

CONCERT PROGRAM

Friday, January 13, 2017 at 8:00PM

Saturday, January 14, 2017 at 8:00PM

Sunday, January 15, 2017 at 3:00PM

David Robertson, conductor

Gil Shaham, violin

JOHN ADAMS *The Chairman Dances*, Foxtrot for Orchestra (1985)
(b. 1947)

KORNGOLD Violin Concerto in D major, op. 35 (1945)
(1897–1957)

Moderato nobile

Romance: Andante

Finale: Allegro assai vivace

Gil Shaham, violin

INTERMISSION

DVOŘÁK Symphony No. 9 in E minor, op. 95,
(1841–1904) “From the New World” (1893)

Adagio; Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

ACKNOWLEDGMENTS

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

David Robertson is the Beofor Music Director and Conductor.

Gil Shaham is the Carolyn and Jay Henges Guest Artist.

The concert of Friday, January 13, is underwritten in part by a generous gift from Ann and Paul Arenberg.*

The concert of Saturday, January 14, is underwritten in part by a generous gift from Dr. and Mrs. Nicholas T. Kouchoukos.

The concert of Sunday, January 15, is underwritten in part by a generous gift from Mr. and Mrs. Jerry E. Ritter.

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.

**deceased*

CONCERT CALENDAR

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



RICARDO DE SPOUTZ

Andrey Boreyko

SHOSTAKOVICH 15

Fri, Jan 20, 10:30am | Sat, Jan 21, 8:00pm

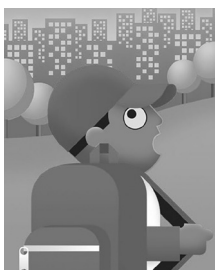
Andrey Boreyko, conductor; Till Fellner, piano

ROSSINI *William Tell* Overture

BEETHOVEN Piano Concerto No. 2

SHOSTAKOVICH Symphony No. 15

*Presented by The Thomas A. Kooyumjian Family Foundation
Underwritten in part by The E. Nakamichi Foundation*



THE NEW ADVENTURES OF PETER & THE WOLF

Sun, Jan 22, 3:00pm

Gemma New, conductor; PROJECT Trio, guest artist;
Peter Seymour, bass; Eric Stephenson, cello; Greg Pattillo, flute

Through the power of music and masterful storytelling, this lively version of Prokofiev's classic *Peter and the Wolf* will deliver a powerful message inspiring confidence in kids of all ages.

Sponsored by Caleres

Media support provided by 102.5 KEZK



MARCO BARRONEVE

Håkan Hardenberger

BEETHOVEN 7

Fri, Jan 27, 8:00pm | Sat, Jan 28, 8:00pm

Sun, Jan 29, 3:00pm

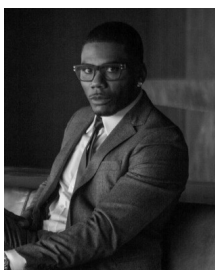
David Robertson, conductor; Håkan Hardenberger, trumpet

COPLAND *Appalachian Spring* Suite

WALLIN *Fisher King* (Trumpet Concerto)

BEETHOVEN Symphony No. 7

Presented by The Thomas A. Kooyumjian Family Foundation



JOSHUA STABEL

A NIGHT OF SYMPHONIC HIP HOP FEATURING NELLY

Fri, Feb 3, 7:30pm

David Robertson, conductor

St. Louis's 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.

NEW SOUNDS FROM THE NEW WORLD

BY RENÉ SPENCER SALLER

TIMELINKS

1893

DVOŘÁK

Symphony No. 9
in E minor, op. 95,
“From the New World”
Grover Cleveland is
inaugurated as the
24th U.S. president

1945

KORNGOLD

Violin Concerto
in D major, op. 35
Tennessee Williams’ play
The Glass Menagerie
premieres in New York

1985

ADAMS

The Chairman Dances
Michael Jackson and
Lionel Richie release the
charity single “We Are
the World”

This concert navigates the New World’s musical terrain: open-bordered, un-walled, wild yet welcoming. Opening the program is *The Chairman Dances*, from American maverick John Adams. In this eclectic showpiece, two brutal Chinese leaders execute a loving foxtrot—an American dance, likely African-American in origin—as a gramophone jerks, clicks, and hisses. Next, Gil Shaham, who was born in the United States and raised in Israel, performs Austrian-born exile Erich Wolfgang Korngold’s Violin Concerto. Korngold fled Nazi-occupied Vienna and found refuge in Hollywood, where he became a successful film composer—and, in 1943, an American citizen. Korngold’s Violin Concerto was premiered in 1947 by the St. Louis Symphony. Closing the program, Antonín Dvořák’s Symphony No. 9 offers a homesick Czech’s perspective on the American experience.

