

David Robertson, conductor  
Wynton Marsalis, trumpet  
Jazz at Lincoln Center Orchestra  
Scott Andrews, clarinet

Friday, May 4, 2018 at 8:00PM  
Saturday, May 5, 2018 at 8:00PM  
Sunday, May 6, 2018, at 3:00PM

## BERNSTEIN

(1918–1990)

### Three Dance Episodes from *On the Town* (1945)

The Great Lover  
Lonely Town: Pas de deux  
Times Square: 1944

## BERNSTEIN

### *Prelude, Fugue and Riffs* (1949)

Prelude for the Brass –  
Fugue for the Saxes –  
Riffs for Everyone

Scott Andrews, clarinet  
Jazz at Lincoln Center Orchestra

INTERMISSION

## WYNTON MARSALIS

(b. 1961)

### *Swing Symphony* (Symphony No. 3) (2010)

St. Louis to New Orleans  
All-American Pep  
Midwestern Moods  
Manhattan to LA  
Modern Modes and the Midnight Moan  
Think-Space: Theory  
The Low Down Up on High

Wynton Marsalis, trumpet  
Jazz at Lincoln Center Orchestra

These performances of Wynton Marsalis's *Swing Symphony* are being recorded for future release. To ensure a quality recording, please keep audience noise—other than applause—to a minimum.

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## ACKNOWLEDGMENTS

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

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

Wynton Marsalis is the **Monsanto Guest Artist**.

Saturday, May 5 is the **Joanne and Joel Iskiwitch** concert.

The concert of Friday, May 4 is underwritten in part by a generous gift from **Mr. and Mrs. Barry H. Beracha**.

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

The concert of Sunday, May 6 is underwritten in part by a generous gift from **Nancy and Don Ross**.

These concerts are supported in part by an award from the **National Endowment for the Arts**.

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

# SYMPHONIC SWING

BY RENÉ SPENCER SALLER

## TIMELINKS

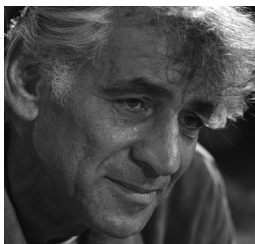
**1945** Tennessee Williams's play *The Glass Menagerie* premieres in New York.

**1949** Jackie Robinson earns the Most Valuable Player Award in the National League.

**2010** Volcanic ash from eruptions of Mount Eyjafjallajökull in Iceland disrupts air traffic across the Atlantic and Europe.

This program brings together two American composers and two American orchestras. First, a pair of iconic jazz-inspired works by Leonard Bernstein: Three Dance Episodes from *On the Town* (1944) and *Prelude, Fugue and Riffs* (1949). Like no other American composer, Bernstein blurred the lines between popular and concert music. By the time he was in his mid-twenties, he had developed a singularly expressive musical idiom based on jazz, Latin dance, and the Great American Songbook, as well as the standard orchestral repertoire. Formally trained and musically omnivorous, he demolished the walls dividing “high” and “low,” “serious” and “popular.” In his influential televised lectures and Young People’s Concerts, he taught the next generation about Berlioz and the Beatles. He had no patience for false dichotomies or finicky labels. For Bernstein, music was the unstoppable life force, the vital link between brain and body.

Next, Wynton Marsalis’s *Swing Symphony* is equal parts cerebral and celebratory. “Jazz is dance music,” Marsalis has explained. “If it doesn’t sound good, people won’t want to dance to it. And if you can’t dance to it, then it’s not jazz.” The combination of Marsalis’s clarion trumpet, his Jazz at Lincoln Center Orchestra, and the St. Louis Symphony Orchestra under David Robertson is indeed dynamic, virtuosic, and *swinging*.



## LEONARD BERNSTEIN

**Born** August, 25, 1918, Lawrence, Massachusetts

**Died** October 14, 1990, New York

### Three Dance Episodes from *On the Town*

On November 14, 1943, not quite three months after being named assistant conductor of the New York Philharmonic, Leonard Bernstein was called into service as substitute for the ailing Bruno Walter. Despite having only a few hours' notice, the 25-year-old Harvard graduate dazzled the audience with his vigor and confidence. On the strength of this performance, Olin Downes, music critic of the *New York Times*, called Bernstein "one of the very few conductors of the rising generation who are indubitably to be reckoned with."

