

Hannu Lintu, conductor  
Leila Josefowicz, violin

Friday, September 28, 2018 at 8:00PM  
Saturday, September 29, 2018 at 8:00PM

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**LOTTA WENNÄKOSKI**  
(b. 1970)

*Flounce* (2017) U.S. Premiere

**ESA-PEKKA SALONEN**  
(b. 1958)

Violin Concerto (2009)

Mirage -  
Pulse I  
Pulse II  
Adieu

Leila Josefowicz, violin

INTERMISSION

**SHOSTAKOVICH**  
(1857–1934)

Symphony No. 11 in G minor, op. 103,  
“The Year 1905” (1957)

Palace Square: Adagio –  
The Ninth of January: Allegro –  
Eternal Memory: Adagio –  
Tocsin: Allegro non troppo

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**ACKNOWLEDGMENTS**

The 2018/2019 Classical Series is presented by **World Wide Technology** and **The Steward Family Foundation**.

Leila Josefowicz is the **Sid and Jean Grossman Guest Artist**.

The concert of Friday, September 28, is underwritten in part by a generous gift from **Ms. Elizabeth Mannen**.

The concert of Saturday, September 29, is underwritten in part by a generous gift from **Norman and Susan Gilbert**.

Pre-concert conversations are sponsored by **Washington University Physicians**.

# PROGRAM NOTES

BY REBECCA LENTJES

Tonight's program explores musical experiences that move ever-so-gradually back in time, transporting listeners from two twenty-first-century sound worlds to Dmitry Shostakovich's Soviet-era bombast. Listeners are first immersed in abstract textures and sensations, such as insomnia and impatience, and later taken on a more concrete journey through scenes of Russian revolution.

The program follows a familiar trajectory: fanfare, concerto with soloist, then four-movement symphony. But the sounds that flow throughout this program are often surprising and unexpected. Much of the past century of musical composition has been marked by a rejection of traditional tonality and musical forms; Shostakovich's gargantuan Eleventh Symphony demonstrates the ways in which composers challenge structural and harmonic norms even while adhering to Soviet regulations.

The first half of the program consists of works by two living Finnish composers, Lotta Wennäkoski and Esa-Pekka Salonen. Although these composers have different approaches and styles, they are connected within the sphere of Finnish classical music: Wennäkoski's earliest orchestral piece, *Sakara*, was commissioned by Salonen, who conducted the premiere given by the Helsinki Philharmonic in 2003.

The second half of the program consists of Shostakovich's Symphony No. 11, which is said to depict the 1905 Russian Revolution; however, some disagree, arguing that the work tells the story of the Hungarian Uprising, which occurred during its composition. Either way, the four movements of the work convey powerful historical and cultural associations that ground its chords and melodies in a specific time and place. The symphony, which is typically over an hour in length, provides a stark contrast with the wistful wordlessness of Wennäkoski's five-minute curtain-raiser.



## LOTTA WENNÄKOSKI

**Born** February 8, 1970, Helsinki, Finland

**Now Lives** Finland

### *Flounce*

*Flounce*, which will be heard tonight in its U.S. premiere, was commissioned by BBC Radio 3 and given its world premiere by the BBC Symphony Orchestra in 2017. Wennäkoski was born in Helsinki, Finland, in 1970 and studied violin, music theory, and Hungarian folk music at the Béla Bartók Conservatory in Budapest before continuing her studies at the Sibelius Academy, where her teachers included Eero Hämeenniemi and Kaija Saariaho. She has since composed in a variety of styles and settings: in addition to more conventional orchestral works such as *Flounce*, her output includes a piece for chamber orchestra with a juggler soloist, a score for a silent film, and *Lelele*, her 2010 monologue opera about forced prostitution.

Wennäkoski is drawn to abstract concepts like buoyancy and fluidity rather than definite narratives; she tries to communicate textures and sensations through sounds as if they were words. She stated in an interview with Karoliina Vesa that “my music does not concretely describe anything; it is more about topics and moods.” Wennäkoski’s interest in words and poetry defies the stereotype of Finnish composers as taking their inspiration solely from natural landscapes.

