

# CONCERT PROGRAM

## January 17-18, 2015

David Robertson, conductor  
Richard Goode, piano  
Scott Andrews, clarinet  
Kristin Ahlstrom, violin  
Shawn Weil, violin  
David Kim, cello

**LUTOSŁAWSKI**  
(1913-1994)

*Dance Preludes* (1955)

Allegro molto  
Andantino  
Allegro giocoso  
Andante  
Allegro molto

Scott Andrews, clarinet

**MOZART**  
(1756-1791)

Piano Concerto No. 17 in G major, K. 453 (1784)

Allegro  
Andante  
Allegretto; Presto

Richard Goode, piano

INTERMISSION

**TIPPETT**  
(1905-1998)

*Fantasia concertante on a Theme of Corelli* (1953)

Kristin Ahlstrom, violin  
Shawn Weil, violin  
David Kim, cello

**MOZART**

Symphony No. 41 in C major, K. 551, "Jupiter" (1788)

Allegro vivace  
Andante cantabile  
Menuetto: Allegretto  
Finale: Molto allegro

## ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

David Robertson is the Beofor Music Director and Conductor.

Richard Goode is the Helen E. Nash, M.D. Guest Artist.

The concert of Sunday, January 18, is underwritten in part by a generous gift from Mrs. Emily R. Pulitzer.

Pre-Concert Conversations are sponsored by Washington University Physicians.

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# FROM THE STAGE

Scott Andrews, Principal Clarinet, on Lutosławski's *Dance Preludes*: "These are tiny little pieces, less than 10 minutes for all five movements. I actually played it as my first solo with the orchestra, along with Piston's Clarinet Concerto, in 2007. It's very fun, rhythmic, based on the Polish folk tradition, but without taking direct quotations from folk music. He pulls all his rhythms and harmonies from that tradition, though.

"Lutosławski wrote this in the '50s, before he composed his Concerto for Orchestra, when he was still borrowing from Polish folk music before he moved on to less tonal, more aleatoric procedures.

"The solo part is simple enough to be played by amateurs and students. It was originally written for clarinet and piano. Then with orchestration the piano became more textural, with percussion and harp. He wrote another arrangement in the early '60s for chamber ensemble that was not as successful.

"I was very excited to hear that I'd be doing this with David Robertson this season. He has a nice touch with the rhythmic repertoire. I've done it a number of times with piano in recital, but I'm looking forward to explore again the orchestral textures. It really changes the piece."



Scott Andrews

# DESTINATION GENIUS

BY DANIEL DURCHHOLZ

## TIMELINKS

1784-88

### MOZART

Piano Concerto No. 17 in G major, K. 453

Symphony No. 41 in C major, K. 551, "Jupiter"

Revolutionary ideas and actions stir in France

1953-55

### TIPPETT

*Fantasia concertante on a Theme of Corelli*

### LUTOSŁAWSKI

*Dance Preludes*

United States develops hydrogen bomb

Does genius have a particular age? Is talent that comes to full fruition later in life any less valid than that which springs forth in youth? Those are questions posed by the contrasting composers whose works are presented this weekend. Granted, Mozart's Piano Concerto No. 17, K. 453, is a work from the middle, more or less, of his too-short life, and the "Jupiter" Symphony comes from the end. But as a boy, he was the prodigy of all prodigies, playing piano at age three, composing at five, and touring Europe not long after. Lutosławski and Tippett, meanwhile, came to the serious study and pursuit of music later in life and more as a conscious choice than a preternatural outpouring. Yet they, too, became celebrated for their great works, suggesting that, though brilliance in music may be found while traveling many different roads, it's possible for those roads to end up at the same destination.

### WITOLD LUTOSŁAWSKI

*Dance Preludes*

**FATE** Witold Lutosławski was slow to come into his full powers as a composer, but the reasons for his late development were not so much musical as political.

Blame it on the era and milieu of the first few decades of his life. Born to a family of Polish landed gentry in 1913, Lutosławski was still a small child when, in 1918, his father and uncle were branded as counterrevolutionaries and executed by the Bolsheviks.

