

John Storgårds, conductor  
Marc-André Hamelin, piano

Friday, November 10, 2017 at 10:30AM  
Saturday, November 11, 2017 at 8:00PM  
Sunday, November 12, 2017 at 3:00PM

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**KORNGOLD**  
(1897–1957)

*Tänzchen im alten Stil (Dance in the Old Style)* (1918)

**RAVEL**  
(1875–1937)

**Piano Concerto in G major** (1932)  
Allegramente  
Adagio assai  
Presto

Marc-André Hamelin, piano

INTERMISSION

**TCHAIKOVSKY**  
(1840–1893)

**Symphony No. 4 in F minor, op. 36** (1878)  
Andante sostenuto; Moderato con anima  
Andantino in modo di canzona  
Scherzo. Pizzicato ostinato: Allegro  
Finale: Allegro con fuoco

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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 Friday, November 10 is underwritten in part by a generous gift from **Mary Ann Lee**.\*

The concert of Saturday, November 11 is underwritten in part by a generous gift from **David and Susan Hutchinson**.

The concert of Sunday, November 12 is underwritten in part by a generous gift from **LeRoy Fink**.

Marc-André Hamelin is the **Ellen Atwood Armstrong Guest Artist**.

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

\*Deceased

# INTERNATIONAL TRANSFERS

BY BENJAMIN PESETSKY

## TIMELINKS

**1878** Thomas Edison patents the gramophone.

**1918** A flu pandemic kills millions around the globe.

**1932** The Dow Jones Industrial Average closes at 41.22, its lowest point during the Great Depression.

Each of the three pieces on the program bridges nations and cultures. Korngold's *Tänzchen im alten Stil* harkens back to classic Viennese styles while also auguring the Hollywood sound he would establish after emigrating to America. Ravel's Piano Concerto in G major draws heavily from jazz, which he first encountered in Paris, and later on tour of America. And in his Fourth Symphony, Tchaikovsky found a middle path between the nationalistic music of his Russian colleagues and the technical, German style preached in conservatory.

But these pieces are also all original and self-contained—they avoid pastiche and transcend their influences. Each makes a musical discovery, large or small. Korngold writes a fleeting coda that adds complexity to a simple dance. Ravel writes a concerto movement where the piano sings and the orchestra doesn't play for nearly three minutes. And Tchaikovsky unlocks new symphonic possibilities through violent intrusions and dramatic contrasts.



## ERICH WOLFGANG KORNGOLD

**Born** May 29, 1897, Brünn, Margraviate of Moravia

**Died** November 29, 1957, Los Angeles

### *Tänzchen im alten Stil*

Korngold was the greatest film composer of Old Hollywood, notably scoring Errol Flynn movies including *Captain Blood*, *The Adventures of Robin Hood*, and *The Sea Hawk*. He also wrote the music for 1946's *Deception*—undoubtedly the only noir to have a composer as the villain (played by Claude Rains opposite Bette Davis). As a plot point, that film touched on the flight of European musicians to America around the Second World War—an exodus of which Korngold, a Viennese Jew, was a part. He first worked in America in 1935, bringing with him the late Romantic sound that still rings in today's blockbusters. He settled permanently in Los Angeles in 1938, after Nazi Germany annexed Austria while he was abroad.

But before all that, by age 23, he was one of the most successful opera composers in Weimar Germany, with his opera, *Die tote Stadt*, a sensation in Hamburg and Cologne. And even before *that*, he was a child prodigy hailed by Gustav Mahler and Richard Strauss as a genius.

*Tänzchen im alten Stil* (literally, Little Dance in the Old Style) is a relatively early work from 1918, a transitional point for Korngold between prodigy and maturity. The first section harkens back to classic Viennese waltzes, but with a winsome twist. The second part is more adult, with a gorgeous cello solo that would be equally at home in a Brahms symphony or a silver-screen love theme. Then the first part returns, but the simple A-B-A form is subverted when a surprise coda intermingles the two ideas.

The piece may not have been publicly performed in Korngold's day. It was given a premiere by John Storgårds in 2007 and first recorded by him with the Helsinki Philharmonic in 2011.

