

CONCERT PROGRAM

Friday, October 14, 2016, 8:00pm

Saturday, October 15, 2016, 8:00pm

Sunday, October 16, 2016, 3:00pm

Hannu Lintu, conductor

Alban Gerhardt, cello

LUTOSŁAWSKI *Chain 3* (1986)
(1913-1994)

DVOŘÁK *Cello Concerto in B minor, op. 104* (1895)
(1841-1904)

Allegro

Adagio, ma non troppo

Finale: Allegro moderato

Alban Gerhardt, cello

INTERMISSION

STRAVINSKY *Petrushka* (1947 version)
(1882-1971)

The Shrove-Tide Fair—

Petrushka—

The Moor—

The Shrove-Tide Fair and the Death of Petrushka

Peter Henderson, piano

ACKNOWLEDGMENTS

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

Hannu Lintu is the Essman Family Foundation Guest Artist.

Alban Gerhardt is the Jean L. Rainwater Guest Artist.

The concert of Friday, October 14, is underwritten in part by a generous gift from Margaret P. Gilleo and Charles J. Guenther, Jr.

The concert of Saturday, October 15, is underwritten in part by a generous gift from Mr. and Mrs. Walter J. Galvin.

The concert of Sunday, October 16, is underwritten in part by a generous gift from Ted and Robbie Beaty, in memory of Derek S. Beaty.

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 STL Symphony free mobile app available on iTunes or android.



Orli Shaham

SYMPHONIC DANCES: Fri, Oct 21, 8:00pm Sat, Oct 22, 8:00pm | Sun, Oct 23, 3:00pm

Cristian Macelaru, conductor; Orli Shaham, piano

BALAKIREV *Islamey*
BEETHOVEN Piano Concerto No. 4
RACHMANINOFF *Symphonic Dances*

Presented by the Thomas A. Kooyumjian Family Foundation



MICHAEL WILSON

Jeremy Denk

BRAHMS REIMAGINED: Fri, Oct 28, 10:30am | Sat, Oct 29, 8:00pm

Jun Märkl, conductor; Jeremy Denk, piano

LISZT *Prometheus*
MOZART Piano Concerto No. 23, K. 488
BRAHMS Piano Quartet in G minor



Thrills & Chills

FAMILY CONCERT: THRILLS & CHILLS Sun, Oct 30, 3:00pm

Stephen Mulligan, conductor

Calling all goblins and ghouls. Here's your invitation to frightfully fun music for the whole family. Featuring favorites such as John Williams's *The Imperial March* from *Star Wars*, *Night on Bald Mountain* from *Fantasia*, and Saint-Saëns's *Danse macabre*.

Media support provided by Nine Network and St. Louis Public Radio



SHEILA ROCK AND EMI

Han-Na Chang

TCHAIKOVSKY 5: Fri, Nov 4, 8:00pm | Sat, Nov 5, 8:00pm

Han-Na Chang, conductor; Jan Mráček, violin

GLINKA *Ruslan und Lyudmila Overture*
PROKOFIEV Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 5

FROM EASTERN EUROPE

BY PAUL SCHIAVO

TIMELINKS

1895

DVOŘÁK

Cello Concerto in

B minor, op. 104

Tchaikovsky's *Swan Lake*

premieres in

St. Petersburg

1947

STRAVINSKY

Petrushka

President Truman

introduces the Truman

Doctrine, a plan to

contain the influence of

communism throughout

the world

1986

LUTOSŁAWSKI

Chain 3

Nobel Peace Prize

awarded to Elie Wiesel

This week's St. Louis Symphony concerts present music by composers from Poland, Bohemia, and Russia. The former country is represented by Witold Lutosławski, perhaps the finest Polish musician since Chopin. Although he began his career a folkloric nationalist, Lutosławski evolved into a modernist whose music is international in style and ravishingly beautiful to the ear.

The nationalist impulse that influenced Lutosławski during his youth arose during the second half of the 19th century in Russia and especially Bohemia, now the Czech Republic. That country's foremost composer, Antonin Dvořák, brought rhythmic and melodic inflections gleaned from Czech folk music to instrumental compositions based on classical models. The result was colorful, melodious, and formally satisfying works like his superb Cello Concerto.

Like Lutosławski, Igor Stravinsky became an exemplar of international modernism. But much of his early music drew on folkloric traditions, musical and otherwise, of his native Russia. His ballet *Petrushka* is perhaps the finest example.

