

Gemma New, conductor  
Ann Choomack, piccolo

Friday, March 23, 2018 at 10:30AM  
Saturday, March 24, 2018 at 8:00PM  
Sunday, March 25, 2018 at 3:00PM

**RIMSKY-KORSAKOV**  
(1844–1908)

*Capriccio espagnol, op. 34* (1887)

Alborada –  
Variazioni –  
Alborada –  
Scena e canto gitano –  
Fandango asturiano

**RAUTAVAARA**  
(1928–2016)

*Cantus arcticus*

*Concerto for Birds and Orchestra, op. 61* (1972)

The Bog –  
Melancholy –  
Swans Migrating

INTERMISSION

**ERKKI-SVEN TÜÜR**  
(b. 1959)

*Solastalgia for Piccolo Flute and Orchestra* (2017)

SLSO co-commission and US Premiere

Ann Choomack, piccolo

**RESPIGHI**  
(1879–1936)

*Pini di Roma (Pines of Rome)* (1924)

I pini di Villa Borghese (The Pines of the Villa Borghese) –  
Pini presso una catacomba (Pines Near a Catacomb) –  
I pini del Gianicolo (The Pines of the Janiculum) –  
I pini della Via Appia (The Pines of the Appian Way)

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## ACKNOWLEDGMENTS

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

Supported in part by an award from the **National Endowment for the Arts**.

The concert of Friday, March 23 is underwritten in part by a generous gift from **Mr. and Mrs. C. Robert Farwell**.

The concert of Saturday, March 24 is the **Joanne and Joel Iskiwitch** concert.

The concert of Saturday, March 24 is underwritten in part by a generous gift from **Mr. and Mrs. James G. Forsyth, III**.

The concert of Sunday, March 25 is underwritten in part by a generous gift from **Mr. and Mrs. Warner Baxter**.

Ann Choomack is the **Robert R. Imse Guest Artist**.

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

# LIVING COLOR

BY RENÉ SPENCER SALLER

## TIMELINKS

**1887** Sir Arthur Conan Doyle publishes *A Study in Scarlet*, introducing the character of Sherlock Holmes.

**1924** Edwin Hubble announces the discovery of other galaxies.

**1972** Richard Nixon becomes the first president to visit the People's Republic of China.

**2017** A solar eclipse, called "The Great American Eclipse," passes from the Pacific to the Atlantic, with the path of totality crossing much of Missouri.

This program celebrates the range and scope of the orchestra in works by four great colorists, representing four different nations.

The concert begins with a familiar favorite: *Capriccio espagnol* by Nikolai Rimsky-Korsakov. The Russian composer, who was mostly self-taught, became so renowned for his orchestration that he feared it would overshadow his compositional achievements. "The opinion reached by both critics and the public that the *Capriccio* is a magnificently orchestrated piece is wrong," he declared. "The *Capriccio* is a brilliant composition for the orchestra."

Before the intermission, we'll hear *Cantus arcticus*, the best-known work by the Finnish composer Einojuhani Rautavaara, who died two years ago at the age of 87. Completed in 1972, *Cantus arcticus* combines actual birdsong (derived from field recordings) with instrumental sonorities that deliberately mimic the sound of Arctic birds. Indeed, the subtitle of *Cantus arcticus* is "a Concerto for Birds and Orchestra."

After intermission is the US premiere of *Solastalgia*, a piccolo concerto by the Estonian composer Erkki-Sven Tüür. Stéphane Denève led the Royal Concertgebouw Orchestra in the world premiere, in Amsterdam, last December. *Solastalgia* was co-commissioned by the St. Louis Symphony Orchestra, the RCO, and the London Philharmonic.

After the premiere, we close the program with a symphonic poem by Italian composer Ottorino Respighi: *Pini di Roma* (*Pines of Rome*). With this richly cinematic, daringly original showpiece, Respighi gave generations of Hollywood film composers a vast toolbox of sonic effects to plunder and repurpose.



## NIKOLAI RIMSKY-KORSAKOV

**Born** March 18, 1844, Tikhvin, Russia

**Died** June 21, 1908, Lyubensk, Russia

### *Capriccio espagnol*, op. 34

The Italian word *capriccio* means “caprice” or “whim,” which perfectly describes the playful mood of Nikolai Rimsky-Korsakov’s *Capriccio espagnol*. Completed in 1887, the work began as a fantasy for violin and orchestra and evolved into a full-fledged orchestral showpiece. It boasts a bold gypsy-flavored solo violin, and some of its themes were derived from traditional Spanish folk songs and dances. Although the title evokes Italy and Spain, *Capriccio espagnol* was written entirely in Russia. It reflects the composer’s research and imagination more than his travels as an officer in the Imperial Navy.

