

## CONCERT PROGRAM

**Friday, October 21, 2016, 8:00PM**

**Saturday, October 22, 2016, 8:00PM**

**Sunday, October 23, 2016, 3:00PM**

Cristian Măcelaru, conductor

Orli Shaham, piano

**BALAKIREV/arr. Lyapunov** *Islamey* (1869)  
(1837–1910)

**BEETHOVEN** Piano Concerto No. 4 in G major, op. 58 (1806)  
(1770–1827)

Allegro moderato  
Andante con moto –  
Rondo: Vivace

Orli Shaham, piano

### INTERMISSION

**RACHMANINOFF** *Symphonic Dances*, op. 45 (1940)  
(1873–1943)

Non allegro  
Andante con moto (Tempo di valse)  
Lento assai; Allegro vivace

## ACKNOWLEDGMENTS

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

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

Cristian Măcelaru is the Ann and Lee Liberman Guest Artist.

Orli Shaham is the Bruce Anderson Memorial Fund Guest Artist.

The concert of Friday, October 21, is underwritten in part by a generous gift from Mr. and Mrs. Walter G. Shifrin.

The concert of Saturday, October 22, is underwritten in part by a generous gift from Dr. and Mrs. Philip Needleman.

The concert of Sunday, October 23, is underwritten in part by a generous gift from Dr.\* and Mrs. W. R. Konneker.

Pre-Concert Conversations are sponsored by Washington University Physicians.

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

## CONCERT CALENDAR

For tickets call 314-534-1700, visit [stlsymphony.org](http://stlsymphony.org), or use the free STL Symphony mobile app available for iOS and Android.



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/orch. Schoenberg Piano Quartet in G minor



MICHAEL WILSON

Thrills & Chills

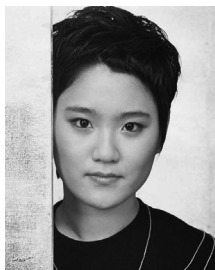
### **FAMILY CONCERT: THRILLS & CHILLS**

**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 EMMI

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



CYRILLE COBISH

Leonard Slatkin

### **SLATKIN CONDUCTS PORGY & BESS:**

**Fri, Nov 11, 10:30am | Sat, Nov 12, 8:00pm**

**Sun, Nov 13, 3:00pm**

Leonard Slatkin, conductor; Olga Kern, piano

SLATKIN *Kinah*

BARBER Piano Concerto

COPLAND *Billy the Kid Suite*

GERSHWIN/arr. Bennett *Porgy and Bess: A Symphonic Picture for Orchestra*

Sponsored by Steinway Piano Gallery

# THE CAUCASUS AND BEYOND

BY PAUL SCHIAVO

## TIMELINKS

1806

### BEETHOVEN

Piano Concerto No. 4

Lewis and Clark Expedition returns to St. Louis from the Pacific Northwest

1869

### BALAKIREV

*Islamey*

Ulysses Grant is inaugurated as 18th U.S. President

1940

### RACHMANINOFF

*Symphonic Dances*

Benito Mussolini joins Hitler; Winston Churchill becomes Prime Minister; France falls to Nazi Germany

The three compositions on this program were written in Russia, Vienna, and America, though the music evokes none of these places. Mily Balakirev's "oriental fantasy" *Islamey* originated during a journey through the Caucasus Mountains. There, the composer recalled, "the majestic beauty of nature, and the beauty of the inhabitants that harmonizes with it ... made a deep impression on me." While *Islamey* is not a piece of nature music, it does suggest the exotic locale that inspired it.

Beethoven's Fourth Piano Concerto exemplifies, for the most part, the classical Austro-German ideal of "pure," or abstract, composition, whose play of melody, harmony, rhythm, and other musical elements makes no reference to events or places beyond itself. Yet the second movement of this work seems to present a terse drama, popularly imagined as the Greek legend of Orpheus in the underworld, taming the furies with his gentle song.

