

CONCERT PROGRAM

Friday, November 4, 2016, 8:00PM

Saturday, November 5, 2016, 8:00PM

Han-Na Chang, conductor

Jan Mráček, violin

GLINKA *Ruslan and Lyudmila Overture* (1842)
(1804–1857)

PROKOFIEV *Violin Concerto No. 1 in D major, op. 19* (1917)
(1891–1953)

Andantino
Scherzo: Vivacissimo
Moderato

Jan Mráček, violin

INTERMISSION

TCHAIKOVSKY *Symphony No. 5 in E minor, op. 64* (1888)
(1840–1893)

Andante; Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso; Allegro vivace

ACKNOWLEDGMENTS

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

Han-Na Chang is the William and Laura Orthwein Guest Artist.

Jan Mráček is the Lucy and Stanley Lopata Guest Artist.

The concert of Friday, November 4, is underwritten in part by a generous gift from Mr. and Mrs. James L. Nouss, Jr.

The concert of Saturday, November 5, is underwritten in part by a generous gift from Dr. and Mrs. Thomas M. Siler.

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.



CYRILLE COSSOH

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



JAY FROM

David Robertson

MOZART REQUIEM Fri, Nov 18, 8:00pm | Sat, Nov 19, 8:00pm | Sun, Nov 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*
ADAMS *On the Transmigration of Souls*
MOZART Requiem, K. 626



SHR CHRETTY-CARRE

Stephen Hough

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*



DIVIN CASS

Ward Stare

SELECTIONS FROM THE NUTCRACKER Fri, Dec 2, 8:00pm | Sat, Dec 3, 8:00pm | Sun, Dec 4, 3:00pm

Ward Stare, conductor; David Halen, violin;
Webster University Leigh Gerding College of Fine Arts, visuals

BORODIN *Prince Igor* Overture
TCHAIKOVSKY Violin Suite from *Sleeping Beauty*
and *Swan Lake*
TCHAIKOVSKY Act II from *The Nutcracker*

MUSIC FROM RUSSIA

BY PAUL SCHIAVO

TIMELINKS

1842

GLINKA

Ruslan and Lyudmila
Overture

Ether is used as an anesthetic for the first time by Dr. Crawford Long

1888

TCHAIKOVSKY

Symphony No. 5 in
E minor, op. 64

Vincent van Gogh cuts off his ear

1917

PROKOFIEV

Violin Concerto No. 1 in
D major, op. 19

The February Revolution leads to the abdication of Tsar Nicholas II and the October Revolution leads to the creation of Soviet Russia

During the second half of the nineteenth century, an extremely vital school of composition emerged in Russia, where none had previously existed. Taking their cue from Mikhail Glinka (1804–1857), sometimes referred to as “the father of Russian music,” a group of composers that included Alexander Borodin, Modest Mussorgsky, Nikolay Rimsky-Korsakov, and Pyotr Tchaikovsky created a musical style that captured the character of their country and its people. They did so by cultivating a deliberate exoticism, using Russian folk melodies, and addressing subjects drawn from Russian history or folklore. They also favored an especially colorful style of orchestration. And they wrote music that was dramatic, richly melodious, and Romantic in spirit.

This school of Russian composition proved one of the most consequential musical developments of the nineteenth century, and it carried into the Soviet era in the work of Prokofiev and Shostakovich. Our concert presents music by three of Russia’s leading composers of the 19th and 20th centuries.

MIKHAIL IVANOVICH GLINKA

Ruslan and Lyudmila Overture

THE FATHER OF RUSSIAN MUSIC Mikhail Glinka was Russia's first significant composer of opera and concert music and the first to impart a discernibly Russian character to his work. As such, he stood as spiritual father to Mussorgsky, Rimsky-Korsakov, and Tchaikovsky: all composers who gave Russian music a distinctive identity during the second half of the 19th century.

Completed in 1842, Glinka's opera *Ruslan and Lyudmila* is based on a narrative poem of the same title by Alexander Pushkin, Russia's great Romantic writer. Unfortunately, its libretto, which Glinka and several other collaborators altered in various ill-considered ways, adapted Pushkin's story poorly, accentuating its preposterous elements while capturing little of its saving irony. The opera is an extravagant fairytale set in ninth-century Russia. Lyudmila, daughter of the Grand Duke of Kiev, is engaged to marry the knight Ruslan but, at the feast celebrating their betrothal, she is abducted by the evil dwarf Chernomor. Ruslan, of course, sets out to find her. Along the way, he encounters various supernatural creatures and happenings. In the climactic scene, Ruslan defeats Chernomor and rescues his beloved.

