

# CONCERT PROGRAM

Friday, April 29, 2016, 8:00pm

## MUSIC YOU KNOW: STORYTELLING

David Robertson, conductor  
Celeste Golden Boyer, violin

**BERNSTEIN** *Candide Overture* (1956)  
(1918-1990)

**PONCHIELLI** *Dance of the Hours* from *La Gioconda* (1876)  
(1834-1886)

**VITALI/  
orch. Charlier** *Chaconne in G minor for Violin and Orchestra* (ca. 1705/1911)  
(1663-1745) Celeste Golden Boyer, violin

## INTERMISSION

**HUMPERDINCK** *Prelude to Hänsel und Gretel* (1893)  
(1854-1921)

**DUKAS** *The Sorcerer's Apprentice* (1897)  
(1865-1935)

**STEFAN FREUND** *Cyrillic Dreams* (2009)  
(b. 1974)

David Halen, violin  
Alison Harney, violin  
Jonathan Chu, viola  
Daniel Lee, cello

**WAGNER/  
arr. Hutschenruyter** *Ride of the Valkyries* from *Die Walküre* (1856)  
(1813-1883)

## ACKNOWLEDGMENTS

This concert is part of the Wells Fargo Advisors Orchestral Series.

This concert is part of the Whitaker Foundation Music You Know Series.

This concert is supported by University College at Washington University.

David Robertson is the Beofor Music Director and Conductor.

The concert of Friday, April 29, is underwritten in part by a generous gift from Mr. and Mrs. Andrew C. Taylor.

The concert of Friday, April 29, is the Joanne and Joel Iskiwitch Concert.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Delmar Gardens Family and are located at the Customer Service table in the foyer.

## A FEW THINGS YOU MIGHT NOT KNOW ABOUT MUSIC YOU KNOW

BY EDDIE SILVA

For those of you who stayed up late to watch *The Dick Cavett Show* on TV, you may recognize Leonard Bernstein's *Candide Overture* as the theme song played by the band led by Bobby Rosengarden.

If during Ponchielli's *Dance of the Hours* you see in your mind's eye balletic ostriches, hippos, elephants, and alligators—sometime in your life you saw Disney's *Fantasia* and the images linger.

The “chaconne” is the all about that bass. A very entertaining way of learning more about this ancient rhythm, visit YouTube and type in “Alex Ross: Chacona, Lamento, Walking Blues.”

It's kind of Christmas-in-April music, don't you think, the *Prelude to Hänsel und Gretel*? It was first performed in Germany, with Richard Strauss conducting, on December 23, 1893, and it's been connected with Christmas ever since.

*The Sorcerer's Apprentice* has been linked to Mickey Mouse and *Fantasia* since that classic animated film appeared in 1940. Dukas's composition was actually inspired by the German poet Goethe, whose original ballad, *Der Zauberlehrling*, was written in 1797.

Stefan Freund is a professor of music at the University of Missouri-Columbia. A native of Memphis, he is also a cellist. In 2008 he traveled to Russia, and was both inspired and intimidated by the presence of the Cyrillic alphabet. He later had a series of “dreams and nightmares where I was surrounded by these foreign letters.” *Cyrillic Dreams* provides a musical representation of those dreams, as well as “the colorful domes and clamorous bells of Moscow and St. Petersburg.”

*Ride of the Valkyries* is some of the most stirring, chilling, terrifying, and exhilarating music ever written. In Wagner's opera *Die Walküre*, it is the song of the flying Valkyries who have flocked together to gather the war dead from the battlefield. In Francis Ford Coppola's *Apocalypse Now*, military helicopters assault a Vietnamese village with the same music.



David Robertson returns to conduct the Metropolitan Opera's production of Janáček's *Jenůfa* in the 2016-17 season.

