

David Robertson, conductor  
Orli Shaham, piano

Saturday, October 21, 2017 at 8:00PM  
Sunday, October 22, 2017 at 3:00PM

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**STEVEN MACKEY**

(b. 1956)

*Mnemosyne's Pool* (2015)

Variations  
Déjà vu (Medley)  
Fleeting —  
In Memoriam A.H.S.  
Echoes

INTERMISSION

**TCHAIKOVSKY**

(1840–1893)

*Romeo and Juliet Overture-Fantasy* (1880)

**RACHMANINOFF**

(1873–1943)

*Rhapsody on a Theme of Paganini, op. 43* (1934)

Orli Shaham, piano

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**ACKNOWLEDGMENTS**

The 2017/2018 Classical Series is presented by **World Wide Technology**, **The Steward Family Foundation**, and **Centene Charitable Foundation**.

The concert of Saturday, October 21 is underwritten in part by a generous gift from **Carolyn and Jay Henges**.

The concert of Sunday, October 22 is underwritten in part by a generous gift from **the Honorable and Mrs. Sam Fox**.

David Robertson is the **Beofor Music Director and Conductor**.

Orli Shaham is the **Ann and Lee Liberman Guest Artist**.

Pre-Concert Conversations are sponsored by **Washington University Physicians**.

# ROMANTIC DISCLOSURES

BY RENÉ SPENCER SALLER

## TIMELINKS

**1880** Thomas Edison patents his electric incandescent lamp.

**1934** Bonnie and Clyde's crime spree ends when they are killed by lawmen in Louisiana.

**2015** New England Patriots defeat the Seattle Seahawks at Super Bowl XLIX. The dancing "Left Shark" from Katy Perry's halftime show becomes a cultural sensation.

The works in this concert are interconnected, with composers and performers separated by only a few degrees.

Pianist Orli Shaham, who performs Rachmaninoff's *Rhapsody on a Theme of Paganini* after intermission, once commissioned a piano concerto from Steven Mackey, who wrote *Mnemosyne's Pool*, at the top of the program. The concerto, called *Stumble to Grace*, was commissioned by the SLSO, the Los Angeles Philharmonic, and the New Jersey Symphony, and premiered and published in 2011.

Rachmaninoff and Tchaikovsky also knew and admired each other. Of the 16-year-old Rachmaninoff, Tchaikovsky, then in his late 40s, reportedly said, "For him I predict a great future." The older man first heard the adolescent prodigy at Moscow Conservatory: Tchaikovsky was a member of the examining board, and Rachmaninoff had been enrolled at the conservatory since 1885, when he was 12 years old. (He had begun his conservatory training at age nine, in Saint Petersburg.) His student opera, *Aleko*, composed in three weeks when he was still in his late teens, received Tchaikovsky's powerful endorsement.

Tchaikovsky died in 1893, before the two composers could present a planned double-bill of *Aleko* and Tchaikovsky's *Iolanta*. In his late friend's honor, Rachmaninoff composed his *Trio élégiaque* No. 2 in D minor. Over the years, he conducted many works by Tchaikovsky, including operas and symphonies. As a concert pianist, he performed Tchaikovsky's Piano Concerto No. 1 several times, in at least three countries, and recorded several of his piano pieces in the late 1920s.

In a 1930 memoir, Rachmaninoff expressed his gratitude for Tchaikovsky's mentorship: "Tchaikovsky was already renowned then, he was recognized all over the world and revered by everyone, but fame had not spoiled him. Of all the people and artists whom I have had occasion to meet, Tchaikovsky was the most enchanting. His delicacy of spirit was unique. He was modest like all truly great men and simple as only very few are. Of all those I have known, only Chekhov was like him."



## STEVEN MACKEY

**Born** February 14, 1956, Frankfurt, Germany

**Now Lives** Princeton, New Jersey

### *Mnemosyne's Pool*

The Greek goddess Mnemosyne presided over memory. Her pool of remembrance, situated in Hades, worked the opposite way of the nearby River Lethe, from which the traveling dead could drink and clear the contents of their minds. In his own program notes, Mackey describes how the listener's memory functions in *Mnemosyne's Pool*:

Consider a note recalled from an earlier point in the line that does not flow naturally from the note it succeeds. A large awkward leap can signal to the listener and performer that the next note relates as much to its own previous occurrence as it does to the preceding note. A disjuncture sometimes asks the listener to remember an earlier point in the line instead of continu[ing] inexorably forward.

