

# CONCERT PROGRAM

## October 17 & 19, 2014

Leonard Slatkin, conductor  
David Halen, violin

**CINDY MCTEE** *Einstein's Dream* (2004)  
(b. 1953)

Warps and Curves in the Fabric of Space and Time—  
Music of the Spheres—  
Chasing After Quanta—  
Pondering the Behavior of Light—  
The Frantic Dance of Subatomic Particles—  
Celestial Bells—  
Wondering at the Secrets

Celeste Golden Boyer, violin

**BRUCH** *Violin Concerto No. 1* (1868)  
(1838-1920)

Prelude: Allegro moderato—  
Adagio  
Finale: Allegro energico

David Halen, violin

INTERMISSION

**BERLIOZ** *Symphonie fantastique, op. 14* (1830)  
(1803-1869)

Rêveries. Passions: Largo; Allegro agitato e appassionato assai  
Un bal: Valse. Allegro non troppo  
Scène aux champs: Adagio  
Marche au supplice: Allegretto non troppo  
Songe d'une nuit du sabbat: Larghetto; Allergo assai; Allegro

## ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

These concerts are presented by the Thomas A. Kooyumjian Family Foundation.

Leonard Slatkin is the Ann and Paul Lux Guest Artist.

David Halen is the Jean L. Rainwater Guest Artist.

The concert of Friday, October 17, is underwritten in part by a generous gift from Mr. and Mrs. Jack R. Bodine.

The concert of Sunday, October 19, is underwritten in part by a generous gift from The Honorable and Mrs. Sam Fox.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Link Auction Galleries and are located at the Customer Service table in the foyer.

# FROM THE STAGE

Diana Haskell, Associate Principal Clarinet, on the E-flat clarinet in *Symphonie fantastique*: “There is an E-flat clarinet solo in the last movement, which is one of the most difficult in the repertoire, but a total blast to play. Some musicians play it lightly. I don’t.

“It’s a twisted version of the *idée fixe*. I think of it as Berlioz running amok in his head. It’s his descent into hell. I believe it should sound a little frenzied, a little manic. It’s written with fast trills and a pounding rhythm. It’s really fun. I know I’m doing a good job if people nearby in the orchestra hold their ears and glare at me.”



Diana Haskell

# DREAMS OF LIFE

BY RENÉ SPENCER SALLER



## **Born**

February 20, 1953, Tacoma, Washington

## **Now Resides**

Bloomfield Hills, Michigan

## **First Performance**

March 31, 2005, Andrew Litton conducted the Dallas Symphony Orchestra, which commissioned the work

## **STL Symphony Premiere**

This week

## **Scoring**

percussion  
computer-processed sounds  
strings

## **Performance Time**

approximately 14 minutes

## **CINDY MCTEE**

*Einstein's Dream*

## **DREAM OF A UNIFIED FIELD**

NOTES BY CINDY MCTEE

As we know, Albert Einstein gave much thought to issues of space and time, and he dreamt of finding a theory of everything, or a broad, mathematical structure that would fully explain and link together all known phenomena. My piece celebrates this dream and the 100th anniversary of Albert Einstein's miraculous year (1905) in which he published four papers that contributed substantially to the foundation of modern physics.

After a certain high level of technical skill is achieved, science and art tend to coalesce in esthetics, plasticity, and form.

—Albert Einstein

Ever since the Industrial Revolution, we Americans have embraced science and technology as a major part of our national identity. I am intrigued by the discoveries of science and especially by the ways in which the arts and sciences intersect: both fields investigate the unknown, propose theories, experiment with possibilities, attempt to resolve paradoxes, and generally help us to better understand ourselves and the universe in which we live. It is interesting to note that Einstein's search for a grand theory of unification took him into a world where intuition prevailed—to a place where science and art merged.

Einstein believed that the greatest scientists are always artists as well. He also said that both music and scientific research are nourished by the same source of longing. It seems to me, too, that the longing behind a composer's search for meaning is the same longing that inspires the scientist confronted with the inescapable mystery of the physical universe.