## DAVID ROBERTSON

BEFOR MUSIC DIRECTOR AND CONDUCTOR

A consummate musician, masterful programmer, and dynamic presence, American maestro David Robertson has established himself as one of today's most sought-after conductors. A passionate and compelling communicator with an extensive orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. In fall 2015, Robertson launched his 11th season as Music Director of the 136-year-old St. Louis Symphony. In January 2014, David Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

Highlights of the 2015-16 season with the St. Louis Symphony have included a successful California tour in January and February, featuring Mahler's *Symphony No. 5* and Messiaen's *Des canyons aux étoiles... (From the Canyons to the Stars...)*, with accompanying video imagery by photographer Deborah O'Grady. Also on the California tour, soloist Timothy McAllister performed John Adams's *Saxophone Concerto*. The concerto was part of the latest Symphony recording, *City Noir*, on Nonesuch, which received the 2014 Grammy Award for Best Orchestral Performance. Other highlights for Robertson and the St. Louis Symphony include the U.S. premiere of Tan Dun's *Contrabass Concerto: The Wolf*, which featured Principal Double Bass Erik Harris in November, and John Adams's most recent symphony for violin, *Scheherazade.2*, performed by Leila Josefowicz in February. The *Scheherazade.2* performances were recorded live by Nonesuch for future release.

In 2014-15, Robertson and the orchestra returned to Carnegie Hall with a program featuring the music of Meredith Monk. In 2013-14, Robertson led the St. Louis Symphony and Chorus in a Carnegie Hall performance of Britten's *Peter Grimes* on the Britten centennial. Robertson and the St. Louis Symphony and Chorus again return to Carnegie in March 2017 to perform Adams's *The Gospel According to the Other Mary*, in celebration of the composer's 70th birthday.

## CELESTE GOLDEN BOYER

Celeste Golden Boyer joined the St. Louis Symphony as Second Associate Concertmaster at the start of the 2011-12 season. She began her musical studies at the age of three. When she was nine years old, she became a student of Arkady Fomin, violinist in the Dallas Symphony, and at 15 Boyer was accepted into the Curtis Institute of Music, studying with Jaime Laredo and Ida Kavafian. She completed her Bachelor of Music degree at Curtis in 2005, and in 2007 she received a Master of Music degree from the Cleveland Institute of Music where she studied with David Cerone and Paul Kantor.

Boyer is a laureate of several national and international competitions. Most notably, she was the Bronze Medalist at the International Violin Competition of Indianapolis in 2006. Boyer has appeared as soloist with numerous symphony orchestras around the world, including the Latvian Chamber Orchestra in Riga, Latvia, the Dallas Symphony Orchestra, and the Indianapolis Symphony Orchestra. As a chamber musician, she has appeared in series and festivals such as the Jupiter Symphony Chamber Players, the Festival de San Miguel de Allende, the Chamber Music Festival of Lexington, the Innsbrook Institute Music Festival, the Aspen Music Festival and School, and the Marlboro Music Festival. Boyer won a three-year fellowship to the Aspen Music Festival and School in 2004, and was subsequently awarded the Dorothy Delay Memorial Fellowship by the festival.

Boyer was the concertmaster of the New York String Orchestra Seminar in 2005, performing concerts at Carnegie Hall. She also performed as concertmaster for the Orchestra of St. Luke's in the New York City premiere of John Adams's opera *A Flowering Tree* at Lincoln Center in 2009. Boyer was a member of the Fort Worth Symphony Orchestra from 2010-11, and currently performs regularly with the IRIS Orchestra in Germantown, Tennessee.

Celeste Golden Boyer has been married six years and started her family in St. Louis. The Boyers have two children, Charlotte Evangeline and Benjamin Arkady. She dedicates her performance tonight to the memory of her teacher Arkady Fomin, who passed away two years ago.



Celeste Golden Boyer's most recent St. Louis Symphony solo performance was Saint-Saëns's Introduction and Rondo capriccioso in November 2011.

## CONCERT CALENDAR

Call 314-534-1700 or visit [stlsymphony.org](http://stlsymphony.org) for tickets



Christine Brewer

### **THE PLANETS: May 6-8**

David Robertson, conductor; Christine Brewer, soprano; Kathleen Mattis, viola; St. Louis Symphony Chorus; Amy Kaiser, director

VAUGHAN WILLIAMS *Flos campi (Flower of the Field)*

BERG *Altenberg Lieder*

HOLST *The Planets*

*Presented by Edward Jones and Mary Pillsbury*



Pokémon

### **POKÉMON: SYMPHONIC EVOLUTIONS: May 14-15**

The STL Symphony presents the live orchestral performance featuring music from the popular video-game series with synchronized visuals on the big screen at Powell Hall.