In five flowing movements, *Mnemosyne's Pool* pours forth a stream of exquisite orchestral writing for flute, oboe, cello, violin, saxophone, chimes, piano, and more. Exotic percussion instruments abound: bongos, a lion's roar, almglocken, bicycle bells, tuned nipple gongs. In many ways, it resembles a concerto for orchestra more than any other form. Gustavo Dudamel led the Los Angeles Philharmonic in the world premiere in May 2015.

### **The Composer Speaks**

Movement 1: *Variations...* uses a single melodic cell as the basis for three contrasting sections delineated by texture, (A: chorale-like, B: flute arabesque over static pizzicati, C: swarming masses of pizzicati), arranged in a symmetrical order: A+B+C+B'+A'.

Movement 2: *Déjà vu (Medley)...* is less highly structured and more whimsical than *Variations*. It also has three distinct swatches of music, but instead of being cut from the same cloth as in *Variations*, they are separate and discrete tunes loosely drawn together by free association. "A" is a plaintive dance in the bassoons surrounding a more vigorous interruption. B is a chirping clarinet melody, and C is a naive romance in the violins accompanied by preposterous chatter. A+B+C+A'+B'+A.

Movements 3 and 4: *Fleeting...* and *In Memoriam A.H.S...* are played without pause. This, combined with the fact that their combined length is commensurate with the length of each of the previous movements (circa 9 minutes), they sort of function as a single movement even though the two movements contrast sharply. Number 3 is an energetic *Jeu*

*d'esprit*, and Number 4 is a stately lament. Maybe the interdependency engendered by the contrast—the yin and yang—actually works to fuse them as one.

Movement 5: *Echoes...*, in its first third, is made of kaleidoscopic refractions of the opening theme. Then comes a raucous, mocking intrusion that reveals a nostalgic daydream of the romance from the middle of Movement 2. The last third drives home the opening theme, passes through at least one wormhole in time, before obsessive reiterations dissolve into the sound mass.

— Steven Mackey

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**First Performance** May 29, 2015, Los Angeles, Gustavo Dudamel conducting the Los Angeles Philharmonic

**First SLSO Performance** this week

**Scoring** 3 flutes (2nd doubling alto flute and 3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets (2nd doubling E-flat clarinet and 3rd doubling bass clarinet), alto saxophone, 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets (1st doubling D trumpet), 3 trombones, tuba, timpani, percussion (almglocken, bass drum, bicycle horn, brake drum, chimes, cowbell, drum set, flexatone, glockenspiel, lion's roar, mark tree, Peking gong, snare drum, suspended cymbal, tambourine, vibraphone, vibraslap, xylophone, marimba, triangle, wood block, 2 bongos, 2 crash cymbals, 2 tam-tams, 3 bicycle bells, 4 nipple gongs, 5 tom-toms), harp, piano, and strings

**Performance Time** approximately 38 minutes



## PYOTR IL'YICH TCHAIKOVSKY

**Born** May 7, 1840, Kamsko-Votkinsk, Russia

**Died** November 6, 1893, Saint Petersburg

### *Romeo and Juliet* Overture-Fantasy

Tchaikovsky got the idea for his *Romeo and Juliet* Overture-Fantasy during the summer of 1869, thanks to Mily Balakirev. Balakirev, the unofficial leader of the Saint Petersburg *Moguchaya kuchka*, or Mighty Handful (also known as the Mighty Five), was the only member of the loose collective who had the luxury of composing full time. As the unpaid mentor and coach of other composers—including Tchaikovsky, who wasn't even one of the Five—Balakirev was generous with his time, offering frank advice and concrete suggestions. We know from their correspondence that without Balakirev's close participation and persistent goading, *Romeo and Juliet* would have sounded substantially different. Balakirev was only three years older than Tchaikovsky and almost completely self-taught as a composer, but the younger man—28 years old and conservatory-trained, though chronically insecure—respected his opinions and, for the most part, welcomed his guidance.