A pianist at age six and violinist at 13, Lutosławski wavered between music and math studies, but finally took a Conservatory degree in piano in 1936 and one in composition in 1937. Caught up soon after in World War II, he was captured by the Germans but escaped to Warsaw, where he made do not as a composer and classical musician, but rather as a café pianist, at one point even forming a duo with another aspiring Polish composer, Andrzej Panufnik.

When the Communists took control of Poland after the war, Lutosławski—a modernist at heart—saw his work, notably 1949’s *Symphony No. 1*, denounced as “formalist” and he was forced to shy away from any experimental tendencies. Instead, he drew inspiration from Polish folk songs, a move the regime no doubt found considerably more palatable.

**FORTUNE** As Stalinist restrictions receded in the early ’50s, however, Poland began to thaw creatively, and Lutosławski was free to test his wings, first with his *Concerto for Orchestra*, which was based on folk elements, but also emphasized form, thus—as tactfully as possible—spitting in the eye of authorities who had held him back. For his part, Lutosławski exuded extreme tact, claiming he had never felt compelled to compose in one manner or another. Nevertheless, from that point forward, he mostly moved on to more purely modernist works.

But not before composing his *Dance Preludes* (1955), a brief work Lutosławski referred to as his “farewell to folklore.” The piece draws on five northern Polish folk songs (or indeed, folk *rhythms*, as no specific songs have ever been cited as direct source material). It was commissioned by Tadeusz Ochlewski, the director of PWM Edition in Krakow, who wanted a cycle of folk-based pieces for violin and piano that would be suitable for players in secondary schools.

Vexed by composing the work for violin, Lutosławski turned instead to writing for the clarinet and piano. As for the level of skill required to play it, he found that a bit off, too. “[The *Dance Preludes*] were appropriate for young clarinetists,” he said, “but posed difficulties for the accompanists.”

Somehow, the accompanists seem to have managed. Lutosławski—who in later years took his place among Poland’s preeminent composers—subsequently revised *Dance Preludes* for orchestra, and it has become one of his most frequently performed pieces.



**Born**

January 25, 1913, Warsaw

**Died**

February 9, 1994, Warsaw

**First Performance**

June 1963, at Aldeburgh Festival; Gervase de Peyer was the clarinet soloist, and Benjamin Britten conducted the English Chamber Orchestra

**STL Symphony Premiere**

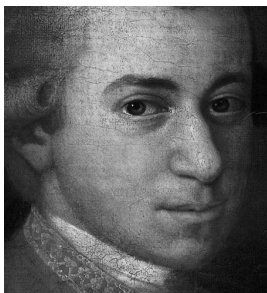
January 26, 2007, Scott Andrews was soloist, with Vassily Sinaisky conducting the only previous performance

**Scoring**

solo clarinet  
timpani  
percussion  
harp  
piano  
strings

**Performance Time**

approximately 11 minutes

**Born**

January 27, 1756, Salzburg

**Died**

December 5, 1791, Vienna

**First Performance**

June 13, 1784, in Vienna; Mozart's student Babette Ployer was the soloist, and the composer almost certainly conducted the small orchestra hired for this occasion

**STL Symphony Premiere**

January 10, 1969, Malcolm Frager was soloist, with Peter Erös conducting

**Most Recent STL Symphony Performance**

November 13, 2005, Piotr Anderszewski was soloist, with Philippe Jordan conducting

**Scoring**

solo piano  
flute  
2 oboes  
2 bassoons  
2 horns  
strings

**Performance Time**

approximately 30 minutes

**WOLFGANG AMADEUS MOZART**

Piano Concerto No. 17 in G major, K. 453

**DESIRE** From 1784-86 Mozart wrote a dozen piano concertos, a burst of creativity that is evidence not merely of his genius, but also his need. Several years earlier he had left his court appointment in Salzburg and moved to Vienna to become perhaps the first freelance musician, surviving on commissions, performances, and published works alone. He had also married Constanze Weber, which not only made his life more chaotic but also darkened his financial outlook.