MJ

### **MUSIC OF MICHAEL JACKSON: May 20**

Brent Havens, conductor; James Delisco, vocalist

Celebrating the one and only Michael Jackson, the STL Symphony is joined by a full rock band and the phenomenal singer James Delisco performing hits including “Thriller,” “Beat It,” “Man in the Mirror” and many more.



Jim Brickman

### **JIM BRICKMAN: May 22**

Adult Contemporary artist and Grammy-nominated pianist Jim Brickman joins the STL Symphony performing chart-topping hits from his multi-platinum recordings.

## CONCERT PROGRAM

**Saturday, April 30, 2016, 8:00pm**

**Sunday, May 1, 2016, 3:00pm**

David Robertson, conductor

Shannon Wood, timpani

### **WILLIAM KRAFT**

(b. 1923)

Timpani Concerto No. 2, "The Grand Encounter" (2005)

Marcato e pesante

Lento

Adagio—

Epilogue

Shannon Wood, timpani

## INTERMISSION

### **SCHUBERT**

(1797-1828)

Symphony No. 9 in C major, D. 944, "The Great" (1825-28)

Andante; Allegro, ma non troppo

Andante con moto

Scherzo: Allegro vivace

Allegro vivace

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# THE GRAND AND THE GREAT

BY EDDIE SILVA

## TIMELINKS

1825-28

### SCHUBERT

Symphony No. 9 in C major, D. 944, "The Great"

Schubert serves as one of Beethoven's pallbearers

2005

### KRAFT

Timpani Concerto No. 2, "The Grand Encounter"

Angela Merkel becomes Chancellor of Germany

The most melodious song contains a beat in it. When we are feeling our best, we move with a rhythm. When we were children our hands were first guided to feel the pulse in our wrists, the beat that defines us as living. When the beat is right, everybody gets up to dance.

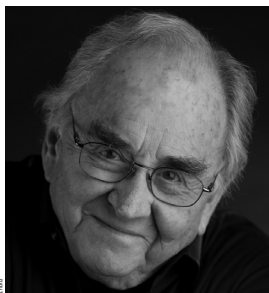
Duke Ellington gets quoted often because what he said was so righteous and right: "It don't mean a thing, if it ain't got that swing." What follows that lyric is just as important: "Doo-ah, doo-ah, doo-ah."

The composers featured in these concerts come from different centuries, different musical and social environments, and write from different idioms. But they understand in their own fashion what Ellington laid down.

William Kraft spent a career as a timpanist, an instrument that can propel an orchestra all on its own, but also contains a lyric voice that can be surprisingly evocative. Kraft performed with Igor Stravinsky on a number of recordings and in concert, and who better to absorb the thrill of rhythm and polyrhythm from, the pulsation that enlivens the music and an audience?

Franz Schubert lived in the majesty of song for much of his brief life, and when he took on the complexities of the orchestra he knew that big machine needed to move, move, move. Beethoven was both his friend and a growing legend, flesh and blood turning to myth before Schubert's eyes. The rhythms Beethoven brought to the orchestra were like jet fuel.

So our common denominator is rhythm—the beating drum, the pulsation of the strings, our hearts, our call to dance, the doo-ah, doo-ah, doo-ah.



## Born

September 6, 1923, Chicago

## Now Lives

Los Angeles, California

## First Performance

June 9, 2005, David Herbert was soloist, Michael Tilson Thomas conducted the San Francisco Symphony

## STL Symphony Premiere

These concerts

## Scoring

solo timpani  
3 flutes  
piccolo  
alto flute  
3 oboes  
English horn  
3 clarinets  
bass clarinet  
3 bassoons  
contrabassoon  
4 horns  
3 trumpets  
3 trombones  
tuba  
percussion  
harp  
piano  
celesta  
strings

## Performance Time

approximately 30 minutes

## WILLIAM KRAFT

Timpani Concerto No. 2, "The Grand Encounter"

William Kraft was Principal Timpani for the Los Angeles Philharmonic for 18 years. David Robertson remembers seeing Kraft in concert when Robertson was a young man growing up in California. As a young man himself, Kraft played some jazz in Chicago. As timpanist he played a number of concerts and recordings of music by Stravinsky, with the maestro conducting. That's a lot of musical knowledge from which to glean and to bring to compositions for an instrument Kraft felt deserved a concerto or two, and the instrument whose idiom he knew best.