Our final work, like the first, is by a Russian composer, though one who emigrated to America mid-way through his career. Serge Rachmaninoff's *Symphonic Dances* originated as a ballet, but one without a specific scenario. Instead, it upholds the conception of "pure" music more thoroughly than Beethoven's concerto.

## MILY BALAKIREV

*Islamey*

**RUSSIA'S MUSICAL EVANGELIST** Mily Balakirev was a composer of uneven accomplishment, a pianist of formidable ability, and the self-appointed mentor to a coterie of 19th-century Russian composers that included Rimsky-Korsakov, Musorgsky, and Tchaikovsky. In that role, Balakirev was often arrogant and impolitic. Nevertheless, he exerted an important influence through his advocacy of a Russian nationalist musical ethos based on the use of folk melodies, programmatic

(narrative) compositional structures, and colorful orchestration.

While ready and effusive in his advice to other composers, Balakirev struggled with his own creative work. His compositions often took shape slowly and with difficulty, and only one has achieved a secure, if small, place in the concert repertory. This is *Islamey*, which opens our program. Balakirev wrote this “Oriental Fantasy,” as he subtitled it, in 1869 as a piano solo. (He revised it, though not radically, in 1902.) The work has long enjoyed a fearsome reputation as one of the most difficult pieces in the piano literature. Balakirev himself, despite his considerable command of the keyboard, never mastered it. During the composer’s lifetime, only Franz Liszt and Nikolai Rubinstein, the great Russian virtuoso who gave its first performance, felt secure playing *Islamey* in public. Since then, a relatively few pianists have taken the work into their repertoires.

**ORCHESTRAL FIREWORKS** Partly to circumvent its pianistic challenges, and partly because the music suggests an array of sonic colors, *Islamey* has been transcribed for orchestra and for other ensembles. The most highly regarded and frequently performed arrangement is the orchestration by Sergey Lyapunov (1859–1924), a Russian composer who was Balakirev’s protégé during the 1880s and 1890s. His version of *Islamey* opens our concert.

The composition takes its title from a dance tune Balakirev heard during a trip he took as a young man through the Caucasus region. That melody forms the basis for the opening portion of the work. Balakirev balances its extremely lively music with a central episode marked by slower tempo and luxuriant orchestral textures. Here too, the composer uses a borrowed melody, an Armenian song he heard performed during a musical gathering at the home of Piotr Tchaikovsky. Before long, however, the pace quickens and the music returns to the energetic “*Islamey*” melody. Balakirev’s reprise of this tune leads to an animated coda that concludes the piece with a display of virtuoso orchestral fireworks.



**Born**

January 2, 1837. Nizhny-Novgorod, Russia

**Died**

May 29, 1910. St. Petersburg, Russia

**First performance**

Unknown

**STL Symphony Premiere**

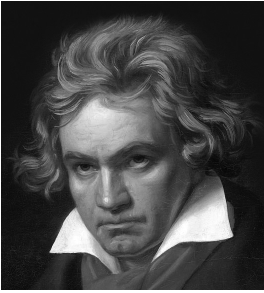
This week

**Scoring**

2 flutes  
2 piccolos  
oboe  
English horn  
2 clarinets  
E-flat clarinet  
2 bassoons  
4 horns  
4 trumpets  
3 trombones  
tuba  
timpani  
percussion  
2 harps  
strings