Prior to *Flounce*, Wennäkoski had composed much more long-winded compositions, running as long as 85 minutes. She therefore had to focus her musical ideas to fit within the framework of the BBC Radio 3 commission for a five-minute work. With other works Wennäkoski had been inspired by a fabric or a fragment of a poem; in this case it was a single word—flounce—that guided her musical planning. She was drawn to the dual definition of the word, which can be used either as a verb, meaning to move with exaggerated impatience or anger, or as a noun, describing a frill or ruffle on a piece of fabric.

**First Performance** September 9, 2017, London, Sakari Oramo conducting the BBC Symphony Orchestra

**First SLSO Performance** September 28, 2018, Hannu Lintu conducting

**Scoring** 2 flutes, piccolo, 2 oboes (2nd doubling English horn), 2 clarinets, bass clarinet, bassoon, contrabassoon, 4 horns, 2 trumpets, 2 trombones, tuba, percussion (guiro, slide whistle, triangle, vibraphone, vibraslap, xylophone, cymbals, bass drum, rainstick, cowbell, gong, temple blocks, crotales), harp, and strings

**Performance Time** approximately 5 minutes

The work emulates its title with gestures of frustration (almost as if the orchestra is throwing a childish tantrum) and exaggerated shifts in tone color (like cutting from bright brass to warm winds and strings). Wennäkoski explains that she hoped to integrate a brisk energetic pulse with a certain sense of spaciousness. The piece contains slower, sparse, sparkly moments, although the rollicking winds and brass at times give off the impression of a fanfare. Wennäkoski says of her compositional process that “a feeling of air, space and clarity” were important, in addition to “exciting timbral qualities.” Lurches between and within moments of both fullness and airiness convey an ongoing sense of eagerness.



KATIA TAHIA

## **ESA-PEKKA SALONEN**

**Born** June 30, 1958, Helsinki, Finland

**Now Lives** Los Angeles

## **Violin Concerto**

Also hailing from Helsinki, Esa-Pekka Salonen was born in 1958 and now splits his time between the locales of his many artistic engagements: he is the Principal Conductor and Artistic Advisor for London’s Philharmonia Orchestra and recently wrapped up a three-year stint as the composer-in-residence for the New York Philharmonic. From 1992 to 2009, Salonen acted as Music Director of the Los Angeles Philharmonic; in his final year in the role, his violin concerto was commissioned by the Los Angeles Philharmonic Association, Chicago Symphony Orchestra, and New York City Ballet.

Salonen composed the concerto for tonight’s soloist, Leila Josefowicz, and the process became almost a partnership as, according to Salonen, “she was constantly encouraging me to go to places I was not sure I would dare to go.” The concerto is just as much a portrait of its soloist as its composer; Salonen writes that elements inspired by Josefowicz complement his “more private narrative, a kind of summary of my experiences as a musician and a human being at the watershed age of fifty.”

The first movement, “Mirage,” consists of a series of “close-ups.” Salonen zooms in and out on various instruments, magnifying their timbral features and capabilities in direct contrast to panoramic views of the full orchestra. In the next movement, “Pulse I,” Salonen illustrates the uneasy stasis of a restless night of insomnia, as the sounds of a heartbeat fill one’s ears. This heartbeat morphs into the beat of the folk music and popular music that tinges the “very Californian” third movement, “Pulse II.”

The final movement, “Adieu,” is not a farewell to anything in particular, but rather evokes a general sense of nostalgia. Salonen writes of the final chord of the concerto that, when he wrote the chord, it sounded “as if it belonged to a different

composition,” and he felt perplexed at his own inclination to include a harmony that did not “fit in” with the rest of the work. Ultimately, he realized that the chord is not (only) an ending but “a beginning of something new.”