Kraft has said that solo percussion writing really didn't start to take off until the 1950s. There were two types of percussion writing, he observed—those by percussionists that went "rat-a-tat-boom," and the avant-garde of Karlheinz Stockhausen, which sounded like nothing else. Being a timpanist, an instrument so uniquely interwoven into orchestral music, Kraft chose a different path, one that understands the lyrical possibilities of the instrument and combines the virtuosity of the timpani *with* the orchestra, not against it. It's this quality, among many others, which Robertson and soloist Shannon Wood find so appealing.

For all the great visuals of 15 timpani—nine tenor timpani suspended from above enveloping the soloist in a kind of timpani cage—all those drums are not set to blow everyone away. The piece begins with a beat, a grind, and a chime. The orchestra provides more than accents, creating atmospheres that sometimes contain and at other times buoy the solo instrument. A varied battery of percussion accompany the timpani, with bowed vibraphone and a prepared piano—in the Epilogue—creating intriguing sonic textures.

I've had the privilege to visit Wood in his rehearsal space, just a block down the street from Powell Hall. I've seen the vast selection of mallets, sticks, and bound bundles of rattan set out for his use. I've seen him practice his behind-the-back, no-look beat of a tenor drum, hitting it with the necessary glancing blow every time. I've seen him work on his spin move, getting from one side of

the circle of drums to the other with efficiency and grace.

It's a dance piece in many ways, with the soloist in near constant motion. There are numerous grand encounters: between orchestra and soloist, among percussion mates generating singing sounds to interweave between the beats, and a conductor with his memories of a terrific timpanist he heard when he was young.

## **FRANZ SCHUBERT**

Symphony No. 9 in C major, D. 944, "The Great"

**HEAVENLY LENGTH** The late Nobel laureate Thomas Tranströmer, in the compact form of a poem, expressed volumes about what the music of Franz Schubert means to our lives. This is from Tranströmer's "Schubertiana," in a translation by Samuel Charters. Tranströmer describes Schubert as both mythical and profoundly human:

...he who gets a river to flow through the eye  
of a needle  
is a fat young gentleman from Vienna, called  
"the little mushroom" by his friends, who  
slept with his glasses on  
and stood himself up punctually at his writing  
lectern in the morning.  
At which the music script's wonderful centi-  
pedes set themselves in motion.

Schubert creates melody lines that combine "snail track and steel wire," in Tranströmer's metaphorical observation. The Swedish poet was also an accomplished pianist, so he knew Schubert's music from the inside. He describes an instance of playing a Schubert piano piece with another:

Our hands seem to push ringing weights  
back and forth, as if we were moving counterweights  
in an effort to shift the large scale's frightful  
balance: happiness and suffering weigh  
just the same.  
Annie said: 'This music is so heroic,' and  
that's true.

The "frightful balance." The "fearful symmetry."  
When I recently listened to Schubert's Symphony



### **Born**

January 31, 1797, Vienna

### **Died**

November 19, 1828, Vienna

### **First Performance**

March 21, 1839, Felix  
Mendelssohn conducted  
the Leipzig Gewandhaus  
Orchestra

### **STL Symphony Premiere**

November 5, 1955, Vladimir  
Golschmann conducting

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

February 2, 2012, Stanislaw  
Skrowaczewski conducting

### **Scoring**

2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
2 horns  
2 trumpets  
3 trombones  
timpani  
strings

### **Performance Time**

approximately 48 minutes

No. 9, “The Great,” I thought of the “golden mean”—an Aristotelian idea of moral balance. Too much of any virtue may turn to an unsettling extreme—we saw this throughout the 20th century as any number of utopian ideals manifest into dystopian horrors. In the human heart, we keep ourselves equidistant from the gravitational pulls of ecstasy and despair—or at least we try.

At least that’s what I hear in Schubert’s music—the “heavenly length” (composer Robert Schumann’s words) necessary to balance all that is proposed and counterproposed. Spikes of dissonance rise, but not as upheaval or revolution; rather, they are contained in that river Schubert glides through the needle.

