked with the New York Philharmonic, Los Angeles Philharmonic, The Cleveland and Philadelphia orchestras, Orchestre symphonique de Montréal, and the Toronto, Chicago, Boston, San Francisco and Pittsburgh symphony orchestras. The 2016–2017 season sees re-invitations to the Toronto and Detroit symphony orchestras and appearances at both the Aspen and Ravinia Festivals—the latter with the Chicago Symphony.

TILL FELLNER

GRAYBAR ELECTRIC COMPANY, INC. GUEST ARTIST

Pianist Till Fellner plays with scrupulous musicianship, purity of style, and sparkling keyboard command—qualities that have earned him acclaim throughout Europe, the United States, and Japan. His readings of the works of Bach and Beethoven have placed him among the elect in this repertoire, and the inspired ingenuity of his performances of such 20th-century masters as György Kurtág and Elliott Carter have earned him many accolades.

This season, Fellner returns to the Montreal Symphony for performances of Beethoven's Concerto No. 4 with Kent Nagano—a work they have previously recorded together on the ECM label—and to the Pittsburgh Symphony for performances of Beethoven's Concerto No. 3 with frequent partner Manfred Honeck. He collaborates again this season with Nagano in Beethoven's *Choral Fantasy* at the Deutsche Symphonie-Orchester Berlin, and returns to Berlin to play Beethoven's Piano Concerto No. 2 with Ivan Fischer and the Konzerthausorchester.

Last season, Fellner made his debut with the Berlin Philharmonic and appeared with the Chicago Symphony, the Osaka Philharmonic, Le Concert Olympique, and with the Academy of St. Martin in the Fields and Sir Neville Marriner. He was heard in solo recitals in Lyon, Boston, Amsterdam, at the Wigmore Hall in London, Monte Carlo, and at the Gilmore Festival in Michigan, among other places.

In 1993 Fellner came to world attention by winning first prize at the Clara Haskil International Piano Competition at Vevey, Switzerland. Since that time, he has appeared as guest soloist with many of the world's foremost orchestras, working with conductors Claudio Abbado, Vladimir Ashkenazy, Herbert Blomstedt, Christoph von Dohnányi, Bernard Haitink, Nikolaus Harnoncourt, Kurt Masur, Leonard Slatkin, and Franz Welser-Möst, among many others.



Till Fellner

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

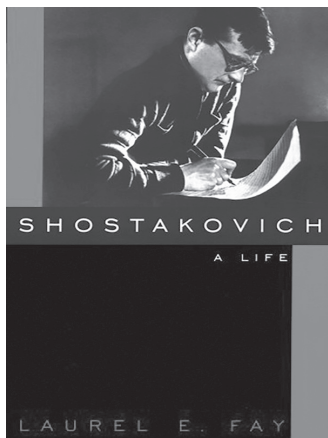


Stéphane Denève

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.



Laurel E. Fay,
Shostakovich: A Life
Oxford University Press, 2005.

The authoritative biography based on primary sources from the composer's life.

Elizabeth Wilson,
Shostakovich: A Life Remembered
Princeton University Press, 2006.

A book of reminiscences from friends and colleagues of the composer.

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

BMO PRIVATE BANK

BMO Private Bank serves as a solutions provider for individuals and families whose financial goals require the attention of a team of experts and a broad range of integrated programs and services. For over a century, BMO Private Bank's character and commitment to the client has been central to our business philosophy and a key ingredient to our success.

Who are your customers?

BMO Private Bank serves St. Louis area individuals, families, nonprofits, and corporations with investment, trust, and retirement solutions. In addition to our comprehensive wealth management services, BMO Private Bank clients have a depth of personal and business banking resources at their disposal—all backed by the global strength, resources, and insights of BMO Financial Group.



Dino Cannella, Senior Vice President and Managing Director of BMO Private Bank and STL Symphony Trustee

Why does BMO Private Bank support the St. Louis Symphony?

Because the St. Louis Symphony enriches people's lives through the power of music, BMO Private Bank's support of the Symphony aligns perfectly with our commitment to building, strengthening, and enhancing the lives of those who live, work, and play in every community we serve. Many of BMO Private Bank's employees are personally involved with the St. Louis Symphony as attendees and supporters.

Outside of the music and arts community, you'll also find BMO Private Bank employees supporting a truly wide range of philanthropic initiatives which support the programs, organizations, and institutions that help educate, feed, clothe, support, cure, and protect their neighbors. Each year BMO Private Bank employees dedicate many hours to the causes in which they believe, and they play an integral role in directing BMO's contributions.

For more information about BMO Private Bank, please visit bmoprivatebank.com.