For the past three-and-a-half years, Tchaikovsky had been teaching music theory at the Moscow Conservatory. He was boarding with his former teacher's brother, Nikolai Rubinstein, who had offered Tchaikovsky the faculty position not long after he graduated from the Saint Petersburg Conservatory. Although his living situation was somewhat tense, Tchaikovsky was impressively productive during these years. Barely six weeks after Balakirev gave him the initial idea (which included specific advice about key signatures and motivic devices), Tchaikovsky wrote the entire score for the first version of *Romeo and Juliet*. He dedicated it to Balakirev, whose extensive criticism led to a major overhaul after the somewhat underwhelming premiere in March of 1870.

Ten years later, Tchaikovsky's perfectionism compelled him to revisit the score one last time. The most crucial changes involve the ending: 34 of the final 80 bars are entirely new. The 1880 revision, which is performed here, is by far the most popular iteration of Tchaikovsky's *Romeo and Juliet*.

**Tchaikovsky and Shakespeare** Like Berlioz before him and Prokofiev after him, Tchaikovsky translated the violent paradoxes of Shakespeare's dramatic tragedy into emotionally muscular, intensely personal music. Tchaikovsky followed Balakirev's advice to introduce the doomed young lovers in the deliberately remote key of D-flat major, a jarring harmonic disruption amid all the minor-key Montague-Capulet drama. But Tchaikovsky finesses the idea by linking the martial music of the lovers' warring families with the resplendent, erotically charged love theme.

Despite its familiarity, Tchaikovsky's open-hearted, full-throated *cri de coeur* still has the power to thrill. After the music of the opposing factions drowns out that of Romeo and Juliet, the strings resurrect the love theme, painfully recast at the end in B minor. This gut punch of a tragic climax didn't come about until the 1880 revision, when Tchaikovsky finally stopped fussing with his decade-old composition and called it finished. The overture doesn't end peacefully, with the lovers' celestial reunion; instead, it hits us with an aggressive barrage of *fortissimo* chords, a reminder of the cruel, uncomprehending forces that destroyed this young love.

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**First Performance** March 16, 1872, Moscow, Nikolai Rubinstein conducting (first version)

**First SLSO Performance** November 17, 1911, Max Zach conducting

**Most Recent SLSO Performance** September 9, 2015, Cape Girardeau, Missouri, Francesco Lecce-Chong conducting

**Scoring** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum and cymbals), harp, and strings

**Performance Time** approximately 19 minutes



## SERGE RACHMANINOFF

**Born** April 1, 1873, Semyonovo,  
near Novgorod, Russia

**Died** March 28, 1943, Beverly Hills, California

### *Rhapsody on a Theme of Paganini*

After leaving his native Russia during the 1917 Revolution, Rachmaninoff launched a very successful career as a globe-trotting concert pianist. In the 1920s the virtuoso-composer signed a recording contract with the Victor label and released performances of his own original compositions. In the 1930s he bought a secluded lakeside getaway outside of Lucerne, Switzerland, where he could compose in peace. He named the villa Senar, an acronym made up of his and his wife Natalia's names (SE-rge NA-talia R-achmaninoff).

There, at the age of 61, he composed *Rhapsody on a Theme of Paganini*, between July 3 and August 18, 1934, intending it as material for his upcoming American concert tour. The premiere took place in Baltimore, on November 7, 1934, with Rachmaninoff on piano and Leopold Stokowski leading the Philadelphia Orchestra. The following month, the tour brought him to St. Louis, where he played it with the St. Louis Symphony Orchestra.

**Dazzle and Doom** *Rhapsody on a Theme of Paganini* is a Russian ex-pat's take on a famous riff by violinist-composer Niccolò Paganini (1782–1840). Among other scandalous acts, the infamous Italian virtuoso supposedly sold his soul to the devil for superhuman musical chops. Paganini was the first Romantic virtuoso—and arguably the first rock star. His brooding theatrics and dazzling technical skills inspired Franz Liszt and generations of showmen.

Composed for solo piano and orchestra, the piece resembles a piano concerto in many respects, although it's technically a theme and 24 variations, loose enough to merit the term rhapsody. Completed in 1934, it's based on Paganini's 24th Caprice for unaccompanied violin, a piece that had already spawned variations by other major composers, including Liszt, Schumann, and Brahms.