The shortcomings of its plot notwithstanding, *Ruslan and Lyudmila* contains much brilliant music, and its overture has long been a popular concert piece. Glinka wrote this prelude after completing the rest of the opera, composing it, he recalled in his autobiography, between rehearsals for the first production. The energetic initial theme, with its rocketing scale passages, derives from the opera's last scene; the broader and more lyrical second subject is that of Ruslan's big aria in the second act. Glinka's colorful orchestration enlivens the entire work, and the accelerated coda that closes the piece makes for an exciting conclusion.



Born

June 1, 1804, in
Novospasskoye, Russia

Died

February 15, 1857, in Berlin

First Performance

December 9, 1842, in
Saint Petersburg

STL Symphony Premiere

March 13, 1923, Rudolph Ganz
conducting

Most Recent STL Symphony Performance

December 14, 2014, Steven
Jarvi conducting

Scoring

2 flutes
2 oboes
2 clarinets
2 bassoons
contrabassoon
4 horns
2 trumpets
3 trombones
timpani
strings

Performance Time

approximately 5 minutes



SERGEY PROKOFIEV

Violin Concerto No. 1 in D major, op. 19

Born

April 23, 1891, in Sontsovka, Ukraine

Died

March 5, 1953, in Moscow

First Performance

October 18, 1923, in Paris, Marcel Darrieux was the soloist with Serge Koussevitzky conducting

STL Symphony Premiere

January 25, 1946, Joseph Szigeti performed as soloist with Vladimir Golschmann conducting

Most Recent STL Symphony Performance

November 19, 2006, David Halen performed as soloist with David Robertson conducting

Scoring

2 flutes
piccolo
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets
tuba
timpani
percussion
harp
strings

Performance Time

approximately 22 minutes

TRANSPARENCY AND CLARITY In 1915 Sergey Prokofiev, 24 years old and already established as one of Russia's most talented composers, began writing a Concertino for violin and orchestra. He had sketched little beyond the first movement, however, before setting it aside to begin an opera based on Dostoevsky's story "The Gambler." Composition of that work occupied most of the succeeding two years, but with its completion Prokofiev turned again to instrumental music with renewed enthusiasm. One of the first projects to claim his attention was the violin concertino, which he now expanded into a full-length concerto. The score was completed in the summer of 1917 but, due to the political upheavals in Russia, was first performed six years later in Paris.

Like Prokofiev's well-known Classical Symphony, completed at almost the same time, the First Violin Concerto is distinguished by transparent textures and clear formal designs. It reveals, however, several original features, most conspicuously the layout of its three movements. Whereas the traditional concerto format calls for a relaxed central movement framed by two fast ones, Prokofiev reverses this formula, casting the second part of his concerto as an animated scherzo to contrast with more moderately paced outer movements.

STRIKING SONORITIES The concerto opens with what its composer described as a "pensive" melody, presented by the solo violin over a cushion of *tremolo* sonority provided by the orchestral strings. A second subject, with its sinuous line and brusque counter-melody (heard in the cellos), contrasts sharply with the lyricism of the opening. Prokofiev's development of these ideas takes the form of an athletic fantasy, culminating in a cadenza-like solo for the violin. The return of the principal theme is accompanied with glistening harmonics (which produce high, glassy tones) in the solo part, a striking effect.

Unusual sonorities play an even more pronounced role in the succeeding movement, which

calls forth an array of extraordinary sounds from the soloist. They serve to heighten the fantastic, almost surreal, quality of the music, one that we encounter frequently in Prokofiev's work.

The finale offers a synthesis and reconciliation of the contrasting characters of the preceding movements. Its initial moments promise to continue in the vein of the second movement. But the solo violin quickly steers the music in a lyrical direction reminiscent of the concerto's opening. The ensuing music conveys something of each of these moods until, suddenly, the principal theme of the first movement reappears, as if in a dream, and the concerto concludes tranquilly.