Among Dvořák’s favorite students at the National Conservatory of Music, in New York, where he taught from late 1892 to early 1895, was his African-American assistant, Henry Burleigh. Thanks to Burleigh, Dvořák discovered his favorite form of American folk music: the spiritual. He wanted the English horn to sing the most prominent theme in his Ninth Symphony because it reminded him of Burleigh’s voice. This simple melody—featured in the second movement but present, in some form or another, throughout—wasn’t a quotation from an existing spiritual, as many listeners assume. It’s one of those rare original creations that sounds instantly familiar.

Almost 30 years after the symphony was finished, William Arms Fisher, another former student, added lyrics to the “Burleigh” theme and begat “Goin’ Home.” Fisher’s nostalgic ballad brought Dvořák’s tune to the masses. Who cares if hardly any of the people whistling it in stockyards and humming it in saloons knew who Dvořák was? Music that belongs to no one belongs to everyone. That’s how we get folk songs.

JOHN ADAMS

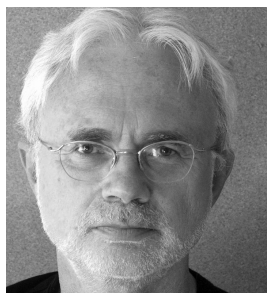
The Chairman Dances, Foxtrot for Orchestra

PICTURES OF CHAIRMAN *The Chairman Dances* is a complete sentence: subject and predicate. The sentence is brief, but it contains multitudes. Like the mini-symphony it describes, the three-word title fuses discipline and desire. Binaries implode. Minimalism rips itself open, exposing its maximalist guts. Light as a lover in a midcentury musical, a brutal dictator steps out in 4/4 time.

John Adams calls *The Chairman Dances* “an out-take” from the third act of his 1987 opera, *Nixon in China*. The dancing chairman is Mao Tse-tung. Although his partner goes unmentioned, she’s a fierce presence. “I Am the Wife of Mao Tse-tung”—her coloratura-gilded Commie manifesto—closes Act II, establishing her as the Great Leader’s will made flesh. Their symbiotic desire pulls Chairman Mao off the painted canvas and into her arms for a sultry foxtrot that keeps coming unstuck in time. Adams’ own annotation is available on his website, Earbox.com, and worth quoting at length:

I was obliged to fulfill a long-delayed commission for the Milwaukee Symphony, but having already seen the scenario to Act III of *Nixon in China*, I couldn’t wait to begin work on that piece. So *The Chairman Dances* began as a “foxtrot” for Chairman Mao and his bride, Chiang Ch’ing, the fabled “Madame Mao,” firebrand, revolutionary executioner, architect of China’s calamitous Cultural Revolution, and [...] a former Shanghai movie actress. In the surreal final scene of the opera, she interrupts the tired formalities of a state banquet, disrupts the slow-moving protocol, and invites the Chairman, who is present only as a gigantic 40-foot portrait on the wall, to “come down, old man, and dance.” The music takes full cognizance of her past as a movie actress. Themes, sometimes slinky and sentimental, at other times bravura and bounding, ride above in bustling fabric of energized motives.

Adams’ librettist Alice Goodman wrote a parallel scenario that mentions the gramophone, which, with its stately sibilance and



Born

February 15, 1947, Worcester, Massachusetts

Now Lives

Berkeley, California

First Performance

January 31, 1986, Milwaukee, Lukas Foss conducting

STL Symphony Premiere

March 3, 1989, Murry Sidlin conducting

Most Recent STL Symphony Performance

October 6, 2013, David Robertson conducting

Scoring

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

Performance Time

approximately 12 minutes

**Born**

May 29, 1897, Brno, Austro-Hungarian Empire

Died

November 29, 1957,
Hollywood, California

**First Performance and STL
Symphony Premiere**

February 15, 1947, St. Louis,
Jascha Heifetz was the soloist
with Vladimir Golschmann
conducting

**Most Recent STL Symphony
Performance**

March 22, 2014, Gil Shaham
was the soloist with David
Robertson conducting

Scoring

2 flutes
piccolo
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
contrabassoon
4 horns
2 trumpets
trombone
timpani
percussion
harp
celeste
strings

Performance Time

approximately 24 minutes

winding-down sounds, is a prominent part of Adams's sound world:

Chiang Ch'ing.. is first seen standing where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a *cheongsam*, skin-tight from neck to ankle and slit up the hip. She signals the orchestra to play and begins dancing by herself. Mao is becoming excited. He steps down from his portrait on the wall, and they begin to foxtrot together. They are back in Yenan, dancing to the gramophone.