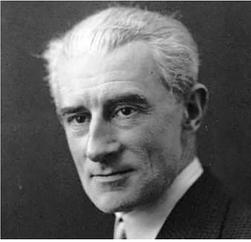
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**First Performance** unknown

**First SLSO Performance** this week

**Scoring** 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, triangle, and strings

**Performance Time** approximately 7 minutes



## MAURICE RAVEL

**Born** March 7, 1875, Ciboure, France

**Died** December 28, 1937, Paris

### Piano Concerto in G major

Between 1929 and 1932, Ravel worked concurrently on two piano concertos: the first in D major for left hand alone, commissioned by Paul Wittgenstein, a pianist who had lost his right arm in the First World War. (He was the brother of philosopher Ludwig Wittgenstein, and the commissioner of several left-hand concertos, including one by Korngold.) Next, Ravel completed the Piano Concerto in G major, which is arguably the lighter of the two pieces, despite being written for twice the number of fingers.

The outer movements are quick, zany, jazz-inspired. But they frame a slow movement of profound lyricism and radical simplicity: a middle that almost seems at odds with what comes before and after. The startling contrast is part of what gives this unique concerto its brilliance and wonder.

**A Parisian in America** Jazz was popular in Paris in the 1920s. Just after the end of the war, black American artists were welcomed into France's cafés, concert halls, and nightclubs. Some performers, like Josephine Baker, moved permanently, finding freedom in a country without segregation or systematic racial discrimination. Meanwhile, writers like F. Scott Fitzgerald and Ernest Hemingway split their time between Paris and the Riviera, taking advantage of a favorable exchange rate and enjoying eccentric company.

Ravel, however, was not in the midst of the Jazz-Age scene, having moved from Paris to the countryside commune of Montfort-l'Amaury in 1921, seeking peace and quiet. But in 1927 he found himself creatively blocked while trying to write a violin sonata. Long past deadline and depressed, he took inspiration from the blues, which released him from his own psychological "blues," allowing him to complete the violin sonata.

At that point, his knowledge of American vernacular styles was entirely through import, but the following year, Ravel embarked on a trip to America, his initial reluctance assuaged by guarantees of \$10,000 and a reliable supply of Gauloises Caporal cigarettes while underway. And so he crisscrossed the country from January through April of 1928, playing concerts and visiting everywhere from New York to the Grand Canyon.

In March, Ravel celebrated his 53rd birthday in New York with a party attended by George Gershwin, a meeting dramatized in the 1945 film *Rhapsody in Blue* with the quip:

**Gershwin:** Monsieur Ravel, how much I'd like to study with you.

**Ravel:** If you study with me, you will only write second-rate Ravel instead of first-rate Gershwin.

Ravel, it is true, was a disciple of sincerity, not one to borrow from a foreign style without thoroughly integrating it into his own language. But he treads close to the line in the outer movements of the Concerto in G, sometimes seeming to gloss on bits lifted from Gershwin's *Rhapsody in Blue*.

**Vibrancy and Solitude** The first movement starts at the crack of a whip with a mechanical, toy-like tune in the flute and piccolo. The piano's grand entry (after "warming up" with arpeggios and glissandi) arrives with the sultry second theme. These two ideas make up much of the movement, recurring between jazzier episodes, lighthearted and exuberant.

The Adagio assai finds the piano unfurling a seemingly endless, lonesome melody against a constant waltz pulse in the left hand. The piano is alone for over one quarter of the movement, before growing unease blooms into an orchestral texture. The middle is troubled, with ascending lines in the orchestra set sharply against descending patterns in the piano. This reaches a climax, and then the English horn enters with the original melody, while the piano decorates on a warm bed of strings. The soloist is taken back into the fold, now in company and no longer alone.

The finale snaps back to the spirit of the first movement—it's a brilliant romp, with misplaced accents and nimble athletics.

Ravel began writing the concerto back in Europe the year after his successful American tour, perhaps with the idea of making a return trip with it. But ultimately the 1932 premiere went to the French pianist Marguerite Long, with Ravel conducting the Orchestre Lamoureux in Paris. They toured Europe with the concerto to great acclaim, and in the end Ravel never returned to America.