**Performance Time**

approximately 9 minutes



## LUDWIG VAN BEETHOVEN

Piano Concerto No. 4 in G major, op. 58

### **Born**

December 16, 1770, Bonn

### **Died**

March 26, 1827, Vienna

### **First Performance**

December 22, 1808,

Beethoven performed the solo part and conducted from the piano

### **STL Symphony Premiere**

February 1912, Max Zach conducted and Wilhelm Bachaus was the soloist

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

February 10, 2013,

David Robertson conducted and Radu Lupu performed as soloist

### **Scoring**

solo piano

flute

2 oboes

2 clarinets

2 bassoons

2 horns

2 trumpets

timpani

strings

### **Performance Time**

approximately 34 minutes

**MASTERFUL AND ORIGINAL** Beethoven completed his Fourth Piano Concerto in 1806 and played the solo part in the work's first public performance on December 22, 1808, in Vienna. Although not as sweeping or heroic in tone as either the composer's Third or Fifth Piano Concertos, the Fourth is every bit as beautiful and in several respects more original. Its unorthodox opening measures and the casting of the slow movement as a dramatic *scena* were virtually unprecedented when the work appeared, and the extensions of its thematic material are accomplished with an ingenuity characteristic of Beethoven's best music.

Instead of an orchestral statement, which until this work had been the customary starting point for any concerto, Beethoven begins with a brief meditation by the piano alone. Its statement, growing out of a series of repeated notes, is answered at once by the orchestra. Only upon the conclusion of that phrase does Beethoven launch into a full and proper exposition of his thematic material. The first subject is built on the repeating-note figure of the soloist's opening soliloquy, but this motif yields more than just the movement's principal theme. It provides its own counterpoint, echoing in close imitation among different instruments; it is woven against the second theme, a broad, minor-key melody given out by the violins; and it forms a bridge to the re-entry of the piano. After rejoining the proceedings, the soloist works closely with the orchestra in exploring and expanding the movement's themes.

The second movement is exceptional even by Beethoven's standard. In each of the composer's other concertos, the middle movement offers hymn-like music of deep and spiritual serenity. But the Fourth Piano Concerto presents something more dramatic. Here the piano responds lyrically to the stern statements of the orchestra, engendering a tradition that equates the music with the mythic scene of Orpheus taming the Furies of the underworld with his song. A feeling of classical tragedy pervades the movement, which ends on a note of sorrowful resignation.

The Rondo, however, finds Beethoven's spirits restored. Though based on a march-like principal theme, this is the most elegant of his concerto finales, with music that is poised, refined, and often surprising in its developments. As in the first movement, a cadenza for the soloist precedes the conclusion.

## **SERGE RACHMANINOFF**

*Symphonic Dances*, op. 45

**A BALLET THAT WASN'T** The notion of a ballet score from the pen of Serge Rachmaninoff seems, on first consideration, a surprising one. Although he had written a one-act music drama early in his career, and had served for a time as a conductor at the renowned Bolshoi Opera in Moscow, Rachmaninoff permanently severed his ties to the theater when he left Russia in 1917. (The composer eventually settled in the United States.) Moreover, the distinctive combination of somberness and Romantic effusion that had emerged as the signature trait of his concert music would seem ill-suited to the world of ballet

As it happened, Rachmaninoff made his debut as a ballet composer quite unintentionally. In 1939, another Russian émigré, Mikhail Fokine (the legendary choreographer of *Petrushka*, *Daphnis et Chloé*, and other works), created a ballet to Rachmaninoff's already well-known *Rhapsody on a Theme of Paganini*. The composer, undoubtedly flattered, took a sudden interest in dance music and early in 1940 began to work on a new orchestral piece. He initially called this *Fantastic Dances*, and titled its three movements "Noon," "Twilight," and "Midnight."

When he had accumulated sufficient sketches, Rachmaninoff played the music for Fokine, hoping that the choreographer would want to make a ballet with the new work also. But the potential collaboration with Fokine never materialized, and Rachmaninoff completed the music as a concert piece. By the time he finished it, in the autumn of 1940, he had dropped the descriptive titles of the movements and changed that of the entire composition to *Symphonic Dances*. "It should have been called just *Dances*,"



### **Born**

April 1, 1873, Semyonovo, near Novgorod, Russia

### **Died**

March 28, 1943, Beverly Hills, California

### **First performance**

January 3, 1941, in Philadelphia. Eugene Ormandy conducted the Philadelphia Orchestra

### **STL Symphony Premiere**

April 5, 1968, Abram Stasevich conducted

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

April 15, 2012, David Robertson, conductor

### **Scoring**

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

### **Performance Time**

approximately 35 minutes

the composer told a journalist, “but I was afraid people would think I had written dance music for jazz orchestras.” The composition received its premiere performance in January of 1941, when the Philadelphia Orchestra played it under the direction of Eugene Ormandy.