## MAX BRUCH

Violin Concerto No. 1 in G minor, op. 26

**BITTERSWEET SUCCESS** Although he lived to be 82 and composed a great deal of music, Max Bruch never wrote anything that people love the way they love his Violin Concerto No. 1 in G minor. Bruch wrote it in 1866, when he was 28. After incorporating advice from the eminent violinist Josef Joachim, the revised version premiered, with Joachim as soloist, in 1868. It was an immediate hit.

Bruch suffered many financial hardships during his long career, and even his most enduring success was marred by rotten luck. As an impoverished young composer, he sold the publishing rights to his first violin concerto for a pittance in a one-off deal that didn't allow him a share of future royalties. Even worse, his subsequent compositions were nowhere near as popular. Bruch was still seething about this 20 years later. "Nothing compares to the laziness, stupidity, and dullness of many German violinists," he fumed in a letter to the music publisher Fritz Simrock. "Every fortnight another one comes to me wanting to play the First Concerto; I have now become rude, and tell them: 'I cannot listen to this concerto anymore—did I perhaps write just this one? Go away, and play the other concertos, which are just as good, if not better.'"

Few of those German violinists complied. They clamored to play the First, and audiences never tired of it. Today the First Concerto remains a staple of the repertory—and the only Bruch composition that most listeners recognize.

**FORM AND FANTASY** As Bruch was the first to concede, the concerto has a somewhat unorthodox structure. He even asked Joachim if he should call the concerto a "Fantasia" instead. (The violinist assured him that "the designation *concerto* is completely apt.") At any rate, the *Vorspiel*, or prelude, takes substantial liberties with the sonata form. The violin lingers, flutters, soars like a lark ascending. The orchestra surges against it, in an elemental give and take. At its ultra-Romantic midpoint, the violin swoops up and down in crazy chromatic runs. But instead of



### **Born**

January 6, 1838, Cologne

### **Died**

October 2, 1920, Friedenau, near Berlin

### **First Performance**

January 5, 1868, in Bremen; Joseph Joachim was the soloist, and Karl Reinthaler conducted

### **STL Symphony Premiere**

February 13, 1914, Eugène Ysaÿe was soloist, with Max Zach conducting

### **Most recent STL Symphony Performance**

October 1, 2011, Itzhak Perlman was soloist, with David Robertson conducting the Red Velvet Ball

### **Scoring**

solo violin  
2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
timpani  
strings

### **Performance Time**

approximately 24 minutes

the typical development section, the music circles back to the beginning; soon, the mood darkens, the sound hushed and expectant. Without a pause, the prelude seeps into the Adagio, the shining center of the concerto. It's the most beloved of the three movements, and no one who has heard it ever wonders why. The melodies are unapologetically lovely: as spontaneous as birdsong, as simple as a sunbeam. The finale seems at once reckless and restrained. The orchestra trades off passages with the solo violin, sometimes adding majestic counterpoint, sometimes erupting into pyrotechnics. The violin dispenses gypsy-flavored licks and virtuosic passagework. When everything comes together, it sounds like ecstasy.

**A POIGNANT POSTSCRIPT** By the end of World War I, Bruch was 80 and perilously poor. With the European economy in ruins, he had no way to collect royalties, no regular income. Although his unfortunate publishing arrangement meant that he couldn't profit from the continued success of his first violin concerto, he hoped to make some quick cash by selling his original copy of the score. He sent it to the concert pianists Rose and Otilie Sutro, who were supposed to sell it for him in the United States. Unfortunately, they bamboozled Bruch, who died on October 2, 1920, still waiting for his money. They sent some worthless German money to his family, refusing to answer questions about the buyer who had supposedly purchased the score on the condition of anonymity. In 1949 the swindling Sutro sisters finally did sell Bruch's manuscript to the Standard Oil heiress Mary Flagler Cary, who ultimately bequeathed it, along with the rest of her papers, to the Pierpont Morgan Public Library in New York.