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**First Performance** November 7, 1934, Baltimore, Rachmaninoff as soloist with Leopold Stokowski conducting the Philadelphia Orchestra

**First SLSO Performance** December 14, 1934, Rachmaninoff as soloist with Vladimir Golschmann conducting

**Most Recent SLSO Performance** March 2, 2014, with Benedetto Lupo as soloist and Juanjo Mena conducting

**Scoring** solo piano, 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (glockenspiel, suspended cymbals, snare drum, triangle, cymbals, bass drum), harp, and strings

**Performance Time** approximately 22 minutes

Against expectations, Rachmaninoff doesn't state Paganini's theme outright until after the introduction and first variation; it's a bare-bones sketch in the beginning, recognizable only in hindsight. In variations 7, 10, and 24, Rachmaninoff quotes from the theme of the *Dies irae* (Day of Wrath) plainchant, from the Latin Mass for the Dead. Structurally, the *Dies irae* motive unifies the variations, placing them in musical territory that Rachmaninoff had already explored in his Second Symphony and the 1908 tone poem *Isle of the Dead*. By 1940, when he wrote *Symphonic Dances*, quoting from the *Dies irae* was practically his signature move.

Although the *Rhapsody* is performed without pause, it can be perceived in three large sections, corresponding to the three movements of a concerto: a spirited first movement (Variations 1–10), a slow movement (11–18), and a joyous finale (19–24). The flowing, songlike, instantly recognizable Variation 18 is a staple of soundtrack scorers. Here Rachmaninoff unfurls an ingenious inversion of the Paganini theme.

**René Spencer Saller** is a writer and music critic living in St. Louis. She has also written for the Dallas Symphony, *Illinois Times*, *Riverfront Times*, and *Boston Phoenix*.

# FROM THE ARCHIVES

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## SEVENTH SYMPHONY CONCERTS

FRIDAY AFTERNOON, DECEMBER 14, at 2:30

SATURDAY EVENING, DECEMBER 15, at 8:30

*Soloist*—SERGEI RACHMANINOFF—*Composer-Pianist*



- 1—Eight Russian Folk Songs.....*Liadoff*  
I. Religious Song  
II. Christmas Song  
III. Lament  
IV. Comic Song: "I Danced with a Gnat"  
V. Legend of the Birds  
VI. Lullaby  
VII. Round  
VIII. General Dance
- 2—Rapsodie on a Theme of Paganini, for Piano and  
Orchestra, Opus 43.....*Rachmaninoff*  
(First St. Louis Performance)

### INTERMISSION

- 3—Symphony No. 5, in E Minor, Opus 64.....*Tschaikowsky*  
I. Andante—Allegro con anima  
II. Romanza: Andante cantabile con alcuna licenza  
III. Valse: Allegro moderato  
IV. Finale: Andante maestoso—Allegro—Allegro vivace



MR. RACHMANINOFF PLAYS THE STEINWAY PIANO

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The concerts will begin promptly on the hour announced — FRIDAYS AT 2:30, SATUR-  
DAYS AT 8:30. None will be seated during the performance of a work. Patrons having to  
leave before the end of a concert will kindly do so between numbers. Hats must be removed during  
the concert.

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### DO NOT WASTE YOUR SYMPHONY TICKETS

Subscribers who are unable to attend are urged to co-operate with the Ladies' Friday Musical  
Club in giving deserving students an opportunity to hear the concerts. Tickets should be sent as  
early as possible but at least two hours in advance of concert, to MRS. DAVID KRIEGSHABER,  
4943 WASHINGTON BLVD., or the location telephoned to her at FOrest 2594.

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Program from Rachmaninoff's 1934 performance of *Rhapsody on a Theme of Paganini* with the  
St. Louis Symphony Orchestra.



JAY FRAM

## DAVID ROBERTSON

Beofor Music Director And Conductor

A compelling communicator and innovative programmer with a vast symphonic and operatic repertoire, David Robertson is currently in his 13th and final season as music director of the storied 138-year-old St. Louis Symphony Orchestra. He also serves as chief conductor and artistic director of the Sydney Symphony Orchestra in Australia and has previously been principal guest conductor of the BBC Symphony Orchestra and music director of the Orchestre National de Lyon and the Ensemble Intercontemporain in Paris.