**NEW DIRECTION AND FAMILIAR MOTTO** *Symphonic Dances* proved to be Rachmaninoff’s last work, and the music suggests a new direction the composer might have pursued had fate granted him more time. In contrast to the lush harmonies and sweeping melodic lines that formerly characterized his style, this composition offers a more modern sound of leaner textures, sharper harmonies, and more concise musical motifs.

The first movement presents a broad three-part format, with energetic music at the start and close framing a lyrical central section. Its outer panels present an ironic march punctuated by bracing chords, but these yield in the central episode to pastoral woodwind calls and a pensive melody introduced by an alto saxophone.

The movement that follows brings a strange waltz interrupted periodically by sinister figures from the brass instruments. As in other well-known waltz treatments by early modern composers—Sibelius’s *Valse triste* and Ravel’s *La valse*, for example—this music conveys a ghostly atmosphere.

The finale opens in slow tempo but eventually accelerates to an *Allegro vivace* featuring animated rhythms and a surprisingly Spanish flavor. Even more startling, in the context of this lively music, is the intrusion of a severe theme given out by the brass as the movement builds to a climax. This is *Dies irae*, an ancient ecclesiastical chant for the dead. With what seems a peculiar fatalism, Rachmaninoff had adopted that melody as a personal motto, inserting it into a number of his compositions. But its reminder of death has only a passing effect here, for the chant is soon swept aside by more vital sounds as the music rushes to its conclusion.

Program notes © 2016 by Paul Schiavo



# FROM THE STAGE

Orli Shaham on Beethoven's Piano Concerto No. 4: "I've been spending about a quarter of a century trying to understand what makes this concerto so amazing. Recently I've been thinking about the figurations—something he's doing from a pianistic view. The hands move as mirror images of one another in this piece, which makes things sparkle. It feels differently in the hands from his other concertos—how the fingers are moving in a symmetrical fashion. This creates a different sound world.

"And this concerto is magical in so many other ways. For example, he sets things up with the piano opening in the first movement, then when the orchestra comes in it's as if he's pulled the rug out from under you. His harmonic language has become so sophisticated by the time he's writing this—it's really become his own.

"Beethoven builds up from really understandable and comprehensible parts. He takes these parts to build an enormous form. You learn it through these parts, these modular chunks, which grows into this whole that can be quite overwhelming."



Orli Shaham



Shawn

Cristian Măcelaru

## CRISTIAN MĂCELARU

ANN AND LEE LIBERMAN GUEST ARTIST

Cristian Măcelaru has established himself as one of the fast-rising stars of the conducting world. With every concert he displays an exciting and highly regarded presence, thoughtful interpretations, and energetic conviction on the podium. He came to public attention in 2012 when he conducted the Chicago Symphony Orchestra as a replacement for Pierre Boulez in performances met with critical acclaim. Conductor-in-Residence of the Philadelphia Orchestra, Măcelaru made his Philadelphia Orchestra subscription debut in April 2013 and continues to conduct them annually on subscription programs and other special concerts. In September 2016, he was announced Music Director of Cabrillo Festival, America's longest running festival dedicated to new music for orchestra.

The 2016–2017 season sees Măcelaru returning to the Philadelphia Orchestra and National Symphony Orchestra and the symphony orchestras of St. Louis, San Diego, Milwaukee, Colorado, Detroit, and Vancouver. Internationally he leads the Bayerischen Rundfunk Symphonieorchester, Rotterdam Philharmonic, Gothenburg Symphony Orchestra, City of Birmingham Symphony Orchestra, WDR Sinfonieorchester, Weimar Staatskapelle, Hallé Orchestra, Royal Flemish Philharmonic, Royal Scottish National Orchestra, and New Japan Philharmonic with Anne-Sophie Mutter as soloist. This past summer, Măcelaru made debuts at Dresden Staatskapelle, Ravinia Festival with the Chicago Symphony, Hollywood Bowl with the Los Angeles Philharmonic, Wolf Trap Festival with the National Symphony Orchestra, and at the Aspen Music Festival.