Praised by Tchaikovsky as “a colossal masterpiece of instrumentation,” *Capriccio espagnol* demonstrates Rimsky-Korsakov’s consummate grasp of orchestral effect. Unlike most of his peers, he didn’t compose at the piano; he considered the entire orchestra to be his primary instrument. At the first rehearsal, the musicians concluded each section with a round of applause.

#### A Closer Listen

*Capriccio espagnol* contains five brief linked sections. True to its origins in dance, it is rhythmically complex, with a correspondingly elaborate percussion section. The first movement, the Alborada, or “morning serenade,” is based on a traditional Asturian dance and features two sprightly clarinet solos. It is followed by the stately *Variazioni*, which begins with a gravely beautiful horn melody and ends with an intensely chromatic flute cadenza. Another headlong Alborada follows, in which martial drums and horns are interrupted by a boisterous violin solo. The ensuing gypsy song spins out five showy cadenzas for horns, solo violin, flute, clarinet, and harp before morphing into a passionate triple-time dance. The closing fandango, a whirlwind of cymbals and castanets, resurrects the Alborada theme, sets it on fire, and stomps triumphantly on the embers. In just about 15 minutes, the *Capriccio* blazes through five movements and the technical capacities of the large modern orchestra.

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**First Performance** October 31, 1887, Saint Petersburg, Rimsky-Korsakov conducting

**First SLSO Performance** February 23, 1912, Max Zach conducting

**Most Recent SLSO Performance** September 15, 2015, Forest Park, David Robertson conducting

**Scoring** 2 flutes, piccolo, 2 oboes (1st doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, triangle, tambourine, castanets), harps, and strings

**Performance Time** approximately 15 minutes



## EINOJUHANİ RAUTAVAARA

**Born** October 9, 1928, Helsinki

**Died** July 27, 2016, Helsinki

### *Cantus arcticus*, Concerto for Birds and Orchestra, op. 61

Born in Helsinki in 1928, Einojuhani Rautavaara studied composition at the Sibelius Academy. In 1955, when he was in his late 20s, he was nominated for a grant to study in the United States by Jean Sibelius himself, who was then 90 years old. Comparisons of the two famous Finns are inevitable, and almost too easy. Rautavaara shared with his mentor a devotion to the natural world and the pleasures of tonality. Both composers produced a great deal of wildly experimental yet unapologetically sensuous music.

Before his death in 2016, Rautavaara completed an impressive body of work: eight symphonies, nine operas (on Vincent van Gogh and Rasputin, among others), a dozen concertos, and countless choral, chamber, and orchestral pieces. His most famous composition remains *Cantus arcticus*, op. 61, from 1972. This three-movement “Concerto for Birds and Orchestra” incorporates field recordings and aleatoric (random or improvisatory) procedures. At the beginning of the score, Rautavaara gives this instruction: “Think of Autumn and Tchaikovsky.”

#### The Composer Speaks

The *Cantus arcticus* was commissioned by the “Arctic” University of Oulu for its degree ceremony. Instead of the conventional festive cantata for choir and orchestra, I wrote a ‘concerto for birds and orchestra.’ The bird sounds were taped in the Arctic Circle and the marshlands of Liminka [a municipality in the former province of Oulu, in Northern Finland]. The first movement, *Suo* (The Bog), opens with two solo flutes. They are gradually joined by other wind instruments and the sounds of bog birds in spring. Finally, the strings enter with a broad melody that might be interpreted as the voice and mood of a person walking in the wilds. In *Melankolia* (Melancholy), the featured bird is the shore lark; its twitter has been brought down by two octaves to make it a “ghost bird.” *Joutsenet muuttavat* (Swans Migrating) is an aleatory texture with four independent instrumental groups. The texture constantly increases in complexity, and the sounds of the migrating swans are multiplied too, until finally the sound is lost in the distance.

— Einojuhani Rautavaara

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**First Performance** October 18, 1972, Oulu, Finland, Stephan Portman conducting the Oulu Symphony Orchestra

**First and Most Recent SLSO Performance** January 20, 2001, Hans Vonk conducting

**Scoring** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, percussion (cymbals and tam-tam), harp, celesta, prerecorded tape, and strings

**Performance Time** approximately 18 minutes



## ERKKI-SVEN TÜÜR

**Born** October 16, 1959, Kärkla, Estonia

**Now Lives** Hiiumaa, Estonia

### *Solastalgia* for Piccolo Flute and Orchestra

Erkki-Sven Tüür received his formal training on flute and percussion before going on to study composition at the Tallinn Conservatoire (later renamed the Estonian Academy of Music). He first attracted notice in the late 1970s as a rock musician. Influenced by King Crimson, Yes, and Frank Zappa, the 20-year-old composer formed the successful progressive-rock band In Spe, which he describes as “a laboratory . . . to test my ideas.” Although he left In Spe in 1984, its influence endures: “My music didn’t change that dramatically,” he said in a recent interview. “The ideas moved from this music I wrote for In Spe to larger scorings. So it was never a jump from one stylistic approach to another. This was very evolutionary.”