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**First Performance** January 14, 1932, Paris, Marguerite Long as soloist with Ravel conducting the Orchestre Lamoureux

**First SLSO Performance** February 17, 1945, Leonard Bernstein as soloist and conductor

**Most Recent SLSO Performance** October 14, 2012, Pascal Rogé as soloist with Rafael Frühbeck de Burgos conducting

**Scoring** solo piano, flute, piccolo, oboe, English horn, clarinet, E-flat clarinet, 2 bassoons, 2 horns, trumpet, trombone, timpani, percussion (bass drum, suspended cymbal, snare drum, triangle, tam-tam, wood block, whip), harp, and strings

**Performance Time** approximately 23 minutes



## **PYOTR IL'YICH TCHAIKOVSKY**

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

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

### **Symphony No. 4 in F minor, op. 36**

Tchaikovsky's Fourth Symphony starts with a clashing fanfare—an idea the composer connected with the famous opening of Beethoven's Fifth, widely understood to represent fate.

Both are “fate” symphonies. But their conceptions of fate are wildly different: For Beethoven, the shock of the opening idea, the knock at the door, generates the rest of the movement and propels the entire symphony. For Tchaikovsky, fate is not a creative force, instead it's an intrusion that thwarts peace and shatters beauty.

He wrote as much to Nadezhda von Meck, his patron, confidante, and the secret dedicatee of the Fourth Symphony:

This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal, which jealously stands watch lest our peace and well-being be full and cloudless, which hangs like the sword of Damocles over our heads and constantly, ceaselessly poisons our souls.

He goes on, providing her with a description of the entire piece in such terms. Whether this program guided his composition from its inception, or whether it was an after-the-fact translation of music into words for the benefit of a patron, is debatable.

But Tchaikovsky certainly had reason to think of fate in such a way, especially as 1877 marked a major crisis in his life. He had just left his new wife, Antonina Milyukova, whom he had married earlier that same year as cover for his homosexuality. Tchaikovsky thought they were entering a marriage of convenience—she, apparently, didn't share that understanding. He was in Italy, recuperating from the whole ordeal of their union and separation, when he wrote most of the Fourth Symphony.

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**First Performance** February 22, 1878, Moscow, Nikolai Rubinstein conducting

**First SLSO Performance** January 23, 1905, Alfred Ernst conducting

**Most Recent SLSO Performance** March 20, 2015, Carnegie Hall, David Robertson conducting

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

**Performance Time** approximately 44 minutes



Tchaikovsky and Antonina Milyukova during their brief marriage in 1877.

**Craft vs. Nationalism** We can also look at the symphony through a frame that's more aesthetic and political than biographical: Though Tchaikovsky drew a comparison to Beethoven, he wasn't fully an admirer, and was even less an admirer of Brahms, who was Beethoven's heir and the leading symphonist of the day. Tchaikovsky criticized what he heard as overly analytical, tightly-constructed, Germanic music. But at the same time, he stood apart from his fellow Russian composers as more educated, more professional, and more Western.

Most of his compatriots were musically self-educated and held day jobs (Borodin, most notably as a chemist, others as civil servants and military officers). Even Tchaikovsky initially worked as a civil servant for three years before the Saint Petersburg Conservatory opened its doors in 1862. It was the first place a Russian could receive a formal music education, taught in Russian, without leaving the country. Tchaikovsky enrolled and graduated with the first class.

In the following years, he struggled with the symphonic form, trying to avoid the blunt, exotic *Russian-ness* that brought Glinka and Borodin both cachet and

derision in Western Europe, while also trying to downplay the nuts-and-bolts craftsmanship his conservatory teachers had obsessed over.

The Fourth Symphony is a stunning realization of this middle path. Tchaikovsky found he could place unrelated musical ideas next to each other and let the latent drama of their juxtapositions emerge. It's a technique that also served him well in opera and ballet, where music delineates characters as they interact and come into conflict.

In the symphony, nothing is quite so literal: Heroes and fairytale characters are stripped down to anonymous musical ideas, then cast into four movements which roughly hit the expected markers of the symphonic form. But what unfolds in-between is wholly original and unexpected.

**Movement by Movement** After the fateful fanfare recedes, the main theme is a waltz—an unusual choice for the first movement of a symphony. From there comes a succession of escapist melodies, which Tchaikovsky called “sweet tender dreams.” But fate is never far away, returning violently three more times, shattering any illusion of peace.