One year later, the sought-after young conductor made an equally impressive showing as a composer. His score for the one-act ballet *Fancy Free*, a collaboration with the choreographer Jerome Robbins, was so successful that the two men quickly decided to expand the project into a full-fledged Broadway musical: *On the Town*. The young lyricists Betty Comden and Adolph Green turned Robbins's simple scenario about three sailors on leave into an exuberant ode to New York City, a "helluva town." Instead of recycling tunes from *Fancy Free*, Bernstein crafted an entirely new score that mashed up blues and balladry, swing bands and Stravinsky. *On the Town* opened on Broadway in December of 1944 and ran for 463 performances. (To the composer's dismay, the film version, released in 1949, replaced most of his original music with simpler songs by Roger Edens.)

In 1945 Bernstein extracted some of the music from Act I and arranged it for orchestra, using the title *Three Dance Episodes from On the Town*. In February 1946, he led the San Francisco Symphony Orchestra in the premiere of the concert suite.

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**First Performance** February 13, 1946, in San Francisco, Bernstein conducting the San Francisco Symphony

**First SLSO Performance** January 25, 1970, Leonard Slatkin conducting

**Most Recent SLSO Performance** October 18, 2015, Steven Jarvi conducting

**Scoring** flute (doubling piccolo), oboe (doubling English horn), 3 clarinets (1st doubling E-flat clarinet, 2nd doubling alto saxophone, and 3rd doubling bass clarinet), 2 horns, 3 trumpets, 3 trombones, timpani, percussion (snare drum, bass drum, drum set, suspended cymbal, triangle, woodblock, xylophone), piano, and strings

**Performance Time** approximately 11 minutes

## The Composer Speaks

It seems only natural that dance should play a leading role in the show *On the Town*, since the idea of writing it arose from the success of the ballet *Fancy Free*... The story of *On the Town* is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted.

In the dance of “The Great Lover,” Gabey, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.

In the “Pas de Deux (Lonely Town),” Gabey watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor.

The “Times Square Ballet” is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, and a scene in the Roseland Dance Palace.

— Leonard Bernstein

## LEONARD BERNSTEIN

### *Prelude, Fugue and Riffs*

By the time Bernstein composed *Prelude, Fugue and Riffs*, in 1949, he was well into his maturity as a composer, even though he was only 30 years old. The piece was originally intended for the bandleader Woody Herman, but Herman’s band broke up, and Bernstein never received the promised commission. He busied himself with other projects, including his Second Symphony. Then, in late 1952, while working on *Wonderful Town* (another collaboration with Comden and Green), he realized that some of the music he’d written for Herman would perfectly suit a ballet scene in the musical. He revised the score somewhat, reducing the instrumentation. Although the ballet scene was eventually cut in rehearsal, Bernstein was able to use snippets of the music in two other numbers. Three years later, the complete piece—now titled *Prelude, Fugue and Riffs*—received its first performance on an episode of the television series *Omnibus*, which aired on October 16, 1955. A decade later, Bernstein recorded the work for the Columbia label, with jazz icon Benny Goodman on solo clarinet.

## The Composer Speaks

In “The World of Jazz,” the aforementioned *Omnibus* program, Bernstein discussed fundamental concepts such as improvisation, syncopation, and blues progressions.

He capped off the lecture by leading the ABC-TV Studio Band in the premiere of his own *Prelude, Fugue and Riffs*. He prefaced this performance with a few explanatory remarks:

It's in three short continuous sections: a prelude for the brass alone, then a short fugue for the five saxophones, and then riffs for everybody. . . . I hope you will feel in it some of the special beauty of jazz that I felt when I was writing the piece, and I hope that our investigation of jazz today will help you see more clearly why I think of this piece as a serious piece of American music.

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**First Performance** October 16, 1955, in New York, broadcast on ABC's *Omnibus*, Bernstein conducting the ABC-TV Studio Band with Benny Goodman as soloist

**First SLSO Performance** October 17, 1971, Leonard Slatkin conducting

**Most Recent SLSO Performance** March 8, 2009, with Scott Andrews as soloist and David Robertson conducting

**Scoring** solo clarinet, 5 trumpets, 4 trombones, timpani, percussion (xylophone, vibraphone, drum set, woodblock, 4 tom-toms), piano, 2 alto saxophones (1st doubling clarinet), 2 tenor saxophones, baritone saxophone, and double bass

**Performance Time** approximately 9 minutes



## WYNTON MARSALIS

**Born** October 18, 1961, New Orleans

**Now Lives** New York

### *Swing Symphony* (Symphony No. 3)

Born in New Orleans in 1961, Wynton Marsalis was a childhood trumpet prodigy. At the age of eight, he began playing traditional jazz with the Fairview Baptist Church Band; six years later, he performed with the New Orleans Philharmonic. At age 17 he became the youngest musician to be admitted to Tanglewood's Berkshire Music Center, where he received the Harvey Shapiro Award for outstanding brass student. In 1979 he moved to New York to attend the Juilliard School, but was soon signed to a record deal with Columbia Records. Instead of following the standard conservatory track, Marsalis joined the Jazz Messengers, where he learned the finer points of band-leading from Art Blakey, the drummer and leader of the ensemble. In 1981, Marsalis started his own band and went on tour, performing an average of 120 concerts annually for 15 years straight. He also recorded and produced dozens of best-selling albums. In 1997 his dramatic oratorio *Blood on the Fields* became the first jazz composition to receive the Pulitzer Prize in Music.