Măcelaru made his Carnegie Hall debut in February 2015 on a program with the Danish National Symphony Orchestra and Anne-Sophie Mutter. In 2010, he made his operatic debut with the Houston Grand Opera in *Madama Butterfly* and led the U.S. premiere of Colin Matthews's *Turning Point* with the Tanglewood Music Center Orchestra as part of the Tanglewood Contemporary Music Festival. In 2019, he returns to the Houston Grand Opera for *Don Giovanni*. He resides in Philadelphia with his wife Cheryl and children Benjamin and Maria.

## ORLI SHAHAM

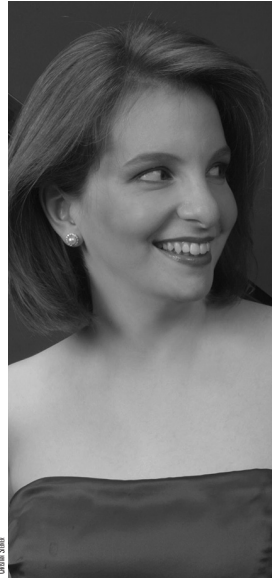
BRUCE ANDERSON MEMORIAL FUND GUEST ARTIST

A consummate musician recognized for her grace and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Hailed by critics on four continents, Shaham is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire. *The New York Times* called her "brilliant," *The Chicago Tribune* recently referred to her as "a first-rate Mozartean" in a performance with the Chicago Symphony, and London's *Guardian* said her playing at the Proms was "perfection."

Shaham's performance schedule brings her to concert halls from Carnegie Hall to the Sydney Opera House and most of the major venues in between, for recitals, chamber music and concerti. She has performed with nearly every major American orchestra, as well as many in Europe, Asia and Australia. Devoted to the intimate genre of chamber music, she continues to serve as the Artistic Director for Pacific Symphony's chamber music series in Costa Mesa, California, a position she has held since 2007.

Shaham's acclaimed 2015 recording, *Brahms Inspired*, is a collection of new compositions alongside works by Brahms and his compositional forefathers. Other recordings include John Adams' *Grand Pianola Music* with the pianist Marc-André Hamelin and the San Francisco Symphony, with the composer conducting; *American Grace*, a CD of piano music by John Adams and Steven Mackey with the Los Angeles Philharmonic, David Robertson conducting; and *Nigunim—Hebrew Melodies*, recorded with her brother, the violinist Gil Shaham.

Driven by a passion to bring classical music to new audiences, Orli Shaham maintains an active parallel career as a respected broadcaster, music writer and lecturer. Inspired by her enthusiasm for introducing young children to the pleasures of music, Orli Shaham created Baby Got Bach, a series of interactive classical concerts for young children which has had a devoted following in New York, St. Louis, and other locations since 2010.



Orli Shaham

Orli Shaham

## IF YOU LIKED THIS...

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

**BEETHOVEN'S EMPEROR: Fri, Nov 25, 8:00pm**

**Sat, Nov 26, 8:00pm | Sun, Nov 27, 3:00pm**

Robert Spano, conductor; Stephen Hough, piano

SIBELIUS *Pohjola's Daughter*

RESPIGHI *Fountains of Rome*

BEETHOVEN Piano Concerto No. 5, "Emperor"

*Presented by The Thomas A. Kooyumjian Family Foundation*



Stephen Hough

Celebrate Thanksgiving weekend with family and friends at Powell Hall! When Beethoven wrote his magnificent Emperor Concerto, he broke the mold. Experience pianist Stephen Hough and the STL Symphony performing the mightiest of Beethoven's piano concertos alongside the spectacular colors of Respighi's *Fountains of Rome* that bring the glittering Italian capital to life.