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**First Performance** April 9, 2009, Leila Josefowicz as soloist with Salonen conducting the Los Angeles Philharmonic

**First SLSO Performance** September 28, 2018, Hannu Lintu conducting

**Scoring** solo violin, 3 flutes (2nd doubling alto flute and 3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, contrabass clarinet, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 2 trombones, timpani, percussion (bass drum, drum set, glockenspiel, log drum, marimba, tam tam, vibraphone, 4 tom toms, 14 tuned gong), harp, celesta, and strings

**Performance Time** approximately 30 minutes



## **DMITRY SHOSTAKOVICH**

**Born** November 25, 1906, Saint Petersburg

**Died** August 9, 1975, Moscow

## **Symphony No. 11 in G minor, op. 103, “The Year 1905”**

Wennäkoski and Salonen’s statements about *Flounce* and the Violin Concerto are more or less taken at face value, perhaps because both composers are still living and can answer questions regarding their music. By contrast, much of Dmitry Shostakovich’s musical and written output has been carefully probed by music scholars for possible double meanings, due to the political forces keeping careful tabs on all artistic output. For this reason, it is unclear whether Shostakovich really “meant” what he was communicating through his compositions, or if he was censoring his own artistic impulses to avoid government retaliation.

Because of this sense of unknowability, Shostakovich has become known as among the most perplexing composers of the twentieth century. He was born in St. Petersburg in 1906, and was prolific during the late 1920s and early 1930s. During these early years, he wrote a string of film scores and ballet music in order to earn enough money to survive, but by 1936 he had fallen under the scrutiny of Stalin, who had been conducting artist purges since December 1934.

After his first “fall from grace,” Shostakovich’s career transformed into a minefield of revisions and withdrawals within his endeavors to adhere to official requirements. As his personal correspondence was screened by censors, the composer exercised caution in not only his musical output, but his written documents as well; he destroyed the majority of the letters he received, and his published articles were likely penned under government pressure.

Shostakovich composed his Symphony No. 11 in 1957, in commemoration of the fortieth anniversary of the 1917 October Revolution, the Bolshevik uprising led by Vladimir Lenin. The symphony's subtitle, "The Year 1905," refers to the 1905 Russian Revolution, a key event paving the way for the 1917 October Revolution.

Shostakovich conveyed his programmatic intentions with descriptive titles, as well as through the revolutionary song quotations that Shostakovich integrated into his score. The Eleventh Symphony is by no means immune from the trend of reading Shostakovich's music for double meanings; according to musicologist David Fanning: "appearing as it did in October 1957, its message concerning the abuse of dictatorial power invited Aesopian reading as a comment on the Soviet repression of the Hungarian uprising." Shostakovich himself allegedly encouraged this interpretation, reportedly commenting to a friend: "Don't forget that I wrote that symphony in the aftermath of the Hungarian Uprising."

The first movement, "Palace Square," is pensive, almost chilly, and slow. The introduction to the work generates a sense of uneasy anticipation with slow-moving string harmonies, foreboding timpani phrases, and recurring brass motifs, heard as if from a distance.

In the second movement, titled "The Ninth of January," the apprehension turns to panic as Shostakovich depicts the events of "Bloody Sunday." In January 1905, unarmed demonstrators marched towards St Petersburg's Winter Palace to present a petition to Tsar Nicholas II, only to be fired upon by Imperial Guard soldiers. The strings swarm with urgency and are punctuated by chaotic percussion lines that evoke the soldier's sudden gunfire.

This frenzy is followed by a lament for the victims in the form of a slow movement, subtitled "Eternal Memory," whose central melody is based on the revolutionary funeral march "You Fell as Victims." Finally, "Tocsin" (or "Alarm") is a clamorous yet defiant commendation of the petitioners and anticipation of the uprisings to come. Musical quotations of the folk songs "Tremble, Tyrants" and "Whirlwinds of Danger" underscore Shostakovich's support for survivors and those who continue to fight for resistance.

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**First Performance** October 30, 1957, Moscow, Natan Rakhlin conducting the USSR Symphony Orchestra

**First SLSO Performance** April 4, 1985, Leonard Slatkin conducting

**Most Recent SLSO Performance** October 20, 2002, Gerard Schwarz 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, 3 trombones, tuba, timpani, percussion (bass drum, bell plate, cymbals, snare drum, tam tam, triangle, xylophone, tubular bells), 2 harps, celesta, and strings