Marsalis's virtuosity extends to the classical repertoire as well. At age 20 he recorded a Grammy-winning album of trumpet concertos by Haydn, Hummel, and Leopold Mozart. It would be his first of ten critically acclaimed classical releases. Over the decades, Marsalis has performed with many of the world's leading orchestras, including the SLSO.

*Swing Symphony* (Symphony No. 3) was a joint commission by the New York Philharmonic, the Berlin Philharmonic, the Los Angeles Philharmonic, and London's Barbican Center. The premiere took place in June of 2010, in Berlin, with Sir Simon Rattle conducting the Berlin Philharmonic and Marsalis doing double-duty as lead trumpeter and bandleader of the 15-piece Jazz at Lincoln Center Orchestra. The challenge, as the composer conceived it, was to combine the two ensembles in a way that felt like a true collaboration—not a jazz arrangement of a classical composition, but a real synthesis.

#### **A Closer Listen**

In a 2010 video interview, Marsalis explained the work's three fundamental principles: the blues, which he describes as an "attitude toward life"; improvisation, which gives performers the opportunity to assert their individuality; and swing, which he defines as a "self-imposed equilibrium." Swing, as he further elaborated, is more than an approach to rhythm; it's also a guiding ethos, "a concept that requires humility, empathetic listening, and an embracing of other people and their feelings, their creativity, their ideas." Consequently, each of the symphony's seven movements concludes in "us coming together, making a unified statement."

Just over an hour in length, *Swing Symphony* is a whirlwind tour of jazz history, moving from ragtime to big band, bebop, hard bop, Afro-Cuban mambo, and the modal experiments of Miles Davis and John Coltrane. The evocative movement titles convey the symphony's scope: "St. Louis to New Orleans"; "All-American Pep," "Midwestern Moods," "Manhattan to LA"; "Modern Modes and the Midnight Moan"; "Think-Space: Theory"; and "The Low Down Up on High."

### **The Composer Speaks**

Marsalis describes the final movement, "The Low Down Up on High," as the culmination of his creative goals:

It features clapping and a groove that we all play together. It has a long melody, and it has a space for everyone to play; the woodwinds play sounds of nature, and it brings together many different feelings. And then it goes into the church groove, because the centerpiece of a lot of Afro-American music is church music. The sanctified rhythm is also a combination of 3 and 2: it's a 6/8 or 12/8 rhythm. Then it breaks down to something—the way I conceive of it, at the end of life, you reflect on your life, and it's a wistful feeling; it's not sad, and it's not happy. It's a feeling of contentment, a quiet celebration. It's like the last breath that you take: "We did this. We had a good time." Because that's what we conclude in jazz. It's an optimistic music. Even through the blues, no matter how tragic things are, no matter how bad something has been, we can always find some happiness. That joy we find, even in the face of great adversity, is the thing that makes life worth living.

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**First Performance** June 9, 2010, Berlin, Sir Simon Rattle conducting the Berlin Philharmonic

**First and Most Recent SLSO Performance** October 20, 2012, Wayne Marshall conducting

**Scoring** 3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets (3rd doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets (doubling flugelhorn), 3 trombones, tuba, timpani, percussion (autohorn, bongos, brake drum, chimes, Chinese cymbals, choke cymbal, claves, congas, glockenspiel, guiro, high hat, marimba, police whistle, rototoms, siren, sizzle cymbal, snare drum, splash cymbal, tambourine, 4 tom-toms, triangle, vibraphone, washboard, whip, wood block, xylophone, ride cymbal, crash cymbal, bongo bell, African hand drums, drum set, stomping board, bass drum with attached cymbal, cowbell, timbales, 2 suspended cymbals, 2 bass drums), and strings

**Performance Time** approximately 1 hour

**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

## Concert Program for September 22, 23, 24, and 25, 2005

David Robértson, conductor  
Dawn Upshaw, soprano  
Saint Louis Symphony Chorus  
Amy Kaiser, director