Over the subsequent decades, Tüür has written nine symphonies, numerous orchestral and chamber-music pieces, and an opera. Although he has completed ten concertos, *Solastalgia* is his first for piccolo. He describes it as “musica concertante” as opposed to a traditional concerto: “The piccolo acts as a trigger to call up the different movements in the orchestra. [It] has a specific leading role, but it’s always interacting with the orchestra.”

#### **The Composer Speaks**

*Solastalgia* is a neologism that describes a form of psychic or existential distress caused by environmental change, such as mining or climate change. Coined by philosopher Glenn Albrecht in 2003, it was formed from a combination of the Latin word *sōlācium* (comfort) and the Greek root *-algia* (pain) . . .

As opposed to nostalgia . . . the melancholia or distress experienced by individuals when separated from a loved home (or homesickness)—“solastalgia” is the distress that is produced by environmental change impacting on people while they are directly connected to their home environment.

I mostly live in Hiiumaa (an island in the Baltic Sea), on a farm on Kõpu peninsula. When the wind happens to blow from the north, I can hear the waves break on the other side of the forest. There are no other houses in sight. From the windows of my studio, I can often spot deer, foxes, and cranes. It takes about ten minutes to walk through the protected forest down to the beach. And I feel how every day my life in this miraculous place grows increasingly rare and somehow unreal. Like some sort of an illusion.

Where I live, the impact of global climate change manifests itself in that winters are no longer winters and summers no longer summers. In my childhood it was ordinary for cars to drive to mainland on a 25 kilometer ice bridge in the winter. There was a lot of snow. And summers were so warm that swimming in the sea was the most natural thing in the world. Today's reality is that the difference between winter and summer equinoxes is often only 4 to 5 degrees. There is no place to hide from the ubiquitous environmental change caused by human activity ...

The piccolo in this score is the catalyst of great processes in the orchestra ... Initially, the piccolo phrases are replied to by a "same-gender" sound: the flute, alto flute, and bass flute. The introduction of more melodious motifs is accompanied by the entire woodwind section and, gradually, by the whole orchestra. It is remarkable how the orchestral waves inspired by the piccolo grow more intense and then slowly emancipate. Everything flows in the direction of increasing rhythmical activity and expanding tessitura, spirally developing in waves that accumulate more and more energy ...

I have called my composition method "vectorial," as I develop my musical material according to factors such as "the angle of ascent or descent," "curve characteristics," the direction of energy accumulation and eruption, etc. I want to emphasize that although this sounds extremely artificial, the decisions I make when composing are still largely based on intuition ... And when I listen to my music, the most important thing is whether its developmental arc sounds natural or not."

—Erkki-Sven Tüür (translated by Pirjo Püvi; the composer's program notes can be read in their entirety on his website, [erkkisven.com](http://erkkisven.com))

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**First Performance** December 6, 2017, Amsterdam, Vincent Cortvrint as soloist with Stéphane Denève conducting the Royal Concertgebouw Orchestra

**First SLSO Performance** this week

**Scoring** solo piccolo, 3 flutes (2nd doubling alto flute and 3rd doubling bass flute), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (crotales, drum set, glockenspiel, marimba, temple blocks, triangle, vibraphone, wood block, xylophone, tubular bells, chimes, tuned gong, tam-tam, 3 coil springs, 3 cymbals), piano, and strings

**Performance Time** approximately 15 minutes



## OTTORINO RESPIGHI

**Born** July 9, 1879, Bologna

**Died** April 18, 1936, Rome

### *Pini di Roma (Pines of Rome)*

Although his eight operas were relative failures, no Italian of the 20th century was a more successful composer than Ottorino Respighi. During the height of his fame, he was second only to Puccini in popularity. He received his early musical training in his native Bologna, but his education didn't stop there. While working in Russia as an orchestral violist, he studied composition and orchestration with Rimsky-Korsakov, whose brilliant use of orchestral color greatly influenced the younger man's style. Respighi was particularly admired for his pictorialism, his uncanny ability to paint a scene in sounds.