WITOLD LUTOSŁAWSKI

Chain 3

A MODERN MASTER Witold Lutosławski was among the most skilled and conscientious musicians active during the second half of the last century. His early works, written immediately before and after World War II, drew on Polish folk music. After the mid-1950s, he adopted an increasingly cosmopolitan and daring outlook, eventually absorbing various avant-garde devices, most notably the use of improvisation or performer-determined passages. But Lutosławski never experimented with novelty simply for its own sake. Instead, he used various innovations in an imaginative and highly individual manner, always with a keen sense of their aesthetic possibilities.

OVERLAPPING STRANDS During his final decade, Lutosławski took to linking brief, contrasting strands of music to form larger cumulative units, much as the links of a chain combine to create a larger implement. While Lutosławski tentatively employed this technique in several earlier pieces, he made it the principal focus of *Chain 1*, a composition for 14 players, written in 1983. *Chain 2*, for violin and orchestra, appeared in 1985, followed a year later by *Chain 3*, which opens our program.

This work's initial moments provide a clear picture of the chain technique at work. After a brief flourish, music for chimes, violas, and flutes forms the first strand, or link. This ensemble is soon joined by a quartet of string basses (vivid and contrasting sonorities are a hallmark of Lutosławski chains), whose music overlaps that of the first group; it, in turn, dovetails with a passage for three violins and xylophone; and so forth. The composer built an element of temporal freedom into the score, indicating certain passages to be played *ad libitum*, with only loose coordination among the players. As it progresses, the music grows increasingly complex, passing through a series of climaxes to an enigmatic conclusion.



Born

January 25, 1913, Warsaw

Died

February 7, 1994, Warsaw

First Performance

December 10, 1986, in San Francisco, the composer conducted the San Francisco Symphony

STL Symphony Premiere

This week

Scoring

3 flutes
3 piccolos
3 oboes
3 clarinets
bass clarinet
3 bassoons
4 horns
3 trumpets
3 trombones
tuba
timpani
percussion
2 harps
piano
celesta
strings

Performance Time

approximately 10 minutes

**Born**

September 8, 1841,
Nelahozeves, Bohemia

Died

May 1, 1904, Prague

First Performance

March 19, 1896, in London,
Leo Stern was the soloist,
and the composer led the
London Philharmonic Society
Orchestra

STL Symphony Premiere

February 11, 1916, Pablo Casals
performed as soloist with
Max Zach conducting

**Most Recent STL Symphony
Performance**

April 22, 2012, Daniel Lee was
soloist with Peter Oundjian
conducting

Scoring

solo cello
2 flutes
piccolo
2 oboes
2 clarinets
2 bassoons
3 horns
2 trumpets
3 trombones
tuba
timpani
percussion
strings

Performance Time

approximately 38 minutes

ANTONÍN DVOŘÁK

Cello Concerto in B minor, op. 104

MADE IN AMERICA Dvořák began writing his Cello Concerto in November 1894 and completed it in all essentials the following February. This was near the end of his three-year stay in the United States. Dvořák was deeply attached to his native Bohemia, and one might easily assume that the Czech flavor of many of the concerto's themes reflected a nostalgic longing for his homeland. But we find a similar quality in nearly all the composer's mature orchestral works, no matter where they were created.

Dvořák builds the first theme of the opening movement through successive statements, each less tentative and more fully scored, the third a grand orchestral tutti. The second subject, first heard as a horn solo, is as lyrical as the first is grave, its melodic contours recalling the famous English horn melody in the composer's "New World" Symphony. The entrance of the solo instrument is marked "*Quasi improvvisando*," but the individualistic character this designation suggests quickly gives way to a more cooperative one. Indeed, the extent to which the solo part blends with that of the orchestra is one of this concerto's outstanding features.

The slow movement opens with a tender theme traded between clarinet and cello, but the peaceful atmosphere is disturbed as the orchestra interrupts loudly in the minor mode. Here Dvořák quotes one of his own songs. It had been a favorite of his sister-in-law, who died while he was working on the concerto, and the composer included it here as a tribute to her.

The finale, built around a march-like melody, follows classic rondo form in its use of a recurring principal theme that alternates with contrasting episodes. Finally, Dvořák adds a coda section in which he recalls material from the previous movements. We hear a reprise of the concerto's opening measures, as well as a variant of the song from the second movement.

Brahms, Dvořák's longtime admirer, was among the first to recognize the excellence of this composition. "Why on earth didn't I know one could write a violoncello concerto like this?" he

reportedly exclaimed after examining the score. "If I had, I would have composed one long ago." Perhaps. But the example of Dvořák's masterpiece has not enabled more recent musicians to equal it. Despite excellent works by Elgar and other composers, it remains the finest concerto featuring the cello.