ERICH WOLFGANG KORNGOLD

Violin Concerto in D major, op. 35

HOLLYWOOD EXILE The son of a prominent music critic, Erich Wolfgang Korngold was one of the greatest child prodigies in history. Mahler, Strauss, and Puccini all praised his genius. By the time his opera *Die tote Stadt* received simultaneous premieres in Hamburg and Cologne, the 23-year-old had become one of the most famous composers in Europe. Then, in 1938, the Nazis annexed Austria, and Korngold couldn't even get his latest opera staged in Vienna. As he drily remarked, "We thought of ourselves as Viennese; Hitler made us Jewish."

In the 1930s and 40s, Los Angeles had the greatest concentration of composers, writers, and performers per square mile of any city in the world. In 1938 Korngold joined their number, settling in Hollywood. Five years later, at age 46, he became a U.S. citizen. Over his career, he composed 18 scores for feature films and won two Academy Awards. Although he eventually retired from the movie business to focus on concert music, he never dismissed his old day job: "Never have I differentiated between my music for the films and that for the operas and concert pieces," he wrote. "Just as I do for the operatic stage, I try to give the motion pictures dramatically melodious music, sonic development, and variation of the themes."

MOVE MOTIVES An inventive recycler, Korngold borrowed elements from four of his film scores

to create the Violin Concerto. The opening Moderato nobile clinches late-Romantic yearning without getting mired in sap. Its first and second subjects are elaborations on themes from *Another Dawn* (1937) and *Juarez* (1939). The central Romanze begins with the orchestra in reverie. The soloist snatches a tiny, tender motive out of the impressionistic haze and rhapsodizes on it, a lark ascending. This movement incorporates a theme from Korngold's Oscar-winning *Anthony Adverse* score (1936). The demanding, double-time finale is a Copland-esque caper—part hoedown, part showpiece. Bristling with double-stops and pizzicato flourishes, this theme-and-variations Allegro riffs on the principal motive from Korngold's score for *The Prince and the Pauper* (1937).

The legendary Jascha Heifetz performed the premiere on February 15, 1947, with the St. Louis Symphony Orchestra, led by Vladimir Golschmann. Describing Heifetz's interpretation, Korngold wrote, "In spite of the demand for virtuosity in the finale, the work, with its many melodic and lyric episodes, was contemplated for a Caruso rather than for a Paganini. It is needless to say how delighted I am to have my concerto performed by Caruso and Paganini in one person: Jascha Heifetz."

ANTONÍN DVOŘÁK

Symphony No. 9 in E minor, op. 95,
"From the New World"

BOHEMIANS IN AMERICA In September of 1892, Antonín Dvořák, his wife, and two of their six children set sail for New York, where they spent most of the next three years. Unlike so many other Czech immigrants before and after, they never intended to stay. The 51-year-old composer was lured to the United States by the wealthy American philanthropist Jeannette Thurber, a Paris-trained musician. Thurber had already persuaded Congress to establish the National Conservatory of Music, her brainchild and life's calling. Now she wanted Dvořák to serve as its director. He was reluctant at first, but the proposed salary of \$15,000—more than 20 times



Born

September 8, 1841,
Nelahozeves, Bohemia

Died

May 1, 1904, Prague

First Performance

December 16, 1893, New
York, Anton Seidl conducting

STL Symphony Premiere

March 13, 1905, Alfred Ernst
conducting

Most Recent STL Symphony Performance

March 22, 2014, David
Robertson conducting

Scoring

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

Performance Time

approximately 40 minutes

what he had been earning at the Prague Conservatory—made for an offer he couldn't refuse.

AFRO-FUTURIST AMERICANA In May of 1893, when Dvořák was putting the finishing touches on his Symphony No. 9 in E minor (“From the New World”), he proclaimed in the *New York Herald*, “I am now satisfied that the future music of this country must be founded upon what are called the African-American melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States.”

The Ninth Symphony was the first of several works that he composed entirely in the United States, from preliminary sketches to final orchestration. Although he urged his National Conservatory students to explore indigenous musical forms, he had at that point heard only a smattering of American folk songs, mostly Negro Spirituals that Henry Burleigh sang for him.