#### **Four Ways of Looking at Pine Trees**

*Pini di Roma (Pines of Rome)* is the second installment in what is sometimes called Respighi's "Roman triptych." Composed in 1923 and 1924, the symphonic poem was an even bigger hit than its hugely popular predecessor, *Fontane di Roma (Fountains of Rome)*. Each of its four movements depicts pine trees at various hours, in different Roman locations. In a performance note, Respighi wrote that he used nature "as a point of departure, in order to recall memories and visions. The centuries-old trees that dominate so characteristically the Roman landscape become testimony for the principal events in Roman life."



Roman buccina, depicted on Trajan's Column

In the final movement he scored parts for six buccine (plural of *buccina*; two bass, two soprano, and two tenor). The buccina, ancestor of the trumpet and trombone, is an ancient brass instrument that was once used in the Roman army. Despite this specification, Respighi assumed that the buccine parts would be performed on modern brass; they are played here by four trumpets and two trombones, placed in a balcony aisle.

### A Closer Listen

In the lively, sun-dappled first movement, children play under the trees in the Villa Borghese gardens, singing nursery rhymes and pretending to be soldiers. The dirge-like second movement, which features a trumpet situated in one of the balconies, describes the pines surrounding a rural chapel, where priests chant (trombones) and a hymn floats over an echoing catacomb (offstage trumpet). A nocturne follows, as the moon silvers the pines around the temple of Janus. This movement features a recording of an actual nightingale's song—Respighi was ridiculed for this innovation. In the final movement, Respighi portrays the pines at dawn, as an army marches along the Appian Way. Amid the triumphant and sometimes menacing sonorities of the advancing soldiers—pealing horns and a rumbling organ—Respighi inserts an elegiac duet between bassoon and English horn. It's a reminder that grief and joy are inseparable: every victory contains a loss.

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**First Performance** December 14, 1924, Rome, Bernardino Molinari conducting the Augusteo Orchestra

**First SLSO Performance** January 7, 1927, Rudolph Ganz conducting

**Most Recent SLSO Performance** September 30, 2012, David Robertson conducting

**Scoring** 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 6 off-stage buccine (4 trumpets, 2 trombones), timpani, percussion (glockenspiel, tam-tam, triangle, cymbals, tambourine, bass drum, 2 small cymbals, nightingale recording, ratchet), harp, piano, organ, celesta, and strings

**Performance Time** approximately 23 minutes

**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*.



## **GEMMA NEW**

Resident Conductor of the St. Louis Symphony Orchestra and Music Director of the St. Louis Symphony Youth Orchestra

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New was appointed in 2016 as resident conductor of the St. Louis Symphony Orchestra and music director of the St. Louis Symphony Youth Orchestra. She also holds the position of music director for the Hamilton Philharmonic Orchestra in Ontario and enjoys guest engagements this season with the Royal Scottish National Orchestra, Helsingborgs Symfoniörkester, Filharmonia Szczecin, and Orchestre de Chambre de Lausanne in Europe; the Omaha, Albany, and Berkeley Symphonies in the United States; and the Auckland Philharmonia and Christchurch Symphony in New Zealand.

In St. Louis, New leads education, family, community, and Live at Powell Hall performances, covers for music director David Robertson and guest conductors, and leads the Youth Orchestra.

She moved to the St. Louis Symphony Orchestra from her successful time with the New Jersey Symphony Orchestra as its associate conductor. In recent seasons, she has guest conducted the Atlanta, San Diego, Grant Park, Toledo, Orlando, and Long Beach Symphonies, as well as the Christchurch Symphony and Opus Orchestras in New Zealand.



## **ANN CHOOMACK**

Robert R. Imse Guest Artist

Ann Choomack was appointed piccolo of the St. Louis Symphony Orchestra by David Robertson in 2013. Prior to that, she was piccolo with the Richmond Symphony in Virginia as well as a regular performer with the Virginia Symphony and the Williamsburg Symphonia. During the summers she enjoys playing with the Sun Valley Summer Symphony in beautiful Southern Idaho and teaching and performing as a faculty member at the Eastern Music Festival in Greensboro, North Carolina. A graduate of the Eastman School of Music in Rochester, New York, she completed her master's degree at New England Conservatory in Boston. Teachers included Bonita Boyd, Paula Robison, Tim Day, and Damian Bursill-Hall.

Choomack has performed at numerous music festivals including Festival Lyrique en Mer, Ash Lawn Opera Festival, Music Academy of the West, Kent/Blossom Chamber Music Festival, National Repertory Orchestra, and the Tanglewood Music Center.

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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.