## HECTOR BERLIOZ

*Symphonie fantastique*, op. 14

**CRAZY LOVE** If Hector Berlioz had been born in 20th-century America instead of 19th-century France, he would have wound up in prison or a mental institution. In 1831, the 27-year-old composer stole two pistols, acquired lethal doses of laudanum and strychnine in case the guns jammed, assembled a wig and a dress for his disguise, and set out from Rome to Paris, where he planned to murder three people and then commit suicide. Marked for death were his former fiancée, Marie Moke; her mother, whom he blamed for their breakup; and Moke's future husband, the wealthy piano manufacturer Camille Pleyel. Berlioz's elaborate plot began to fall apart before he even made it across Italy. He changed his mind and returned to Rome.

With Berlioz there was always a new passion: a new woman to stalk, a new polemic to publish, a new musical project. Even while he was engaged to Moke, he was fixated on Harriet Smithson. The Irish-born actress played Ophelia in a performance of *Hamlet* that Berlioz attended on September 11, 1827. On that fateful evening, Berlioz became obsessed with Smithson and Shakespeare. His love of Shakespeare was chronic and benign. His love of Smithson raged on for several years—never mind that he spoke very little English, she barely any French. After the sort of courtship that would instigate a restraining order today, she married him. The union was as catastrophic as any sane person would expect.

**A BAD TRIP** Although Berlioz did not actually meet Smithson until after he completed the work, he cast her as his elusive beloved in his symphonic debut. Now we recognize *Symphonie fantastique* as the archetypal program symphony—music that describes characters, events, and emotions, as opposed to absolute music, which is, at least theoretically, nonrepresentational. He did not invent program music with this symphony, but he was the first to make it function like an opera without singing. His program notes not only tell a story but also shape the reader's listening



### **Born**

December 11, 1803, near La Côte-Saint-André, Isère, France

### **Died**

March 8, 1869, Paris

### **First Performance**

December 5, 1830, at the Paris Conservatoire, François-Antoine Habeneck conducted an orchestra assembled by the composer

### **STL Symphony Premiere**

November 11, 1910, Max Zach conducting

### **Most Recent STL Symphony Performance**

April 14, 2013, Yan Pascal Tortelier conducting

### **Scoring**

2 flutes  
piccolo  
2 oboes  
English horn  
2 clarinets  
E-flat clarinet  
4 bassoons  
4 horns  
2 cornets  
2 trumpets  
3 trombones  
2 tubas  
2 timpani  
percussion  
2 harps  
strings

### **Performance Time**

approximately 49 minutes

experience, explaining how the melodies and sound effects correspond to specific characters and plot points.

Berlioz left behind two versions of the programmatic details to the symphony. One is more basic: it's all a dream. Here's the condensed plot to the other: A sensitive young artist (obviously Berlioz) falls madly in love with a stranger (obviously Smithson). He attempts to kill himself with opium, but instead falls asleep and dreams of murdering his beloved, being sentenced to death, witnessing his own execution by guillotine, and joining a demonic assemblage at his very own Black Mass. Leonard Bernstein's synopsis is even pithier: "You take a trip, you wind up screaming at your own funeral."

The first movement, a bipolar daydream, subverts sonata form. The second movement, a decorous waltz, contrasts a ballroom party (so swanky: two harps!) with the hero's interior torment; before long, the objective and subjective realms collide in a dazzling polyphonic display. In the third movement, a pastoral call-and-response duet between two shepherds (listen for the off-stage oboe and on-stage English horn) dramatizes the artist's isolation and despair. The fourth movement is when the artist takes the opium that triggers his horrific nightmare. In his program notes, Berlioz wrote, "The procession moves forward to the sounds of a march now somber and ferocious, now brilliant and stately.... At the end of the march, the first four measures of the *idée fixe* reappear like a last thought of love interrupted by the fatal blow." In other words, he remembers the woman he killed, and *kerplunk!* goes his head. When the beloved's theme, once "noble and shy," returns once more in the finale, it has devolved into a vulgar jig voiced by a shrill E-flat clarinet. Before the movement ends, witches enact a burlesque parody of the medieval plainchant *Dies irae* from the Requiem mass.