FROM, NOT OF So, exactly how American is the “New World” Symphony? Although many listeners swear that they hear traces of “Turkey in the Straw,” “Three Blind Mice,” and “Swing Low, Sweet Chariot,” the composer’s own statements are contradictory. While writing the Ninth, he declared that “the influence of America can be felt by anyone who has a nose.” But five years after he left the United States, he told a conductor preparing the Ninth for performance to “leave out the nonsense about my having made use of American melodies. I have only composed in the spirit of such American national melodies.” Elsewhere, he described all the compositions he wrote in the United States as “genuine Bohemian music” and further stipulated that the Ninth’s title was meant only to describe “impressions and greetings from the New World.” Which is to say *from* the New World, not *of* it.

A CLOSER LISTEN Questions of nationality aside, the Ninth is Dvořák’s most famous symphony for universal reasons: catchy tunes, sticky beats. The orchestration is luscious but restrained. The four movements are unified by the cyclical nature of the themes, which recur in countless colors and patterns.

The first movement, a moody Adagio, breaks up the Wagnerian grandeur with fiddle-happy forays and a bucolic-exotic pentatonic turn for flute and oboe. Then the Largo presents the famous English horn theme, which is echoed and adapted by other instrument groups; at the midpoint, a new motive burbles up in the winds for a brief birdsong interlude. For the second movement, Dvořák found inspiration in Longfellow’s hyper-Romantic (and hugely inaccurate) 1855 ode to indigenous North Americans, *The Song of Hiawatha*, particularly the stanzas about the forest funeral of Minnehaha. Next comes the hectic Scherzo, a mood- and meter-shifting cavalcade of dance forms. This movement also drew on Longfellow’s epic poem; Dvořák specifically cited the “feast in the woods where the Indians dance.”

The finale, a synthesis of the preceding three movements, brings it all back home. As promised by its Allegro con fuoco indication, it is fast and fiery. But beyond the razzle-dazzle pyrotechnics, the finale radiates an elemental life force. This vital energy transcends national identity, maybe even identity itself. It doesn’t live anywhere. It just lives.

FROM THE STAGE

Cally Banham on Dvořák's "New World Symphony":

“There is an important English horn solo which is a central theme in the second movement. It’s something that English horn players aspire to play simply and beautifully their whole lives. It never becomes uninteresting or less of a challenge. In fact, it becomes more difficult as time goes on because it’s so simplistic in its nature. But, it takes so much to make that sound incredibly easy. As I play it more and more, I want more and more from this solo. So, it’s my life’s work to try to find something more beautiful than the last each time I play it.”



Cally Banham, English horn



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.

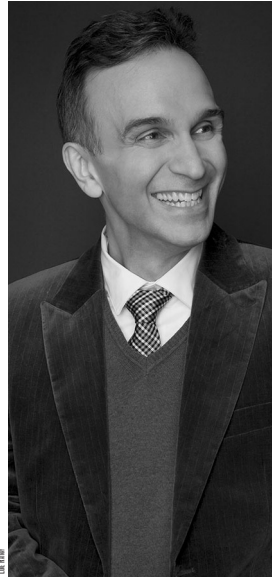
GIL SHAHAM

CAROLYN AND JAY HENGES GUEST ARTIST

Gil Shaham is one of the foremost violinists of our time: his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The Grammy Award-winner, also named *Musical America's* "Instrumentalist of the Year," is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.

Long recognized as one of its finest exponents, it is with Korngold's concerto that Shaham launched the 2015–2016 season at the Berlin Philharmonic under Zubin Mehta. Shaham's long-term exploration of violin concertos of the 1930s enters an eighth season with performances of Bartók's Second with the Chicago Symphony and the Philadelphia Orchestra, Barber with the Orchestre National de Lyon and Orchestra dell'Accademia Nazionale di Santa Cecilia, and Prokofiev's Second on an extensive North American tour with The Knights to celebrate the release of *Violin Concertos of the 1930s, Vol. 2*. As well as undertaking a tour of European capitals and a residency at the University of North Carolina at Chapel Hill, Shaham continues touring to London's Wigmore Hall and key North American venues with accounts of Bach's complete unaccompanied sonatas and partitas in a special multimedia collaboration with photographer and video artist David Michalek.

Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of seven, receiving annual scholarships from the America-Israel Cultural Foundation. He now plays the 1699 "Countess Polignac" Stradivarius, and lives in New York with his wife, violinist Adele Anthony, and their three children.