As music director of the SLSO, 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 orchestra's strong relationship with composer John Adams. Their 2014 release of *City Noir* (Nonesuch Records)—comprising works by Adams performed by the SLSO with Robertson—won the Grammy Award for best orchestral performance.

Robertson is devoted to supporting young musicians and has worked with students at festivals in Aspen, Tanglewood, Lucerne, at the Paris Conservatoire, the Juilliard School, Music Academy of the West, and the National Orchestra Institute. In 2014 he led the USA Coast to Coast tour of the National Youth Orchestra of Carnegie Hall.

Musical America's conductor of the year in 2000, Robertson is the recipient of numerous honorary doctorates. He was elected a fellow of the American Academy of Arts and Sciences in 2010 and awarded the Chevalier de l'Ordres des Arts et des Lettres in 2011. He is married to pianist Orli Shaham and has four children.



CHRISTIAN STEINER

Orli Shaham most recently soloed with the SLSO in October 2016.

## ORLI SHAHAM

Ann and Lee Liberman Guest Artist

A consummate musician recognized for her grace, subtlety, 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 Chicago Tribune* recently called her "a first-rate Mozartean" and London's *The Guardian* said her playing at the Proms was "perfection."

Shaham has performed with major orchestras including the Los Angeles Philharmonic; Boston, Chicago, Cleveland, and Philadelphia symphony orchestras; and internationally with the BBC Symphony Orchestra, Filarmonica della Scala, Israel Philharmonic Orchestra, and Orchestre National de France, among many others.

Concerto highlights this season include performances with the Indianapolis Symphony, Nashville Symphony, Santa Rosa Symphony, and Orlando Philharmonic, among others. Shaham 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. She is a featured performer on each of the chamber recitals in the series. In addition, she serves as the artistic director for the interactive children's concert series, *Baby Got Bach*, which she founded in 2010.

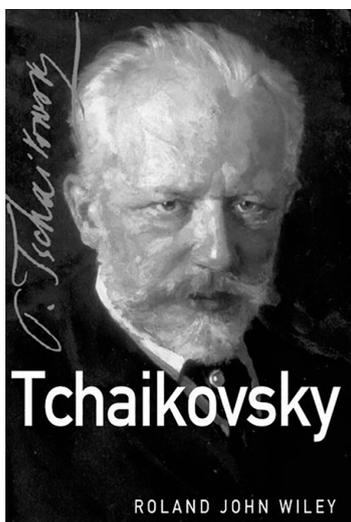
Shaham's acclaimed 2015 recording, *Brahms Inspired*, is a two-CD set of new works by Brett Dean, Avner Dorman, and Bruce Adolphé alongside works of Brahms and his compositional forefathers. *The New York Times* praised Shaham's "beautiful performances" on the recording, calling it "a treasurable album."

# YOU TAKE IT FROM HERE

BY RENÉ SPENCER SALLER

The best place to start exploring composer Steven Mackey's diverse catalog is the website of his publisher, Boosey & Hawkes: [boosey.com/composer/Steven+Mackey](http://boosey.com/composer/Steven+Mackey). Along with a comprehensive listing of his works, including detailed original program notes, you'll also find a link to Mackey's personal website.

If you're interested in learning more about Tchaikovsky, the following book is a good place to begin:



***Tchaikovsky***  
**by Roland John Wiley**  
**Oxford University Press, 2009**

Wiley dismantles many myths about Tchaikovsky but doesn't gloss over the enduring mysteries that surround the composer's life. Wiley examines the historical evidence to create a memorable and nuanced portrait of a deeply conflicted person.

For listeners interested in learning more about Rachmaninoff, these two books are a good place to start:

***Sergei Rachmaninoff: A Lifetime in Music***  
**by Sergei Bertensson and Jay Leyda**  
**Indiana University Press, 2009**

Originally published in 1957 and widely regarded as the definitive biography of

Rachmaninoff, this comprehensive volume reflects research from a wealth of primary sources, including interviews with Rachmaninoff's associates and correspondents. The authors also unearthed many privately held (and never before published) letters written by the composer.