**FANTASTIC VOYAGE** Shock value aside, *Symphonie fantastique* is a singular achievement. It embodied a new art form, a synthesis of music, literature, drama, and autobiography. Richard Wagner, 10 years younger than Berlioz, tweaked this concept, called it the *Gesamtkunstwerk* ("total work of art"), and made it his life's mission. Berlioz's oft-mentioned *idée fixe*—the recurrent melody that serves as his Smithson proxy and unifies the symphony's five movements—predated the Wagnerian leitmotiv, too. His innovative harmonies and orchestral sonorities (the *col legno* bowing in the final movement that sounds like rattling skeletons, for example) anticipated similar sound experiments by 20th-century avant-gardistes. In five movements, Berlioz kick-started Romanticism, epitomized a movement that had barely begun, and then hurled it into the future.



## LEONARD SLATKIN

ANN AND PAUL LUX GUEST ARTIST

Leonard Slatkin is Music Director of the Detroit Symphony Orchestra and the Orchestre National de Lyon, France. During the 2013-14 season he conducted at Krzysztof Penderecki's 80th birthday celebration in Warsaw, recorded with Anne Akiko Meyers and the London Symphony, and appeared with the Chicago Symphony and the Pittsburgh Symphony. He also toured China and Japan with the Orchestre National de Lyon and led the Detroit Symphony Orchestra in concerts across southern Florida.

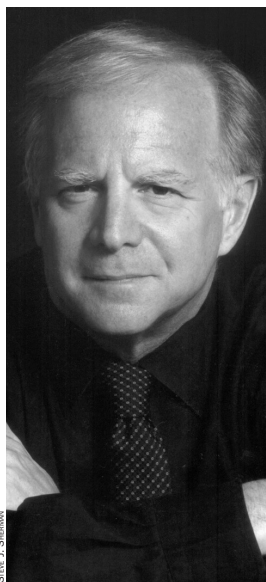
Highlights of the 2014-15 season include a collaborative celebration of his 70th birthday on both sides of the Atlantic, a three-week Tchaikovsky festival in Detroit, a Brahms symphony cycle in Lyon, and engagements with the New York Philharmonic, Tokyo's NHK Symphony Orchestra, and the Deutsches Symphonie-Orchester Berlin.

Slatkin has received the USA's prestigious National Medal of Arts and the League of American Orchestra's Gold Baton Award. He is also the recipient of a 2013 ASCAP Deems Taylor Special Recognition Award for his book, *Conducting Business*.

Slatkin has served as Music Director of the St. Louis Symphony and the National Symphony Orchestra in Washington, D.C., and as Chief Conductor of the BBC Symphony Orchestra in London. He has held Principal Guest Conductor positions with the Royal Philharmonic Orchestra, Los Angeles Philharmonic, Philharmonia Orchestra of London, and the Pittsburgh Symphony Orchestra.

Founder and director of the National Conducting Institute and the St. Louis Symphony Youth Orchestra, Slatkin continues his conducting and teaching activities at the Indiana University Jacobs School of Music, Manhattan School of Music, and the Juilliard School.

Born in Los Angeles, he is the son of conductor-violinist Felix Slatkin and cellist Eleanor Aller, founding members of the famed Hollywood String Quartet. He began his musical studies on the violin and studied conducting with his father, followed by Walter Susskind at Aspen and Jean Morel at the Juilliard School.



Steve J. Simonow

Leonard Slatkin founded the St. Louis Symphony Youth Orchestra in 1970.



Dana Vismawax

David Halen celebrates 20 seasons as St. Louis Symphony Concertmaster in 2014-15.

## DAVID HALEN

JEAN L. RAINWATER GUEST ARTIST

David Halen is living a dream that began as a youth the first time he saw the St. Louis Symphony perform in Warrensburg, Missouri. Halen began playing the violin at the age of six, and earned his bachelor's degree at the age of 19. In that same year, he won the Music Teachers National Association Competition and was granted a Fulbright scholarship for study in Germany, the youngest recipient ever to have been honored with this prestigious award. In addition, Halen holds a master's degree from the University of Illinois at Champaign-Urbana, where he studied with Sergiu Luca.