**Performance Time** approximately 1 hour

**Rebecca Lentjes** is a writer, ethnomusicologist, and feminist activist based in New York City.

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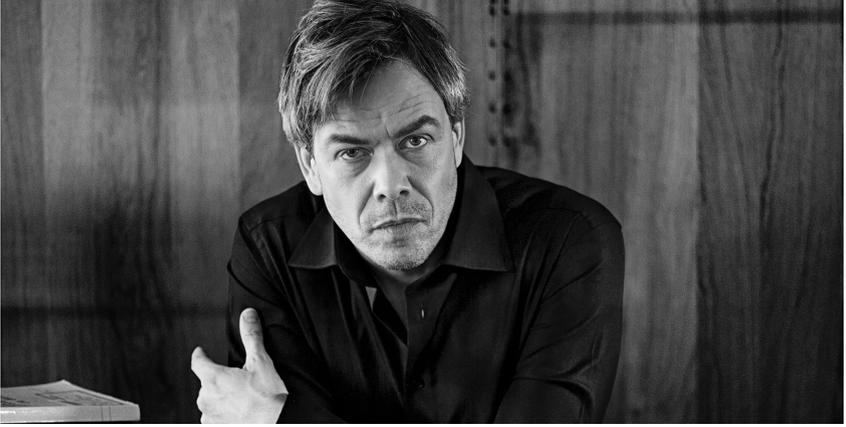
New compositions often come filled to the brim with odd sounds, new instruments, and unconventional techniques. To capture a certain wildness, Lotta Wennäkoski's *Flounce* pushes the SLSO's musicians to the edge.

Brass players blow tone-less air through their instruments, producing gusts of white noise. Trumpeters slap their mouthpieces with palms, giving a popping sound, while trombonists make clacking noises with their tongue. Clarinetists clutch hard and quickly release the reed with their tongues, producing a sharp noise called a "slap tongue."

String players push bows hard against strings, breaking their tone. Violinists sweep their bows in the wrong direction, producing a "brushing" effect. Violists emit a high screech through bowing on the "wrong" side of the bridge. Cellists and bassists bounce bows on strings, sometimes letting "the bow jump high." A single bass player makes a breathing sound by playing the wood below their strings (the tailpiece).

Percussionists take hold of several unusual instruments. One player blows on a slide whistle, while another drags a Super Ball (a rubber toy) across the skin of a bass drum. One strikes the U-shaped vibraslap, the decendent of an instrument made from jawbones, emitting a rattle. Another tilts a long tube filled with beans to produce the calming sound of rain.

—Tim Munro



KAAPO KAMU

Hannu Lintu most recently appeared with the SLSO in April 2018.

## HANNU LINTU

The 2018/2019 season marks Hannu Lintu's sixth year as Chief Conductor of the Finnish Radio Symphony Orchestra. Guest highlights of the 18/19 season include returns to the Baltimore and Cincinnati symphony orchestras, the New Japan Philharmonic Orchestra, and the Singapore Symphony Orchestra and NDR Elbphilharmonie (following highly successful debuts in 2017); Lintu also makes his debut with the Boston Symphony and Hungarian National Philharmonic orchestras. Other recent engagements include the Tokyo Metropolitan, Washington's National, Dallas and Detroit symphony orchestras, NAC Orchestra, Ottawa, and his debut with the Orchestre de Paris.

A regular in the pit, Lintu works frequently with the Finnish National Opera and Ballet, returning in March 2019 to conduct Berg's *Wozzeck*. In 2018, he returned to the Savonlinna Opera Festival for four performances of Verdi's *Otello*.

Lintu has made several recordings for Ondine, BIS, Naxos, Avie, and Hyperion. He studied cello and piano at the Sibelius Academy, where he studied conducting with Jorma Panula, and participated in masterclasses with Myung-Whun Chung at the L'Accademia Musicale Chigiana in Siena, Italy, taking first prize at the Nordic Conducting Competition in Bergen in 1994.



CHRIS LEE

Leila Josefowicz most recently appeared with the SLSO in September 2016.

## **LEILA JOSEFOWICZ**

Sid and Jean Grossman Guest Artist

An outstanding champion of contemporary music, Leila Josefowicz is the chosen interpreter of several leading composers including the late Oliver Knussen, John Adams, Esa-Pekka Salonen, Steven Mackey, Matthias Pintscher, and Luca Francesconi.