Gil Shaham most recently appeared with the STL Symphony on March 22, 2014

IF YOU LIKED THIS...

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

GOSPEL ACCORDING TO THE OTHER MARY

Fri, Mar 24, 8:00pm | Sun, Mar 26, 3:00pm

David Robertson, conductor; Kelley O'Connor, mezzo-soprano (Mary Magdalene); Michaela Martens, mezzo-soprano (Martha); Jay Hunter Morris, tenor (Lazarus); Daniel Bubeck, countertenor; Brian Cummings, countertenor; Nathan Medley, countertenor; St. Louis Symphony Chorus, Amy Kaiser, director

JOHN ADAMS *The Gospel According to the Other Mary*

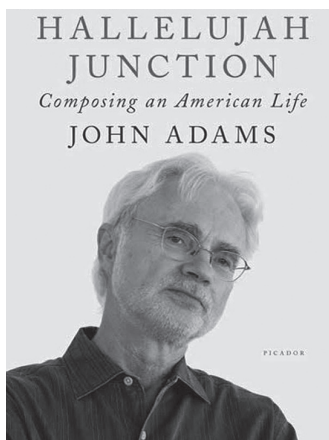
David Robertson and the STL Symphony and Chorus bring the electrifying St. Louis premiere of John Adams' *The Gospel According to the Other Mary* to life on the Powell Hall stage. Combining New Testament stories with twentieth-century texts, the thrilling score will astound audiences as the oratorio from Mary Magdalene's voice unfolds. This unique event is not-to-be-missed before the orchestra and chorus take the performance to Carnegie Hall in celebration of the composer's 70th birthday.



David Robertson

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.



earbox.com

John Adams' website provides a wealth of information, much of it in his own words.

John Adams, *Hallelujah Junction: Composing an American Life*, Picador, 2009

The composer's chronicle of his life and work.

Josef Škvorecký, *Dvořák in Love*, W.W. Norton & Company, 1988

An historical novel about Dvořák in America.

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



COMMUNITY CONCERT: EQUAL PLAY: CELEBRATING WOMEN COMPOSERS

Evan Mico



Joan Tower

Mon, Jan 30, 5:30pm

Kristin Ahlstrom, violin

Eva Kozma, violin

Melody Lee, violin

Beth Guterman Chu, viola

Anne Fagerburg, cello

Jennifer Nitchman, flute

Patti Wolf, piano

Joan Tower, special guest

Seven women from the STL Symphony team up to perform and celebrate music by women composers. Grammy-winning composer Joan Tower makes a special appearance to speak during the concert.

Holmes Lounge, Ridgley Hall

Danforth Campus at Washington University in St. Louis

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.

DONOR SPOTLIGHT

BARRY AND BARBARA BERACHA

Barry and Barbara Beracha have called St. Louis home for nearly 50 years, and have been recognized for their extraordinary generosity and dedication to the betterment of our region. Chair of the St. Louis Symphony's Board of Trustees since 2014, Barry held senior management positions at Anheuser Busch and served as the Chairman/CEO of The Earthgrains Company. Barbara has been actively involved in educational and community organizations over the years.



Barry and Barbara Beracha

When did you begin attending St. Louis Symphony concerts?

Barry Beracha: I became interested in the Symphony when I played hooky from work to join my oldest son's fourth grade class for a Kinder Konzert. What a great experience—I was so overwhelmed and impressed with the beauty of Powell Hall and how well the orchestra played. Barbara and I became subscribers in the 1980s and have been attending concerts regularly ever since.

How did you become involved on the STL Symphony board?

When changes in my professional life allowed me more personal time, I made the decision to support education and the arts, selecting opportunities at Saint Louis University and the St. Louis Symphony. Looking back to when I joined the orchestra's Board of Trustees in 2005, I feel good about the progress we've made as an organization in all key areas. We've increased attendance overall and under Music Director David Robertson's leadership, the orchestra has been recognized for continued artistic excellence and community impact. We've also had the opportunity to represent St. Louis on tours to Europe, California, and Carnegie Hall.

How does music and the STL Symphony enrich your lives?

We've loved music our whole lives. All of our kids enjoy music and we now have grandkids we bring to the Symphony. We're so fortunate to have this experience here at Powell Hall that we can share with them, and we want to make sure it's available for the next generation and the next. It's extraordinary the orchestra is in its 137th season; hopefully the next 137 will be just as rich, or even better.

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