***Rachmaninoff: Life, Work, Recordings***  
**by Max Harrison**  
**Bloomsbury, 1995**

Carefully researched and considered, this overview presents thoughtful musical and biographical analysis in an engaging, accessible way.

# IF YOU LIKED THIS...

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FRAN KAUFMAN

Marc-André Hamelin

pianist Marc-André Hamelin returns to the SLSO with Ravel's Piano Concerto in G, a work full of lively hints of jazz.

## **TCHAIKOVSKY 4**

**Friday, November 10 at 10:30AM**

**Saturday, November 11 at 8:00PM**

**Sunday, November 12 at 3:00PM**

John Storgårds, conductor

Marc-André Hamelin, piano

## **KORNGOLD** *Tänzchen im alten Stil*

*(Dance in the Old Style)*

**RAVEL** Piano Concerto in G

**TCHAIKOVSKY** Symphony No. 4

From the quiet plucking of the strings to the spectacular brass fanfare finale, Tchaikovsky's Fourth Symphony takes you on an exciting sonic journey. Conductor John Storgårds leads Tchaikovsky's most jubilant symphony that is sure to leave you breathless. Praised as the "emperor of the keyboard" (*The New York Times*),

to the SLSO with Ravel's Piano Concerto in G, a

work full of lively hints of jazz.



Simon Trpčeski

## **RACHMANINOFF PIANO CONCERTO NO. 2**

**Saturday, April 14 at 8:00PM**

**Sunday, April 15 at 3:00PM**

David Robertson, conductor

Simon Trpčeski, piano

**COPLAND** *Fanfare for the Common Man*

**RACHMANINOFF** Piano Concerto No. 2

**HANSON** Symphony No. 2, "Romantic"

Hailed by the *Los Angeles Times* as "a remarkable pianist," Simon Trpčeski takes center stage for Rachmaninoff's beloved Piano Concerto No. 2, a lush work overflowing with gorgeous melody and outstanding technical display. Music Director David Robertson leads Copland's *Fanfare for the Common Man* alongside American composer Howard Hanson's "Romantic" Symphony, portraying warmth, youth and nobility.



FROM  
THE  
STAGE

**TZUYING HUANG**

bass clarinet

*“Rhapsody on a Theme of Paganini is one of my favorite pieces of music and it is always great to see David and Orli on stage together. This is also their last performance together with David as music director!”*

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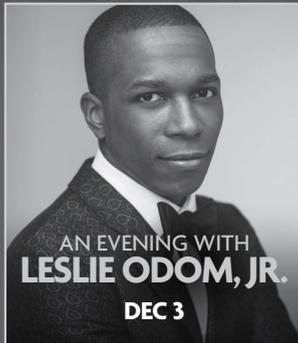
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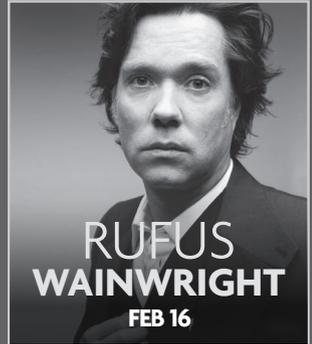
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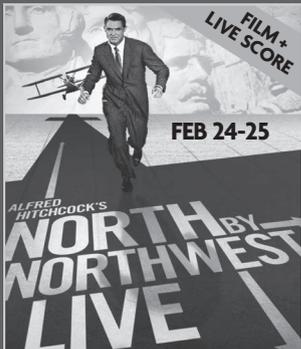
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FEB 16

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ALFRED HITCHCOCK'S  
**NORTH BY NORTHWEST**  
LIVE

FEB 24-25

FILM + LIVE SCORE

FROM J.K. ROWLING'S WIZARDING WORLD  
**Harry Potter**  
AND THE PRISONER OF AZKABAN  
— IN CONCERT —

APR 6-8

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FILM + LIVE SCORE



MEREDITH WILLSON'S  
**The Music Man**  
AT THE SYMPHONY

MAY 12-13

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STL SYMPHONY

DAVID ROBERTSON | MUSIC DIRECTOR

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