**BACH/STRAVINSKY** Chorale Variations on "Vom Himmel hoch"

(1685-1750/1882-1971) (ca. 1740/1956)  
Saint Louis Symphony Chorus

**MOZART** "Laudate dominum" from

(1756-1791) *Vesperae solennes de confessore*, K. 339 (1780)

Dawn Upshaw, soprano  
Saint Louis Symphony Chorus

**MOZART** "Bella mia fiamma... Resta, o cara," K. 528 (1787)

Dawn Upshaw, soprano

**VIVIER** *Lonely Child* (1981)

(1948-1983) Dawn Upshaw, soprano

Intermission

**JOHN ADAMS** *Harmonielehre* (1985)

(b. 1947) [Untitled]  
The Anfortas Wound  
Meister Eckhardt and Quackie

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David Robertson is the Beofor Music Director and Conductor

Dawn Upshaw is the Linda and Paul Lee Guest Artist.

The concert of Friday, September 23, is underwritten in part by a generous gift from

Mr. and Mrs. Barry H. Beracha.

The concert of Saturday, September 24, is underwritten in part by a generous gift from

Dr. and Mrs. W. R. Konneker.

The Opening Weekend concerts are permanently endowed by Emerson.



## DAVID ROBERTSON

Beofor Music Director and Conductor

David Robertson—conductor, artist, thinker, and American musical visionary—occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate advocacy for the art form is widely recognized. A consummate and deeply collaborative musician, Robertson is hailed for his intensely committed music making.

Currently in his valedictory season as music director of the St. Louis Symphony Orchestra, and his fifth season as chief conductor and artistic director of the Sydney Symphony Orchestra, he has served as artistic leader to many musical institutions, including the BBC Symphony Orchestra, the Orchestre National de Lyon, and, as a protégé of Pierre Boulez, the Ensemble Intercontemporain. With frequent projects at the world's most prestigious opera houses, including the Metropolitan Opera, La Scala, Bayerische Staatsoper, Théâtre du Châtelet, the San Francisco Opera, and more, Robertson returned to the Met in 2018 to conduct the premiere of Phelim McDermott's new production of *Così fan tutte*.

During his 13-year tenure with the St. Louis Symphony Orchestra, Robertson has solidified the orchestra's standing as one of the nation's most enduring and innovative. His established and fruitful relationships with artists across a wide spectrum is evidenced by the orchestra's ongoing collaboration with composer John Adams. The 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 the recipient of numerous musical and artistic awards, and in 2010 was made a Chevalier de l'Ordre des Arts et des Lettres.



Wynton Marsalis most recently appeared with the SLSO for a gala performance in October 2012.

## WYNTON MARSALIS

the Monsanto Guest Artist

Wynton Marsalis is the managing and artistic director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age 12, entered the Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 60 jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of American universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 2001 he was appointed Messenger of Peace by Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States by the State Department through their CultureConnect program. Marsalis helped lead the effort to construct Jazz at Lincoln Center's home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.



FRANK STEWART

Jazz at Lincoln Center Orchestra most recently appeared with the SLSO for a gala performance in October 2012.

## JAZZ AT LINCOLN CENTER ORCHESTRA

The mission of Jazz at Lincoln Center is to entertain, enrich, and expand a global community for Jazz through performance, education, and advocacy. We believe that jazz is a metaphor for democracy. Because jazz is improvisational, it celebrates personal freedom and encourages individual expression. Because jazz is swinging, it dedicates that freedom to finding and maintaining common ground with others. Because jazz is rooted in the blues, it inspires us to face adversity with persistent optimism.

With the world-renowned Jazz at Lincoln Center Orchestra and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performance, education, and broadcast events each season at its home in New York—Frederick P Rose Hall, “The House of Swing”—and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Robert J Appel, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl.

Wynton Marsalis, trumpet  
 Ryan Kisor, trumpet  
 Kenny Rampton, trumpet  
 Marcus Printup, trumpet  
 Chris Crenshaw, trombone  
 Vincent Gardner, trombone  
 Elliot Mason, trombone  
 Victor Goines, saxophone/clarinet  
 Ted Nash, saxophone/clarinet/flute  
 Walter Blanding, saxophone/clarinet  
 Sherman Irby, saxophone/clarinet  
 Paul Nedzela, saxophone/clarinet  
 Dan Nimmer, piano  
 Carlos Henriquez, bass  
 Jason Marsalis, drums

Raymond Murphy, Tour Manager  
 Eric Wright, Director, Concerts and  
 Touring Operations  
 Dan Israel, Assistant Director, Touring  
 Concerts and Touring  
 David Robinson, Production Manager  
 Christi English, Music Librarian



Scott Andrews is principal clarinet of the SLSO.