IGOR STRAVINSKY

Petrushka

UNEXPECTED INSPIRATION *Petrushka* is the second of the three great ballets Stravinsky composed for Serge Diaghilev's Ballets Russes between 1909 and 1913. The composer had completed the first of these works, *The Firebird*, and was about to begin *The Rite of Spring* in the fall of 1910 when a different idea emerged quite unexpectedly. In his autobiography, Stravinsky related:

Before tackling *The Rite of Spring*, which would be a long and difficult task, I wanted to refresh myself by composing an orchestral piece in which the piano would play a most important part.... I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet. Soon afterwards Diaghilev came to visit me. ... He was much astonished when, instead of the sketches of *The Rite*, I played him the piece I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet.

Work on *The Rite of Spring* was suspended while Stravinsky rushed to complete the new composition. Diaghilev meanwhile assembled a remarkable group of artists to collaborate on the production. When *Petrushka* premiered in June



Born

June 17, 1882, Oranienbaum, Russia

Died

April 6, 1971, New York City

First Performance

June 13, 1911, in Paris, Pierre Monteux conducted the orchestra of the Ballets Russes

STL Symphony Premiere

November 9, 1928, Emil Oberhoffer conducted

Most Recent STL Symphony Performance

October 19, 2000, at Carnegie Hall, Hans Vonk conducted the 1947 version

Scoring

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

Performance Time

approximately 34 minutes

1911, Vaclav Nijinsky danced the title role, the choreography was by Michel Fokine, and Pierre Monteux conducted.

A TALE TOLD THROUGH MUSIC The music vividly relates the ballet's story, which is set in St. Petersburg during the 1830s. As the work begins, the pre-Lent Carnival is in progress and crowds of people stroll in the square. Stravinsky quotes a number of Russian folk songs to suggest the popular ambiance of the scene. Suddenly there appears a Showman, a sinister figure who pulls back a curtain to reveal three puppets: a Ballerina, a Moor, and Petrushka, a clown. He charms them to life with his flute, and they begin to perform a lively Russian dance. As their movements become increasingly animated, they astonish the onlookers by stepping down from the stage and dancing unaided among the crowd.

Scene II takes place in Petrushka's cell, whose gloom contrasts starkly with the festive atmosphere in the square. Petrushka is in love with the Ballerina, but his comical appearance and awkward courtship repulse her. Stravinsky's original inspiration is evident in the prominent role of the piano. The scene then shifts to the Moor's cell, where the Ballerina has found a more attractive partner. Petrushka interrupts their dalliance, mocking their waltz until the furious Moor chases him out.

The final scene returns to the square. It is evening, and the Carnival festivities are at their height. People dance in groups, there is a performing bear, and masqueraders run through the crowd. Suddenly Petrushka rushes from behind the curtain of the Showman's little theater. He is pursued by the Moor, who seizes the hapless clown and cuts him down with his sword. The Showman appears and assures the horrified assembly that the lifeless body on the snow before them is only that of a wooden puppet. Finally the crowd disperses, leaving the Showman alone to carry off the corpse of the slain Petrushka. But as he does, he hears the clown's ghost laughing, in Petrushka's signature melodic motif, from the roof of the theater.

Stravinsky did not extract a suite from the full score of *Petrushka*, as he had with *The Firebird*. Instead the complete ballet music doubles as a concert work. Stravinsky revised the score for a smaller orchestra in 1947, largely to make it more widely available. Our performance is of this revised version.

Program notes © 2016 by Paul Schiavo

FROM THE STAGE

Jelena Dirks, Principal Oboe, on Stravinsky's *Petrushka*: "Stravinsky's writing is so vividly descriptive and colorful in *Petrushka*. You can see the Shrove-Tide Fair come to life with the hustle and bustle of the crowds, the sounds of the hurdy-gurdy—you can even hear it squeak when the crank gets pulled.

"You can see what *Petrushka*'s face looks like as he watches the Ballerina and the Moor dancing. One of my favorite moments is the entrance of the Bear. The basses go low and long in contrast to the high clarinets. You can see how heavy the Bear is. It's just marvelous.

"It's not a huge oboe part, a few little character moments, but mostly I'm part of the picture without being the main character. Cally Banham has a wonderful part on English horn."