Highlights of Josefowicz's 2018/2019 season include concerts with the New York Philharmonic, The Cleveland Orchestra, Hong Kong Philharmonic, WDR Sinfonieorchester, Tonhalle-Orchester Zürich, Oslo Philharmonic Orchestra, and Houston Symphony, and the Toronto, Baltimore, and St. Louis symphony orchestras, working with conductors at the highest level including Jaap van Zweden, Christoph Eschenbach, and David Robertson.

Alongside pianist John Novacek, with whom Josefowicz has enjoyed a close collaboration since 1985, she has performed recitals at world-renowned venues such as New York's Zankel Hall and Washington's Kennedy Center, as well as Reykjavik, Leeds, Chicago, San Francisco, Santa Barbara, and Halifax (Nova Scotia). This season, she appears at Madrid's Centro Nacional de Difusión Musical, Ithaca, and Eastman schools of music, the Perimeter Institute of Theoretical Physics, and returns to London's Wigmore Hall.

Recent highlights include engagements with the Berliner Philharmoniker, Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Washington's National Symphony Orchestra, and Boston and Finnish Radio symphony orchestras. In summer 2017, Josefowicz appeared at Birmingham's Symphony Hall and London's Royal Albert Hall at the BBC Proms with City of Birmingham Symphony Orchestra with Mirga Gražinytė-Tyla.



# FROM THE STAGE

## **CALLY BANHAM**

Oboe and English Horn

*“This symphony [Shostakovich’s Eleventh] contains one of the most effective English horn solos I know, a solo which is heart wrenching, haunting, and beautiful all at once. It is not often performed, and this will be my first time!”*



*Jeff and Patty Kaplan handing out doughnuts at a SLSO Coffee Concert*

# SYMPHONY VOLUNTEER ASSOCIATION

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## **JEFF KAPLAN**

President, St. Louis Symphony Volunteer Association

### **You're the parent of Andrea Kaplan, the St. Louis Symphony Orchestra's Associate Principal Flute. Are there any other parents or relatives of musicians in the SVA?**

Yes, there are at least three couples who are parents of orchestra members and who moved here to support the SLSO. Patty and I moved here in 2012, right after we retired, and immediately sought out the SVA. Nancy and Lee Reycraft, parents of Associate Principal Trombonist Jonathan Reycraft, moved here from New York, and Karen and Doug Dirks, parents of Principal Oboist Jelena Dirks, moved here this year. Not surprisingly, five of the six of us are musicians—I'm the only non-musician; I'm an engineer. Doug Dirks is also an engineer; he became a naval architect after spending his early career as a cellist in the San Diego Symphony. Patty, Karen, Nancy, and Lee all had impressive musical careers.

### **Are you encouraging other families to join the SVA?**

I don't recruit people to move to St. Louis, but once they do, I pounce to get them involved in the SVA. I remind them how collaborative the orchestra is and what great camaraderie the musicians have.

### **How many volunteers are in the SVA and how do you see that growing?**

We currently have about 335 members and contributed more than 10,000 volunteer hours this year. We grow by word of mouth and by publicity, but in the immediate future, I'm focusing on getting our current members to be even more active rather than seeking new members. It turns out that the more active we are, the more people seek us out, because they see how much fun we're having and how much we're contributing to the SLSO's success.

### **What is the SVA most excited about for the 2018/2019 season?**

Our signature education programs reach thousands of students, so the SVA is always excited about that. Our tours of Powell Hall give the public an eye-opening behind-the-scenes glimpse of this beautiful building, and their reactions are exciting and inspiring. Our membership events, which always feature a speaker and musical guest from the SLSO, are perennial highlights. And our stewardship activities are the centerpiece of our outreach mission. But this year, we're preparing to welcome Music Director Designate Stéphane Denève and to celebrate the Youth Orchestra's upcoming 50th anniversary. I'm especially excited about our new initiatives concerning support for the YO.

*For additional information on these programs or the SVA, email [SVAPresident@slo.org](mailto:SVAPresident@slo.org) or visit [slo.org/volunteer](http://slo.org/volunteer).*

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