PYOTR ILYICH TCHAIKOVSKY **Symphony No. 5 in E minor, op. 64**

SYMPHONY AS PERSONAL DRAMA Piotr Tchaikovsky, Russia's great Romantic composer, found fulfillment as an artist but little personal happiness. Melancholic, hypersensitive, and self-critical, Tchaikovsky also wrestled throughout his life with his homosexuality and failure to achieve any intimate relationship. His internal struggles strongly affected the characters of his last three symphonies. Composition of each of these works was guided by subjective programs, dramas born of the composer's psychic conflicts. Tchaikovsky had accompanied his Fourth Symphony with a written description of tension between tender longings and harsh reality – tensions which, he asserted, the symphony's music embodied. With regard to his Fifth Symphony, he left only a short scenario concerning its first movement. In a brief note written shortly before he began composing the work, Tchaikovsky stated his idea for this portion of the composition:

Introduction: complete resignation before Fate or, which is the same thing, the unfathomable workings of Providence. Allegro: (I) Murmurs, doubts, pleas, reproaches ... (II) Shall I throw myself in the embraces of faith?

Although this is vague and incomplete, there is little need for further programmatic details.



Born

May 7, 1840, in Kamsko-Votinsk, Russia

Died

November 6, 1893, in Saint Petersburg

First Performance

November 17, 1888, in Saint Petersburg, with the composer conducting

STL Symphony Premiere

February 4, 1909, Max Zach conducting

Most Recent STL Symphony Performance

May 11, 2014, David Robertson conducting

Scoring

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

Performance Time

approximately 50 minutes

Tchaikovsky warned against reading too literally the extra-musical content of his works, admitting the impossibility of translating music precisely into words. In any event, it is doubtful that additional intelligence from the composer would heighten the impact of the drama inherent in the Fifth Symphony, a drama already quite evident in musical terms.

GRAPPLING WITH FATE The first movement opens with a somber introduction whose tone is well suited to Tchaikovsky's description of "complete resignation." Its melody, announced by the clarinets in their low register, is a "motto" theme, one that will recur in each of the symphony's four movements. (Nearly all commentators refer to it as the "Fate" or "Providence" theme.) The main body of the movement begins with a sturdy march subject introduced also by the clarinets but quickly taken up by other instruments. Tchaikovsky counters this idea with several others of more genial character, the tension between them and the martial first theme accounting for much of the movement's excitement.

The ensuing *Andante cantabile* unfolds under the spell of a handsome melody presented as a horn solo in its opening moments. Its mood of enchantment twice is broken, however, by the return of the motto figure, now more menacing in tone. The third movement offers waltz melodies that seem to belong to one of Tchaikovsky's fairy-tale ballets. Once again, near the close of the movement, the theme from the introduction is heard, but it seems tame and powerless in the ideally elegant world suggested by the music we have just heard.

In the finale, Tchaikovsky comes to grips with the persistent motto theme. Here he transforms the melody that opened the symphony into a triumphal march, the furious outbursts midway through the movement only serving to make its final apotheosis more impressive. There is also a brief remembrance of the march subject from the first movement during the closing moments.

The metamorphosis over the course of the symphony of a single theme—in this case, the motto idea—from an expression of pathos to one of exultation has its original precedent in Beethoven's Fifth Symphony, a composition that also conveys struggle against a cruel destiny. Whether Tchaikovsky managed to make his finale as convincing as Beethoven's has been widely debated. It is a matter that listeners have repeated opportunity to judge for themselves, thanks to the symphony's perennial popularity and sure place in the orchestral literature.

FROM THE STAGE

Karin Bliznik, principal trumpet

It's always interesting, when you read about it, to hear that Tchaikovsky's music wasn't popular and was considered ultra-modern during his life. It's so astonishing because the melodies are so roomful. You can go away whistling every single melody in this piece. The fate melody and the counter-melodies are all gorgeous. And as a trumpet player, I love playing Tchaikovsky: When we let loose, we really let loose. There's a full sound, a lot of noise coming from the brass!



Karin Bliznik



Sven-Bo

Han-Na Chang makes her STL Symphony debut this weekend.

HAN-NA CHANG

WILLIAM AND LAURA ORTHWEIN GUEST ARTIST

Korean-American conductor Han-Na Chang will take up the position of Artistic Leader and Chief Conductor of the Trondheim Symfoniorkester in August 2017. Up until then, she continues as the orchestra's Principal Guest Conductor, a post she has held since the 2013–2014 season.