The *Andantino* in *modo di canzona* (in the manner of a song) has a mournful theme, first presented in the oboe, then cellos, then elaborated upon, and finally ending with the bassoon.

The Scherzo explodes the orchestra into its constituent factions. First, the plucked strings scurry along. Then, the strings drop out and the woodwinds play a rustic tune. Next comes the brass (with some clarinet and piccolo for color), and then the plucked strings return. While traditional orchestration focused on blending and subtle layering, Tchaikovsky found bold effects in the opposite approach.

The finale begins from a point of triumph, then descends back into tumult. It is no surprise that fate makes a return, and the result—whether transcendent or destructive—is something listeners might ponder. Tchaikovsky, in a nod to his more nationalistic colleagues, quotes a Russian folksong, which could provide a subtext: “I will take a walk in the forest, I will cut down the birch tree, *Lyu-li, lyu-li*, I'll cut it down.” But from that tree, the singer makes a *balalaika*.

**Benjamin Pesetsky** is a composer, writer, and consultant to the SLSO.

# FROM THE ARCHIVES

THE SAINT LOUIS SYMPHONY ORCHESTRA

VLADIMIR GOLDSCHMANN, Conductor



## FIFTEENTH SYMPHONY CONCERTS

Saturday Evening, February 17, at 8:30

Sunday Afternoon, February 18, at 3:30



**LEONARD BERNSTEIN—Guest Conductor—Piano Soloist**



**BEETHOVEN**

Overture to "Egmont," Opus 84

**HARRIS**

Symphony No. 3 (In One Movement)

**RAVEL**

Concerto for Piano and Orchestra

ALLEGRAMENTE: ANDANTE

ADAGIO ASSAI

PRESTO

(First Time in St. Louis)

Piano Soloist—LEONARD BERNSTEIN

INTERMISSION

**SHOSTAKOVITCH**

Symphony No. 5, Opus 47

MODERATO

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LARGO

ALLEGRO NON TROPPO



**MR. BERNSTEIN PLAYS THE BALDWIN**

The piano used in Shostakovitch symphony is a **STEINWAY**

Saint Louis Symphony Orchestra Records Exclusively for RCA-Victor

Next Week's Program, February 24-25, return of ever-popular **ARTUR RUBINSTEIN** as piano soloist in the Tschaiowsky concerto. See page 490 for complete program.

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Program from the 1945 St. Louis premiere of Ravel's Concerto in G with Leonard Bernstein as both soloist and conductor.



MARCO BORGGREVE

John Storgårds most recently conducted the SLSO in April 2017.

## JOHN STORGÅRDS

Principal guest conductor of the BBC Philharmonic Orchestra as well as Canada's National Arts Centre Orchestra in Ottawa, John Storgårds has a dual career as a conductor and violin virtuoso and is widely recognized for his creative flair for programming. He additionally holds the titles of artistic director of the Chamber Orchestra of Lapland and artistic partner of the Munich Chamber Orchestra, and served as the chief conductor of the Helsinki Philharmonic from 2008–2015.

Internationally, Storgårds appears with such orchestras as the Leipzig Gewandhaus, Radio Symphony Orchestra Berlin, WDR Symphony Orchestra in Cologne, Bamberg Symphony, Orchestre Philharmonique de Radio France, Orchestre National de France, City of Birmingham Symphony Orchestra, and the National Symphony Orchestra of Italy's RAI Torino, as well as all of the major Scandinavian orchestras and the Sydney, Melbourne, and New Zealand symphonies. Soloists with whom he regularly collaborates include Yefim Bronfman, Colin Currie, Sol Gabetta, Håkan Hardenberger, Gil Shaham, Christian Tetzlaff, Jean-Yves Thibaudet, and Frank Peter Zimmermann.