**A FORMAL FEELING** There is much kerfuffle about the appropriate numbering of this symphony—you’ll see it referred to as the Seventh, Eighth, and Ninth depending upon where it is performed or recorded and which historical version of its genesis is accepted. I’ll let you go to Google for all that. In the U.S. it’s called the Ninth. Dispensing with other arguments, it’s fitting to call it the Ninth—and Schubert’s ultimate symphony—because it aligns with Beethoven’s Ninth—his ultimate.

If T.S. Eliot’s *The Waste Land* had the effect of an atomic bomb on 20th-century Western literature, as William Carlos Williams churlishly proposed, Beethoven’s Ninth gave 19th-century composers a new world to contemplate as well. It is either an end point—as Wagner believed—or a starting point—as most others thought, at least when their hands weren’t trembling above the manuscript paper as they sought to reconnoiter the rough-hewn trail Beethoven had left for them. Of course whether it was the end or the beginning inevitably made little difference—our end is our beginning and vice versa, as Eliot and other wise ones have told us through the ages.

Before Beethoven’s Ninth rose like a colossus, music poured from Schubert’s pen. He possessed facility, ability, and a growing ambition. His output rivals that of Mozart’s as does the high degree of invention and delight. Then...

Last week I quoted Emily Dickinson and I’ll do it again: “After great pain a formal feeling comes.” In his 20s, Schubert learned that he had contracted syphilis—a common enough malady in his time, but also a death sentence. He paused.

What would you have done?

Schubert returned to composing with higher ambitions—to make work that would last, to make work that would open doors to new possibilities, to make music to measure beside Beethoven. He chose to be heroic.

He heard the premiere of Beethoven’s Ninth. He was the master’s friend and one of the pallbearers to his grave. Schubert’s own headstone is only a couple of stones away from Beethoven in Vienna. As much as he admired his elder, he dared to compete with him as sons will with fathers.

**THE CLARITY OF TIME** None of Schubert’s symphonies were performed in his lifetime. They may have been left on a shelf in Vienna if not for inquiries Robert Schumann made as to their whereabouts. The story goes that while visiting Beethoven’s and Schubert’s graves the inspiration came to him. There may be great music moldering away, and he was right.

Once the manuscripts were in his hands Schumann contacted Felix Mendelssohn. If two contemporary composers could discern the magic in this

unknown symphony it was them. Both knew the burden and inspiration of Beethoven, and both sought a new music to emerge beneath his shadow, or to extend beyond it. Mendelssohn was conductor of the famed Leipzig Gewandhaus Orchestra, which premiered Schubert's "The Great" Symphony in 1839. Schumann, in his influential 19th-century zine *Neue Zeitschrift für Musik* praised the work the way Pauline Kael cheered for American movies of the 1970s: This is the way, follow!

The actual response, of both musicians, audience, and other critics, was not so embracing. The musicians of Mendelssohn's own orchestra laughed at the work—all that repetition, measures and measures of the same motif. In the finale alone the same "obstinate harmony" (*The Guardian's* Tom Service) is repeated 22 times "in the woodwinds and brass for a moment of genuine orchestral weirdness." Service loves that weirdness, the musicians of Leipzig did not.

Just as Kael felt the need to champion the cinematic weirdness of *Bonnie and Clyde*, *McCabe and Mrs. Miller*, and *Last Tango in Paris*, so too did Schumann raise his prose to an unrestrained shout in praise of Schubert's "The Great" Symphony. He calls its length "heavenly" because he knew that would be a sticking point for many. Beethoven's Ninth may be longer, but you get a chorus at the end *and* it's Beethoven. Schubert's Ninth does not possess the dramatic, or melodramatic, shifts of Beethoven's symphonies. Rather, as Schumann noted, Schubert may make a transition to Allegro, but "we are aware of no change of tempo ... suddenly without knowing how, we have arrived." The BBC's Steven Johnson talks of Schubert's "compressed echo" in the development of the original horn theme. It's a nice phrase for the work as a whole, which is filled with compressed echoes of what has come before—Mahler would create similar effects. When Schubert references Beethoven's Ninth, he plays the "Ode to Joy" theme pianissimo.

Because in the present we are smug about the past, we like to scoff at those who didn't "get it." George Bernard Shaw, who was mostly an astute critic, said of Schubert's final symphony: "a more exasperatingly brainless composition was never put on paper." But when I read of musicians complaining about the Ninth's repetition ("I didn't spend all that time and money in conservatory for this!") or critics and audiences harping about the length ("We didn't make it home until midnight!") I also hear "compressed echoes" of the responses to new music today—Philip Glass, Steve Reich, John Adams—*plus ça change*.