As a guest conductor, she has worked with the Oslo Philharmonic Orchestra, the Philharmonia Orchestra, Staatskapelle Dresden, Gothenburg Symphony, WDR Sinfonieorchester Köln, Bamberger Symphoniker, Royal Liverpool Philharmonic Orchestra, the Cincinnati, Indianapolis, and Seattle Symphony orchestras, Royal Stockholm Philharmonic Orchestra, Orchestra del Teatro di San Carlo di Napoli, Malmo Symphony, and the Noord Nederlands Orkest. She also made an acclaimed conducting debut at the BBC Proms in September 2014.

Having made her first professional appearance as a conductor in 2007, Chang founded the Absolute Classic Festival in Korea, which nurtured and fostered young orchestral talent every summer from 2009 to 2014. Chang also produced a documentary series introducing the symphonies of Beethoven to a wider audience for MBC TV.

Her professional music career started at the age of 11, when she won the Rostropovich International Cello Competition in 1994. Chang went on to perform with orchestras including the Berliner Philharmoniker, New York Philharmonic, Los Angeles Philharmonic, London Symphony Orchestra, Sinfonieorchester des Bayerischen Rundfunks, Münchner Philharmoniker, Philadelphia Orchestra, l'Orchestre de Paris, Filarmonica della Scala, Orchestra dell'Accademia Nazionale di Santa Cecilia, The Cleveland Orchestra, and the Chicago and San Francisco symphonies. Her recordings, exclusively for EMI Classics, have received ECHO Klassik, Caecilia, and Cannes Classical awards, as well as a *Gramophone* Concerto of the Year accolade, and remain worldwide bestsellers.

Chang studied philosophy at Harvard University and currently serves as the Roving Goodwill Ambassador for the Korean Red Cross.

JAN MRÁČEK

LUCY AND STANLEY LOPATA GUEST ARTIST

Czech violinist Jan Mráček was born in 1991 in Pilsen and began studying violin at the age of five with Professor Magdaléna Micková. From 2003 he studied with Professor Jiří Fišer, graduating with honors from the Prague Conservatory in 2013 and until recently at the University of Music and the Performing Arts in Vienna under the guidance of the Vienna Symphony concertmaster Jan Pospichal.

In 2010 he was named the youngest laureate of the Prague Spring International Festival competition and in 2011 he became the youngest soloist in the history of the Czech Radio Symphony Orchestra. His first prize at Vienna's Stefanie Hohl International Violin Competition was followed by winning the Fritz Kreisler International Violin Competition in 2014 at the Vienna Konzerthaus.

He has performed as soloist with the Czech National Symphony Orchestra, Prague Symphony Orchestra, Janáček Philharmonic Orchestra, Hradec Králové Philharmonic Orchestra, Bohuslav Martinů Philharmonic Orchestra of Zlín, Pilsen Philharmonic, Moravian Philharmonic Olomouc, North-Bohemian Philharmonic Orchestra, Chamber Philharmonic Pardubice, Czech Chamber Orchestra, Virtuosi Pragenses, New Prague Collegium, and Radio Symphonic Players Collegium.

Mráček had the honour of being invited by Jiří Bělohlávek to guest lead the Czech Philharmonic Orchestra on their three-concert residency at Vienna's Musikverein this year and to lead the European Youth Orchestra under Gianandrea Noseda and Xian Zhang on their summer tour.

His recording of the Dvořák violin concerto and other works by the Czech composer under James Judd with the Czech National Symphony was recently released on the Onyx label. Future invitations include two concerts with the Czech Philharmonic, three with the Royal Philharmonic Orchestra, his debut with the Boca Raton Symphony of Florida, as well as recitals in Austria, Switzerland, and Italy.



Jan Mráček 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 concert later in the season.

SHOSTAKOVICH 15: Fri, Jan 20, 10:30am | Sat, Jan 21, 8:00pm

Andrey Boreyko, conductor; Rafał Blechacz, piano

ROSSINI *William Tell* Overture
BEETHOVEN Piano Concerto No. 2
SHOSTAKOVICH Symphony No. 15

Shostakovich's Symphony No. 15 is full of musical quotations from his own works, plus an unexpected quote from the *William Tell* Overture in the opening. Just to be sure you don't miss it, this piece is paired with Rossini's unforgettable Overture. And pianist Rafał Blechacz makes his STL Symphony debut performing Beethoven's delightful Piano Concerto No. 2, full of contrast and drama.