John Storgårds made his North American debut with the St. Paul Chamber Orchestra during the 2005–06 season. Since then, he has appeared with the New York Philharmonic, the Boston Symphony at Tanglewood, the Cleveland Orchestra at Blossom, and the Toronto, Detroit, Atlanta, Montreal, Cincinnati, Vancouver, Baltimore, and Houston symphonies. Highlights of Mr. Storgårds' 2017–18 season in North America include his debut with the Chicago Symphony and a three-concert series celebrating the 150th anniversary of Canada and the 100th anniversary of Finland with the National Arts Centre Orchestra, in which he conducts, performs the Saariaho Violin Concerto, and leads the North American debut of his Chamber Orchestra of Lapland. In addition, he is the artistic director of the Montreal Symphony's Nordic Spring Festival, conducting music of Russian, Scandinavian and Canadian composers.



Marc-André Hamelin most recently soloed with the SLSO in May 2009.

## MARC-ANDRÉ HAMELIN

Ellen Atwood Armstrong Guest Artist

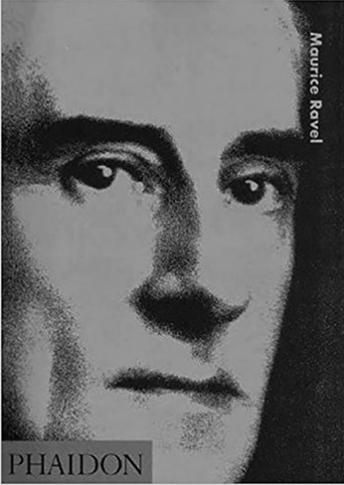
Marc-André Hamelin is ranked among the elite of world pianists for his unrivaled blend of musicianship and virtuosity in the great works of the established repertoire, as well as for his intrepid exploration of the rarities of the 19th and 20th centuries. He has performed with many of the world's leading orchestras, and is frequently heard in recital at Carnegie Hall, Wigmore Hall, the Concertgebouw, and the Berlin Philharmonie.

He was a distinguished member of the jury of the 15th Van Cliburn Competition in 2017 where each of the 30 competitors in the Preliminary Round were required to perform Hamelin's *L'Homme armé*, which marked the first time the composer of the commissioned work was also a member of the jury. Although primarily a performer, Hamelin has composed music throughout his career; his works are published by Edition Peters.

A feature of his 2017–18 season is a return to the Stern Auditorium of Carnegie Hall on the Keyboard Virtuosos series as well as recitals including Yale University, Wolf Trap, Denver, Cincinnati, Savannah, and internationally at the Concertgebouw in Amsterdam, Munich, Moscow, and Vancouver. Orchestral appearances include the Orchestre de Paris, the Rundfunk-sinfonieorchester Berlin, the Toronto Symphony, the Seattle Symphony, the Cleveland Orchestra, the Moscow Philharmonic, Symphony Nova Scotia, and the Royal Liverpool Philharmonic.

He is an officer of the Order of Canada, a chevalier of the Order of Québec, and a member of the Royal Society of Canada. Born in Montreal and a resident of Boston, Hamelin is the recipient of a lifetime achievement award from the German Record Critic's Association.

# YOU TAKE IT FROM HERE



For Korngold, check out any of his films, especially ***The Adventures of Robin Hood*** (1938), ***Juarez*** (1938), and ***Deception*** (1946), which features his cello concerto masquerading as a piece by the fictional, evil composer Alexander Hollenius. All these films are available on DVD or streaming services. His opera, ***Die tote Stadt***, is also available on DVD in multiple productions.

For Ravel, see:

***Maurice Ravel (20th Century Composers)***  
by Gerald Larner  
Phaidon Press, 1996

Also visit **Maurice-ravel.net**, a site blessed by the Maison musée de Maurice Ravel, and filled with primary sources and information.

The premiere recording of the Concerto in G, made by Marguerite Long under Ravel's supervision, is available on YouTube at [goo.gl/drZjAo](https://goo.gl/drZjAo).

For Tchaikovsky, see:

***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.

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with his legendary orchestral showpiece *Bolero*. Plus, violinist Karen Gomyo takes center stage performing Sarasate's fiery *Carmen Fantasy*.