GIORGIA BERTAZZI

Christian Tetzlaff

### **BRUCKNER 4**

**Friday, April 27 at 10:30AM**

**Saturday, April 28 at 8:00PM**

David Robertson, conductor

Christian Tetzlaff, violin

**WIDMANN** Violin Concerto

**BRUCKNER** Symphony No. 4, "Romantic"

Upheld as one of Bruckner's most famous works, his Symphony No. 4, the "Romantic," builds with anticipation and tension that leads to triumph as the orchestra launches the listener into his fairytale world. Declared by the *St. Louis Post-Dispatch* "phenomenal, performing in a manner that had to be seen, as well as heard, to be believed," Christian Tetzlaff returns to perform Widmann's otherworldly and mystifying Violin Concerto.

*Supported in part by an award from the National Endowment for the Arts.*



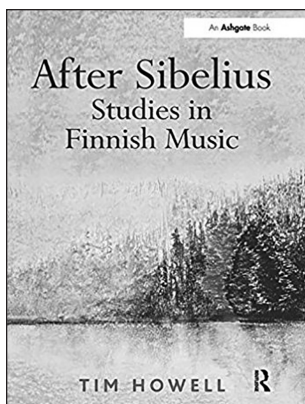
## HEIDI HARRIS

Associate Concertmaster

FROM  
THE  
STAGE

*"Gemma is one of the most talented and dynamic young conductors on the scene today, offering great confidence and clarity on the podium while channeling a depth of emotion through the music. And what a treat to hear Ann Choomack featured in Tüür's Solastalgia! There is profound talent in this orchestra, and it is special when the SLSO features its own. I'm looking forward to having Ann up front and center with her piccolo, which is an instrument we often hear but don't necessarily see in action."*

# YOU TAKE IT FROM HERE



## **EINOJUHANI RAUTAVAARA**

**fennicagehrman.fi**

The home page of Rautavaara's music publisher, Fennica Gehrman, contains an English-language biography and a comprehensive list of the composer's works (including transcriptions and arrangements), complete with descriptions and downloadable samples.

### ***After Sibelius: Studies in Finnish Music***

**by Tim Howell**

**Ashgate, 2006**

The fifth chapter of this slender but informative volume is devoted entirely to Rautavaara. Although the book is out of print, it can be purchased as an ebook via Google Books.

### ***The Sound of Finnish Angels: Musical Signification in Five Instrumental Compositions by Einojuhani Rautavaara***

**by Wojciech Stepień**

**Pendragon Press, 2011**

An in-depth, interdisciplinary analysis of the angelic presence in Rautavaara's music, including an exploration of the composer's mystical aesthetics.

## **ERKKI-SVEN TÜÜR**

**erkkisven.com**

The composer's own homepage with a biography, list of works, audio samples, and program notes.

## **OTTORINO RESPIGHI**

**bbc.co.uk/programmes/p0202kpw**

This entertaining hour-long podcast from BBC Radio 3 supplements a biographical profile of Respighi with snippets from his extensive catalog.

### ***Ottorino Respighi***

**by Elsa Respighi (translated by Gwyn Morris)**

**Ricordi, 1962**

Although this book, written by Respighi's wife, confidante, and former pupil, is out of print, the Washington University Library system has a copy in its holdings.

# GRAYBAR

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### **Why do you believe in supporting the orchestra?**

As a St. Louis-based company, Graybar works to strengthen the institutions that make St. Louis a great place to live, work, and play. We're proud to support the St. Louis Symphony Orchestra, which not only provides world-class concerts and events, but also offers community programs to share the gift of music for free with tens of thousands of people each year.

To learn more, please visit [graybar.com](http://graybar.com) or call 1-800-GRAYBAR.



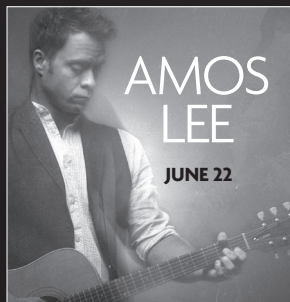
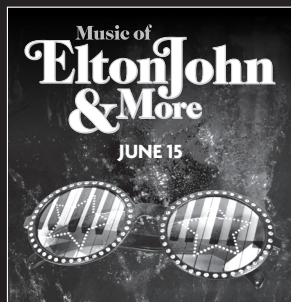
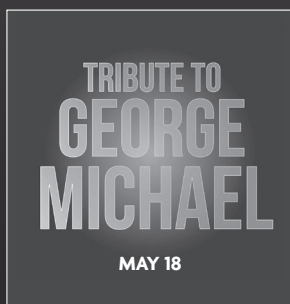
2017 Live at Powell Hall concert with Ben Folds and the SLSO.

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