Rafał Blechacz

PLAYING TCHAIKOVSKY:

KARIN BLIZNIK, PRINCIPAL TRUMPET

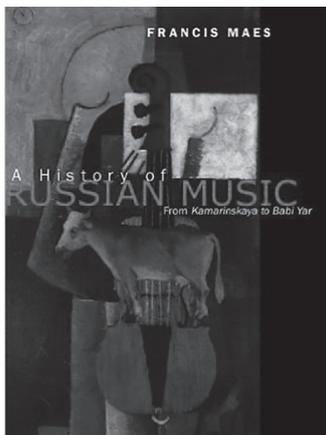
In Tchaikovsky Five, sometimes orchestras will double the trumpet section, so two people play each part instead of one. The trumpet can be such a direct treble instrument, instead of one person having to push the gas pedal all the way to the ground, you can get a less brassy sound with two players pushing the gas pedal just halfway. It gives more depth to the sound.



Karin Bliznik

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.



Francis Maes, *A History of Russian Music: From Kamarinskaya to Babi Yar*
University of California Press, 2001

russian-crafts.com/tales/rus_lud.html
Pushkin's *Ruslan and Lyudmila*, in a verse translation to English.

Harlow Robinson, *Sergei Prokofiev*
Viking Penguin, 1987
A thoughtful and well-researched biography.

David Brown, *Tchaikovsky: The Man and His Music*
Pegasus Press, 2009
A concise life-and-works study by a leading Tchaikovsky scholar.

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: SELECTIONS FROM THE NUTCRACKER



David Halen

Fri, Dec 2, 8:00pm | Sat, Dec 3, 8:00pm | Sun, Dec 4, 3:00pm

Ward Stare, conductor; David Halen, violin;

Webster University Leigh Gerding College of Fine Arts, visuals

Kick off the holiday season with music from Tchaikovsky's most beloved ballets. Concertmaster David Halen shines as soloist in a suite of beloved selections from *Sleeping Beauty* and *Swan Lake*. Plus the entire family will enjoy music from Act II from *The Nutcracker* featuring projected visuals presented in partnership with the Webster University Leigh Gerding College of Fine Arts. Ward Stare returns to the St. Louis Symphony to conduct this performance certain to make your holidays merry and bright.

COMMUNITY CONCERT: SYMPHONY IN YOUR COLLEGE GREENVILLE COLLEGE



Jeffrey Strong

Fri, Nov 11, 7:00pm

STL Symphony musicians Karin Bliznik and Jeffrey Strong, trumpets; Julie Thayer, horn; Amanda Stewart, trombone; and Gerard Pagano, bass trombone perform a free *Symphony In Your College* concert at Greenville College.

Whitlock Music Center
398 East College Avenue
Greenville, Illinois

DONOR SPOTLIGHT

STEVE AND KATIE SCHANKMAN

Having worked as a concert promoter, musician, and event producer with everyone from Mick Jagger to Pope John Paul II, Steve Schankman is passionate about bringing new audiences to Powell Hall.

“It’s critical for the orchestra’s future for it to connect with young people,” Steve explains. “Family Concerts, Live at Powell Hall shows—like the Symphony’s upcoming concert with Nelly—are great ways to get people excited about the music and keep them coming back.”

Steve’s longstanding connection to the STL Symphony includes his father, a violinist with the orchestra for 33 years. “It was a thrill as a kid when someone asked me ‘what does your dad do?’ and I got to say ‘he plays the violin with the Symphony.’ Nobody else’s dad I knew did that.”

In addition to serving on the board, Steve has shared his expertise and the support of his company, Contemporary Productions, with the STL Symphony for numerous fundraising events. Steve also donated the “Schankman Family Pavilion,” a band shell used for the orchestra’s annual Forest Park Concert—an event that draws upward of 15,000 people to Art Hill.

Katie and Steve married in 2011; she heads The Ryan Group, a boutique marketing firm specializing in promotional products, as well as print and web design. “Last season we brought our twin three-and-a-half-year-old daughters to a Family Concert. It was great to see so many people introducing their children to the world of music, an experience that will stay with them for the rest of their lives,” she says. “It’s unique and special that St. Louis has a world-renowned orchestra, along with so many other extraordinary cultural institutions.”

The Schankmans, along with Ron Kruszewski and Maggie Gadell, have signed on as co-chairs of the STL Symphony’s 2017 Gala Celebration, set for Saturday, March 25, at The Ritz-Carlton. Steve says to expect a twist on the traditional, tables-of-ten fundraising dinner. “We’re thrilled and honored,” Katie adds, “and look forward to doing something really creative and fun with the event.”



Steve and Katie Schankman

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