Which makes it rewarding to find Schumann there at the moment of discovery, realizing what Schubert has created. It's worthwhile to read and feel the excitement in his criticism: "The brilliance and novelty of the instrumentation, the breadth and expanse of the form, the striking changes of mood, the whole new world into which we are transported—all this may be confusing to the listener, like any initial view of the unfamiliar.... There is always the feeling that the composer knew exactly what he wanted to say and how to say it, and the assurance that the gist will become clearer with time."

We are lucky enough to have been blessed with that time, so we may get the great gist of it.



David Robertson conducts the St. Louis Symphony season finale, *The Planets*, May 6-8.

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## SHANNON WOOD

Shannon Wood was named Principal Timpani of the St. Louis Symphony in 2013. During the summer he serves as Principal Timpani of the Mozaic Festival in San Luis Obispo, California. Wood has previously held Principal Timpani positions with the Grand Rapids Symphony and Florida Philharmonic Orchestra.

Wood received a Bachelor's degree in Percussion Performance from the University of Michigan as a Charlie Owen Scholarship recipient studying under Michael Udow, former Principal Percussion of the Santa Fe Opera, and Salvatore Rabbio, former Principal Timpani of the Detroit Symphony Orchestra. He received a Master's of Music in Percussion Performance from Temple University studying with Alan Abel, former Associate Principal Percussion of the Philadelphia Orchestra. He continued Timpani Performance study with Tom Freer, Percussionist and Assistant Principal Timpani of the Cleveland Orchestra. Wood is a New World Symphony Fellow alumnus where he focused on orchestral studies under the musical direction of Michael Tilson Thomas.

In 2003, Wood premiered a Timpani Concerto written for him by composer Ney Rosauero, available on Cane Records. A 2012 commission from the Grand Rapids Symphony, *Concerto for Section Percussion*, Wood won first place in the classical music genre at ArtPrize. A commission by the Erie Chamber Orchestra, *Concerto for Solo Percussion and Chamber Orchestra*, was premiered in September 2013. His chamber work, *Oort Cloud, for Solo Percussion and Others* (8 players) featuring Wood as soloist, was performed at Powell Hall in 2015 and conducted by David Robertson. In 2015, he was commissioned by the St. Louis Symphony Community Partnership Program to write a quartet for English horn, cello, piano, and timpani, *Abballanu Cifalutani*, which premiered in September 2015.

Shannon Wood owns and operates malletshop.com, a source for vintage mallet percussion instruments and timpani. He is endorsed by Zildjian, Remo, Freer Percussion and is a member of BMI.



Shannon Wood makes his St. Louis Symphony solo debut in these concerts.

## STEWARD FAMILY CHALLENGE

Great friends of the orchestra, David and Thelma Steward, have generously pledged \$150,000 to establish The Steward Family Challenge. Through June 30, the Stewards will match new or increased gifts of \$75 or more to the St. Louis Symphony's 2016 Annual Campaign—dollar for dollar up to \$150,000. With your help, the STL Symphony can meet this special challenge and continue to enrich lives through performances at Powell Hall as well as hundreds of free community and music education programs throughout the region.

Deeply committed to our community, David and Thelma both serve on the STL Symphony's Board of Trustees, co-chaired the orchestra's gala event in 2012, and have received numerous awards for widespread civic and philanthropic involvement.

"We're so blessed to have the musicians of the St. Louis Symphony in our community," David and Thelma explain. "It's our great honor to support music education programs with such a positive impact on the lives of area students."

David Steward is chairman and founder of World Wide Technology, a market-leading provider of advanced technology solutions from 3,000+ manufacturers to the commercial, government, and telecom sectors. As a homemaker and registered nurse, Thelma's commitment to caring also extends to community activities with organizations that enhance quality of life for all who call our region home.



David and Thelma Steward: "We're so blessed to have the musicians of the St. Louis Symphony in our community."

*To make your gift in support of The Steward Family Challenge, please call 314-286-4152 or visit [stlsymphony.org/donate](http://stlsymphony.org/donate).*