Jelena Dirks

HANNU LINTU

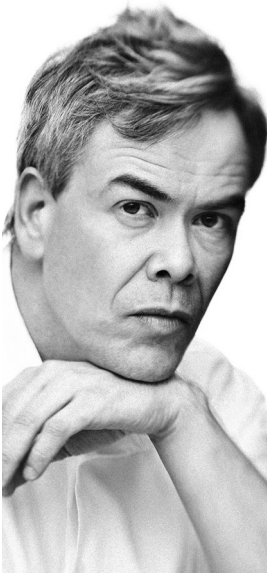
ESSMAN FAMILY FOUNDATION GUEST ARTIST

Chief Conductor of the Finnish Radio Symphony Orchestra since August 2013, Hannu Lintu previously held the positions of Artistic Director and Chief Conductor of the Tampere Philharmonic Orchestra, Principal Guest Conductor with the RTÉ National Symphony Orchestra, and Artistic Director of the Helsingborg Symphony and Turku Philharmonic orchestras.

Highlights of Lintu's 2016-17 season include appearances with the Deutsches Symphonie-Orchester Berlin, Staatsorchester Stuttgart, Radio-Symphonieorchester Wien, Luzerner Sinfonieorchester, and Orquesta Sinfónica de Galicia; and in North America with the Toronto Symphony, Baltimore Symphony, and Detroit Symphony orchestras. Recent engagements have included the Cleveland and Gulbenkian orchestras, the Orchestre de Chambre de Lausanne, Orchestra Sinfonica di Milano Giuseppe Verdi, and the BBC Scottish Symphony, Iceland Symphony, and Seoul Philharmonic orchestras. In 2015 he conducted a complete cycle of Sibelius's symphonies in Tokyo with the Finnish Radio Symphony Orchestra and the New Japan Philharmonic, and toured Austria in January 2016 with violinist Leila Josefowicz and the Finnish Radio Symphony Orchestra.

Lintu returns to Savonlinna Opera Festival in July 2017 to conduct Aulis Sallinen's *Kullervo*, and in May 2017 he conducts Sibelius's *Kullervo* in a special project with Finnish National Opera and Ballet with director and choreographer Tero Saarinen. Previous productions with Finnish National Opera have included *Parsifal*, *Carmen*, Sallinen's *King Lear*, and Wagner's *Tristan und Isolde* in spring 2016. Lintu has also worked with Tampere Opera and Estonian National Opera.

Hannu Lintu studied cello and piano at the Sibelius Academy, where he later studied conducting with Jorma Panula. He participated in master classes with Myung-Whun Chung at the Accademia Chigiana in Siena, Italy, and took first prize at the Nordic Conducting Competition in Bergen in 1994.



Hannu Lintu

Hannu Lintu most recently led the STL Symphony in concerts that included Shostakovich's Symphony No. 8, in April 2015.

ALBAN GERHARDT

JEAN L. RAINWATER GUEST ARTIST

Alban Gerhardt has, for 25 years, made a unique impact on audiences worldwide with his intense musicality, compelling stage presence, and insatiable artistic curiosity. His gift for shedding fresh light on familiar scores, along with his appetite for investigating new repertoire from centuries past and present, truly set him apart from his peers.

Forthcoming highlights include concerts with the Minnesota Orchestra, Tonkünstler-Orchester Niederösterreich, Swedish Radio Symphony, Philharmonia, and Seoul Philharmonic orchestras. Gerhardt will also perform in Hong Kong, Melbourne, Perth, and at King's Place in London for its *Cello Unwrapped* project.

Gerhardt is passionate about sharing his discoveries with audiences far beyond the traditional concert hall: outreach projects undertaken in Europe and the U.S. have involved performances and workshops, not only in schools and hospitals, but also pioneering sessions in public spaces and young offender institutions. His collaboration with Deutsche Bahn, involving live performances on the main commuter routes in Germany, vividly demonstrates his commitment to challenging traditional expectations of classical music.

Gerhardt has collaborated with composers including Thomas Larcher, Brett Dean, Jörg Widmann, and Matthias Pintscher; and in almost every case he commits to memorising their scores before world premiere performances. In spring 2014 he made his third visit to Berliner Philharmoniker, performing Unsuk Chin's Cello Concerto—originally premiered by Gerhardt at the 2009 BBC Proms.

A highly acclaimed recording artist, Gerhardt has won three ECHO Klassik Awards as well as ICMA and MIDEM Classic awards, and his recording of Unsuk Chin's Cello Concerto, released by Deutsche Grammophon, won the BBC Music Magazine Award and was short-listed for a Gramophone Award in 2015. He has recorded extensively for Hyperion, spearheading the label's *Romantic Cello Concertos* series and his new recording of Rostropovich's *Encores* is released at the end of 2016.