### **BOLERO**

**Friday, November 24 at 8:00PM**

**Saturday, November 25 at 8:00PM**

**Sunday, November 26 at 3:00PM**

Jun Märkl, conductor

Karen Gomyo, violin

Catalina Cuervo, soprano

**RAVEL** *Alborada del gracioso*

**CHAUSSON** *Poème for Violin and Orchestra*

**SARASATE** *Carmen Fantasy*

**FALLA** *El amor brujo*

**RAVEL** *Bolero*

Join us Thanksgiving weekend for a concert with Spanish flair! Beginning with Ravel's nod to the uplifting rhythmic beat of Spanish dance in his *Alborada del gracioso*, the concert concludes



Christina & Michelle Naughton

### **DENÈVE CONDUCTS LA VALSE**

**Friday, February 2 at 10:30AM**

**Saturday, February 3 at 8:00PM**

Stéphane Denève, conductor

Christina Naughton, piano

Michelle Naughton, piano

**RAVEL** *Mother Goose Suite*

**POULENC** *Concerto for 2 Pianos and Orchestra*

**CONNESSON** *Flammenschrift*

**RAVEL** *Valses nobles et sentimentales*

**RAVEL** *La Valse*

Stéphane Denève makes his much-anticipated first appearance since being named Music Director Designate in a program devoted to his native France. Sisters Christina and Michelle Naughton join Denève making their St. Louis Symphony Orchestra debut with Poulenc's Double Piano Concerto, a work teeming with jazzy effects and graceful melodies.

Denève brings this concert to a stunning conclusion with Ravel's *La Valse*, a transformation of the traditional Viennese waltz into a bawdy and imaginative celebration for orchestra.

*Sponsored by Steinway Piano Gallery.*



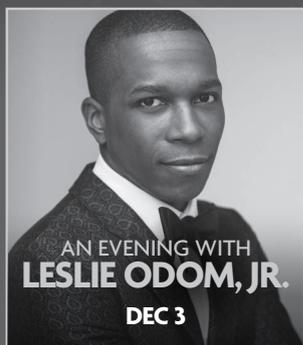
# FROM THE STAGE

## **BETH GUTERMAN CHU**

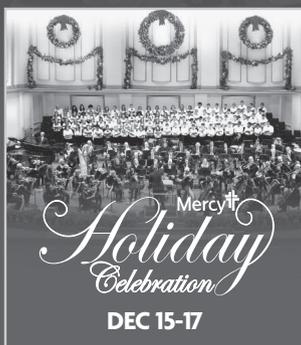
principal viola

*“John Storgårds is one of my favorite conductors that we see. He is someone who has great and natural musicality, he goes for it, he is fun in rehearsal, and he seems like a genuine and down-to-earth person. Hamelin is an astounding pianist. And the pieces on the program are awesome. The Ravel is so colorful—the slow movement is probably one of the most beautiful movements ever and the last movement is breathless, exhilarating, and funny. I can’t wait to see these two musicians work together. I think it’ll be a great match!”*

# ON SALE NOW



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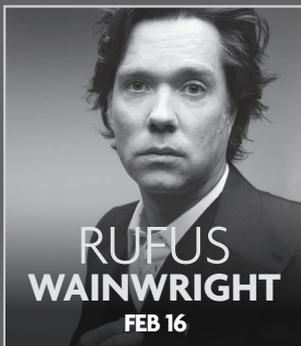
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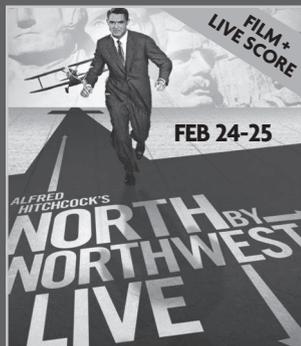
MUSIC OF  
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DEC 21-23



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**RUFUS WAINWRIGHT**  
FEB 16



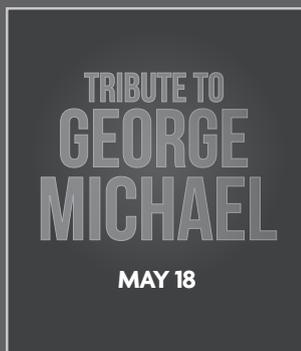
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ALFRED HITCHCOCK'S  
**NORTH BY NORTHWEST LIVE**



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FROM J.K. ROWLING'S WIZARDING WORLD  
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AND THE PRISONER OF AZKABAN.  
— IN CONCERT —  
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**THE MUSIC MAN**  
AT THE SYMPHONY  
MAY 12-13  
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