## **SCOTT ANDREWS**

Scott Andrews has been principal clarinet of the St. Louis Symphony Orchestra since 2005. Before joining the SLSO, he was a member of the Boston Symphony Orchestra for 11 years. He has also performed with the Philadelphia Orchestra and with the Saito Kinen Orchestra and the Mito Chamber Orchestra in Japan.

As a sought-after solo and chamber musician, he has played with many of today's leading artists, and as an avid proponent of new music, he has performed with Composers in Red Sneakers, the Auros Group for New Music, and Boston Musica Viva. He has toured with the Ying String Quartet, the Calyx Piano Trio, and the Boston Symphony Chamber Players, among many others.

Andrews has lectured and given classes throughout the United States as well as in Europe and Japan. He was for many years the woodwind department chair at Boston Conservatory and a faculty member of the Tanglewood Music Center. He now serves as co-director of the Missouri Chamber Music Festival, an annual collaborative festival in Webster Groves, Missouri, which he founded with his wife, pianist Nina Ferrigno. He joined the faculty of the Pacific Music Festival in Sapporo, Japan, in July 2013.

Originally from Virginia, Andrews studied piano and violin before discovering the clarinet, studying with Edward Knakal of Virginia Beach. He attended the Virginia Governor's School for the Arts and also studied at the Interlochen Music Center in Michigan. He graduated with distinction from the New England Conservatory of Music, where he was a clarinet student of Harold Wright.



# *Salute to* DAVID ROBERTSON

"David supports us. There's a warmth to our workplace, this feeling that we're all doing this together. That has made all of us better, not just as musicians, but as human beings."

—**ALLEGRA LILLY**, PRINCIPAL HARP, SLSO

"Our Carnegie Hall performances have been up there with the best moments of my musical life. *Peter Grimes* was transcendent for everybody involved. We were so dialed in."

—**BJORN RANHEIM**, CELLO, SLSO

"The days of the remote 'maestro' are over. People want heroes they can relate to. He has been a godsend for St. Louis audiences, who were craving this interaction. He's also very funny."

—**ROGER KAZA**, PRINCIPAL HORN, SLSO

"David's remarkable, probing intellect sets him apart. Like a cryptologist, David is able to unlock and illuminate something in a score that may have gone unnoticed for generations. But he is remarkably approachable. Despite a brilliant mind that seems to be racing much of the time, he is extremely empathetic to others."

—**DAVID HALEN**, CONCERTMASTER, SLSO

"David is on the genius spectrum when it comes to music. He hears everything, and I mean everything. I have experimented with mallet choices in rehearsal and David will come up and tell me what he liked. Most conductors would never realize I was experimenting. And he very much loves the musicians of this orchestra. When I had my second child, David reached out to say congratulations. David has become part of our family, and we a part of his. At the end of the day that's far more important than any music we make."

—**WILLIAM JAMES**, PRINCIPAL PERCUSSION, SLSO

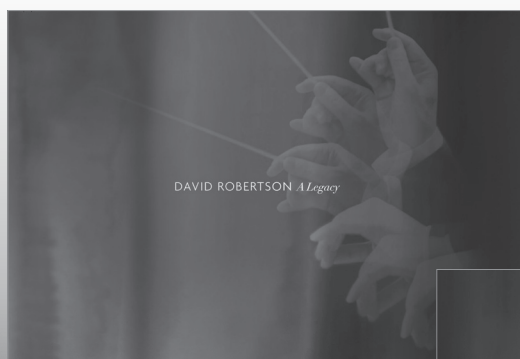
"This remarkable collaboration with David is the cherry on the top of my long career, an unexpected gift after so many years in the business. It was a golden time. David is a risk-taker, with a grand vision for transforming a community. He opened doors for the chorus that no one else had dared open, challenging us to improve our musical skills and expand our musical world. Difficult pieces were not seen as hard, but wonderful and fascinating. His rare balance of qualities made for a remarkable tenure."

—**AMY KAISER**, DIRECTOR, ST. LOUIS SYMPHONY CHORUS



# *Celebrating* DAVID ROBERTSON

To commemorate David Robertson's tenure, the SLSO is creating two limited-edition works. *David Robertson: A Legacy* is a retrospective book about his career with the SLSO full of photos, stories, and tributes; *David Robertson: A Tribute* is a double album featuring recordings by Robertson and the SLSO.



The **book/CD package** is available as a gift with a donation to the SLSO of \$150 or more at the Powell Hall Boutique. For more information, visit [slo.org/davidrobertson](http://slo.org/davidrobertson).



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