Halen served as Assistant Concertmaster with the Houston Symphony Orchestra under Sergiu Comissiona and Christoph Eschenbach until 1991. He then came to St. Louis, where he was permanently named Concertmaster in September 1995, without audition, by the Orchestra, and with the endorsement of then Music Directors Leonard Slatkin and Hans Vonk.

During the summer he teaches and performs extensively, serving as Concertmaster at the Aspen Music Festival and School. In 2007 he was appointed Distinguished Visiting Artist at Yale University, and at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. In the fall of 2012, Halen joined the string faculty of the University of Michigan.

As cofounder and artistic director of the Innsbrook Institute, Halen coordinates a week-long festival, in June, of exciting musical performances and a workshop for aspiring artists. In August, he is artistic director of the Missouri River Festival of the Arts in Boonville, Missouri. His numerous accolades include the 2002 St. Louis Arts and Entertainment Award for Excellence, and an honorary doctorate from Central Missouri State University and from the University of Missouri-St. Louis.

David Halen plays on a 1753 Giovanni Battista Guadagnini violin, made in Milan, Italy. He is married to Korean-born soprano Miran Cha Halen and has a teenage son.

# A BRIEF EXPLANATION

You don't need to know what "andante" means or what a glockenspiel is to enjoy a St. Louis Symphony concert, but it's always fun to know stuff. For example, what is *col legno* in *Symphonie fantastique*?

**Col legno:** Italian for "with the wood," that rattling sound you hear in Berlioz's horror-show symphony is made by the string musicians, anybody can do it: turn the wrist so the wood of the bow is facing the strings and clatter away.

## PLAYING E-FLAT CLARINET:

DIANA HASKELL, ASSOCIATE PRINCIPAL CLARINET

"I try to think of the E-flat as an extension of the B-flat clarinet. In reality, it's not easy to play at all. The hardest thing is intonation. Every note requires a different fingering than the B-flat, and it's a challenge to compensate for pitch tendencies from one to the other. It complicates things that I have larger hands, so it's easy to bump into the keys.

"But I've made peace with the E-flat. If my B-flat chops are OK, so is my E-flat."

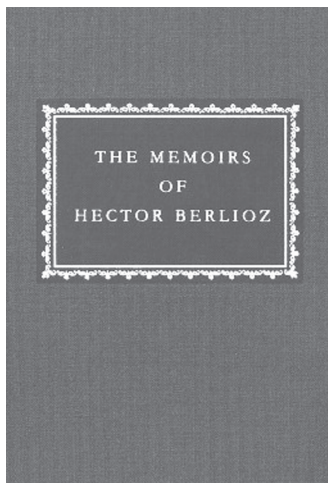


DAN DREYER

Diana Haskell

# YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.



## **cindymctee.com**

A wealth of information on the composer via her website

## **youtube.com**

You can find many videos of many artists performing Bruch's Violin Concerto No. 1; you can be sure that David Halen has viewed many of them

## **hberlioz.com**

All things Hector Berlioz

## **Hector Berlioz, *The Memoirs of Hector Berlioz* Everyman's Library**

One of the great autobiographies of all time

Read the program notes online. Go to **stlsymphony.org**. Click "Connect," then "Program Notes."

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via **stlsymphony.org/blog**

The St. Louis Symphony is on



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## WORLD WIDE TECHNOLOGY

Xuan Cui

World Wide Technology (WWT) is a leading systems integrator providing technology products, services, and information technology supply chain solutions to customers around the globe. Founded in 1990, WWT has grown from a small startup business to a global organization with revenue in excess of \$6.5 billion and nearly 3,000 highly trained employees. WWT has locations throughout the U.S., as well as Singapore, Brazil, Mexico, China, Netherlands, and the United Kingdom, with expansion to include Hong Kong and India. WWT is currently the largest privately held Minority Business Enterprise (MBE) technology company in the US and is listed on *Fortune's* "100 Best Companies to Work For."