## PLAYING BEETHOVEN:

ORLI SHAHAM

"The Fourth is so intellectually satisfying; it's never complacent. It is such a collaboration between piano and orchestra. In the second movement the orchestra drives the piece. They shape it and I react to what they do.

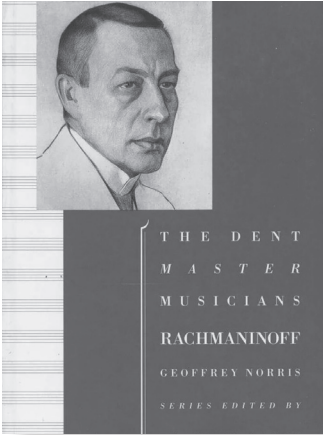
"Toss in rhythmic tensions, unusual harmonies—and the whole thing explodes with power. This is such a powerful concerto."



Orli Shaham

# 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.



**Vladimir Horowitz playing the piano version of *Islamey***

[youtube.com/watch?v=5fmt\\_syPMMc](https://youtube.com/watch?v=5fmt_syPMMc)

**lvbeethoven.com**

An extensive website devoted to the composer.

**Geoffrey Norris, *Rachmaninoff***

One of the commendable Master Musicians biographies.

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: SYMPHONY IN YOUR COLLEGE MCKENDREE UNIVERSITY



Erin Schreiber, Jonathan Chu,  
Beth Guterman Chu, James Czyzewski

## **Mon, Nov 14, 7:30pm**

STL Symphony musicians Erin Schreiber, violin, Jonathan Chu, viola, Beth Guterman Chu, viola, and James Czyzewski, cello, perform at McKendree University.

The Hett  
400 N. Alton St.  
Lebanon, Illinois

# CLASSICAL CONCERT: MOZART REQUIEM

Dir. Robertson



**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

The STL Symphony and Chorus and the St. Louis Children's Choirs perform Adams' haunting work reflecting upon the events of 9/11. *On the Transmigration of Souls* is partnered with Mozart's Requiem: Both are elegies for eternal peace and comfort.

# DONOR SPOTLIGHT

## JANICE SEELE

Following a career in corporate marketing, Janice Seele has served as a key volunteer and board member for a variety of education, social service and arts organizations. Her extraordinary dedication to the St. Louis Symphony includes leadership support of the Annual Campaign and her current role as president of the Symphony Volunteer Association.

### **When did you first begin attending STL Symphony concerts?**

"My husband Steve and I began coming to Powell Hall the moment we both had 'real' jobs after graduate school at Washington University."

### **What is your educational background?**

"Steve and I met as undergrads at the College of William and Mary. After working a year, I began my MBA at Washington University, graduating with a concentration in marketing. I later earned a fine arts degree from Fontbonne University, with a focus on oil painting and sculpture."

### **Describe how music enriches your life.**

"Music elevates the joys of life and acts as a balm on the low days. I never paint or sculpt without music spurring my mood and imagination forward. I enjoy listening at home, but hearing and seeing the STL Symphony perform live at Powell Hall is like magic."

### **How did you become a member of the Symphony Volunteer Association?**

"I became involved about six years ago. I was invited to an SVA event shortly after I moved back to St. Louis after living in Southern California for a few years. With my daughters nearing completion of high school, I shifted the focus of my volunteer efforts from education to the arts. Not only was it wonderful to volunteer for such an amazing organization, but it also made going to the Symphony even more rewarding."

### **What has inspired you to support the Annual Campaign?**

"Beyond my personal feeling that listening to our world-class orchestra is an incredible delight, the STL Symphony is truly one of our city's greatest treasures. It is *the* cultural leader in St. Louis and critical to our ability to attract and retain businesses and an educated workforce. The STL Symphony also has an amazing ability to bring people of all ages and backgrounds together."

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



"...the STL Symphony is truly one of our city's greatest treasures."