Alban Gerhardt plays a Matteo Goffriller cello dating from 1710.



Alban Gerhardt makes his STL Symphony debut this weekend.

IF YOU LIKED THIS...

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

NEW WORLD SYMPHONY: Fri, Jan 13, 8:00pm

Sat, Jan 14, 8:00pm | Sun, Jan 15, 3:00pm

David Robertson, conductor; Gil Shaham, violin

JOHN ADAMS *The Chairman Dances*

KORNGOLD Violin Concerto

DVOŘÁK Symphony No. 9, “From the New World”

Paul Schiavo labels Dvořák’s Cello Concerto “made in America.” So is this entire program, with Adams imagining a Mao Zedong fox trot, European emigre Korngold making a concerto out of his Hollywood scores—premiered at Kiel Auditorium by the STL Symphony!—and Dvořák’s response to living in the U.S.A.



Gil Shaham

PLAYING FOR HANNU LINTU:

JELENA DIRKS, PRINCIPAL OBOE

“He’s an exciting conductor, so clear, and one of my favorite guest conductors. He’ll do a great job with *Petruška*. He has a great sense of the rhythmic pulse, the rhythmic drive that goes all the way through the piece.”



Jelena Dirks

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.



Igor Stravinsky with Vaclav Nijinsky
as Petrushka

lutoslawski.org.pl/en

The website of the Witold Lutoslawski Society

John Clapham, *Antonín Dvořák*

Faber & Faber

The outstanding biography in English

YouTube, *Petrouchka* Paris Opera Ballet

A recreation of the Ballets Russes production

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



ST. LOUIS SYMPHONY YOUTH ORCHESTRA



Gemma New

Friday, November 11, 8:00pm

Gemma New, conductor

COPLAND *Fanfare for the Common Man*

GRIEG *Peer Gynt Suite No. 1*

WAGNER *Prelude to Die Meistersinger von Nürnberg*

BEETHOVEN *Symphony No. 3, "Eroica"*

\$1 per ticket service fee

Sponsored by Whole Foods with support from the G.A., Jr. and Kathryn M. Buder Charitable Foundation

CLASSICAL CONCERT: MOZART REQUIEM



Friday, November 18, 8:00pm

Saturday, November 19, 8:00pm

Sunday, November 20, 3:00pm

David Robertson, conductor; Caitlin Lynch, soprano; Michelle DeYoung, mezzo-soprano; Nicholas Phan, tenor; Kevin Thompson, bass; St. Louis Symphony Chorus; Amy Kaiser, director; The St. Louis Children's Choirs; Barbara Berner, artistic director

IVES *The Unanswered Question*

JOHN ADAMS *On the Transmigration of Souls*

MOZART Requiem, K. 626

DONOR SPOTLIGHT

MARJORIE IVEY

If the St. Louis Symphony is performing at Powell Hall, you'll likely find Marjorie there. She loves hearing the orchestra and often attends more than one subscription concert in a weekend.

"People ask me—'How can you go to the same performance more than once?' It's easy! I love the music and each live concert is unique, holding a sense of life on the edge where technique and artistry are put to the test. Hearing pieces, old and new, more than once hones my ability to listen, and being surrounded by the sound while watching the Symphony—that whole experience can't be duplicated, it's like nothing else," Marjorie explains.

Having first attended subscription concerts in 1968, the year the STL Symphony moved into Powell Hall, she became a donor in the mid-1980s, after she returned to St. Louis from a few years in New York City. Marjorie has also given countless hours as a volunteer. She joined the Board of Trustees in 2008, and having completed three terms, will become an Overseer this fall. In the past, she served on the Community Partnerships Advisory Board, and has co-chaired and chaired Gypsy Caravan, the Symphony Volunteer Association's largest fundraiser. In addition, she understands the importance of planned giving and is a member of the Legacy Circle.

A welcoming hostess, Marjorie has opened her home for donor thank-you events and is a fixture in the Whitaker Room, the STL Symphony's donor lounge. She has a knack for remembering names and faces and for connecting people who also love and support the orchestra.

Marjorie is not shy about asking others to join her as a donor to the STL Symphony: "The more people who play their part in making gifts to the Symphony, the stronger it will be. Our donors' generosity and the caliber of our Symphony go hand in hand. Gifts are truly important to all the success the orchestra achieves and are essential to maintaining it moving forward."



"The more people who play their part in making gifts to the Symphony, the stronger it will be."

To learn more about the many ways you can support the STL Symphony, please visit stlsymphony.org/donate or call 314-286-4184.