World Wide Technology is a sponsor of this season's Red Velvet Ball, with Lang Lang.

### **What are World Wide Technology's philanthropic ideals and priorities?**

WWT is dedicated to supporting the communities in which we live, work, and play. Our goal is to bring lasting, positive change through leadership, volunteerism, philanthropy, and diversity.

### **World Wide Technology has been an ardent supporter of the STL Symphony for the last several years, including its annual Red Velvet Ball gala. Why does WWT support the gala each year?**

A successful gala is critical, as funds generated allow the Symphony to expand their fiscal accountability and hone their artistic talents, all helping to strengthen their connection with our community.

### **How does World Wide Technology's support of the Symphony fit into its overall support of the community?**

WWT's philanthropic contributions are based on the merits of individual projects and organizations. We are most attracted to high-quality, effective, goal-oriented organizations and projects that benefit and support family services and the youth of our community; we believe the Symphony fits the bill, especially through their tradition of wonderful live music accessible to everyone through free concerts and through their Symphony Education Programs.

### **Being that we are celebrating our 135th "birthday" this season, what is your wish for the orchestra?**

We wish for them to enjoy their well-earned reputation as one of the world's finest orchestras and that they are always able to continue to bring diverse groups together, sharing a common interest in their love of music!

# COMMUNITY & EDUCATION: FAMILY CONCERTS



**OCTOBER 26**

*Never Play Music Right Next to the Zoo*

The St. Louis Symphony and Saint Louis Zoo join forces showing audiences just how musical animals can be. Hear Saint-Saëns's *Carnival of the Animals* and other popular works that combine with actor John Lithgow's children's book.

*Presented by PNC Arts Alive*

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Online: [stlsymphony.org](http://stlsymphony.org)  
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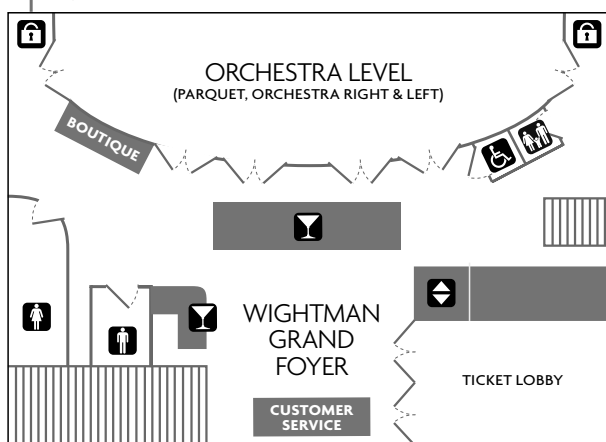
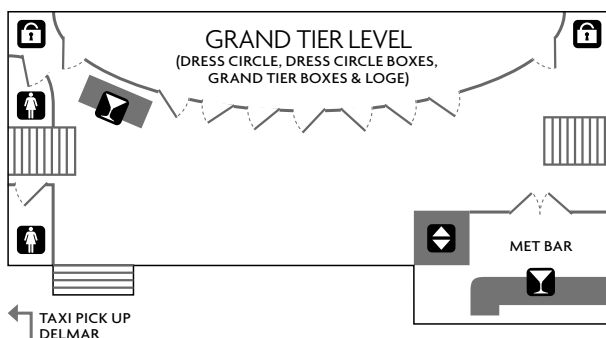
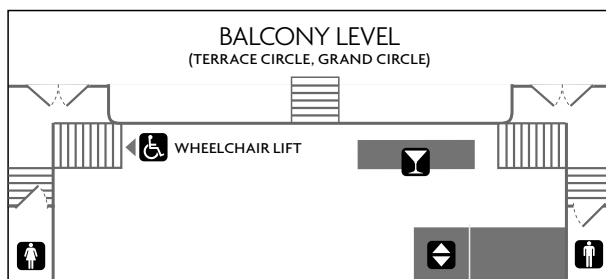
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