But in the period under discussion, Mozart was more than up to the task. Viennese society was taken with their new resident genius, and from February to April 1784 alone, Mozart wrote four of the piano concertos (including the G major), a violin sonata and the Quintet for Piano and Winds, K. 452, and gave 22 concerts. It's exhausting to even contemplate, let alone accomplish. Yet that is how Mozart's Viennese heyday played out: when need opened its hand, Mozart's genius filled it. At least for a time.

**GIFT** The Allegro of the G-major Concerto is lyrical and inventive, at times veering unexpectedly into other keys. The Andante in C major, meanwhile, is slower, darker, and dramatic. The Allegretto offers a simple theme in five variations, followed by a finale (Presto).

That theme is the subject of one of the more extraordinary tales told about Mozart's extraordinary life. A few weeks before the premiere of the G-major Concerto, Mozart purchased a pet starling that he taught to whistle the tune featured in the Allegretto. Apparently, it held one note too long, and sang others a bit sharp, but Mozart was charmed nonetheless. How could one not be? More fanciful tellings of the story hold that it was the bird that gave the melody to Mozart. It seems unlikely, however, that the relentlessly gifted and prodigiously prolific composer would need any avian assistance beyond mere companionship.

## SIR MICHAEL TIPPETT

*Fantasia concertante on a Theme of Corelli*

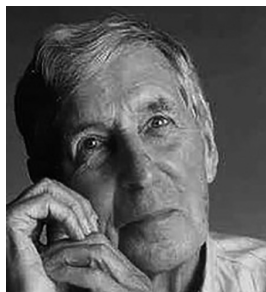
**LATE** Much like Witold Lutosławski, British composer Michael Tippett was a late bloomer. He did not begin to study music seriously until his late teens and, also like Lutosławski, was in and out of the musical academy—in Tippett's case, Britain's Royal Academy of Music. Tippett did not produce his first substantial piece until age 30, and another decade would pass before anyone took any real interest in his work.

Good things would come later in life: not just success and acclaim, starting with his breakthrough work, the opera *The Midsummer Marriage*, but a knighthood as well. Along with Benjamin Britten, Tippett today is recognized as Britain's most significant composer since World War II.

**SPARK** Tippett's *Fantasia concertante on a Theme of Corelli* was commissioned by the Edinburgh Festival in 1953, to celebrate the tercentenary of Corelli's birth. Although Tippett was not particularly a fan or student of Corelli's work, the combination of composer and subject matter was an inspired one, as Tippett's previous works showed a genius for building on elements of earlier styles to achieve something new and exciting.

For Tippett, the spark that ignited his fire for Corelli was a section of the composer's *Concerto grosso*, op. 6, no. 2—a solemn Adagio in F minor, followed by a sprightly Vivace. A dedicated Jungian, Tippett saw within the excerpt a concept of “dark and light,” which he would strive to reconcile in nearly all of his life's work.

Beginning with Corelli's Baroque melody, the piece offers seven variations before moving into a fugue that cleverly incorporates part of Bach's organ fugue in B minor, itself built on a musical snippet borrowed from Corelli). As the music grows more lush, it moves thematically from darkness to light, climaxes in a rapturous section that recalls his own *The Midsummer Marriage*, and returns to Corelli's melody from the opening.



### **Born**

January 2, 1905, London

### **Died**

January 8, 1998, London

### **First Performance**

August 29, 1953, at the Edinburgh Festival, the composer conducted the BBC Symphony Orchestra

### **STL Symphony Premiere**

October 21, 2005, with violinists Heidi Harris and Kristin Ahlstrom, and cellist Melissa Brooks, Nicholas McGegan conducting the only previous STL Symphony performance

### **Scoring**

2 solo violins  
solo cello  
2 string orchestras

### **Performance Time**

approximately 19 minutes

**First Performance**

Unknown

**STL Symphony Premiere**

December 30, 1910, Max Zach  
conducting

**Most Recent STL Symphony  
Performance**

February 12, 2011, Bernard  
Labadie conducting

**Scoring**

flute  
2 oboes  
2 bassoons  
2 horns  
2 trumpets  
timpani  
strings

**Performance Time**

approximately 31 minutes

**WOLFGANG AMADEUS MOZART**

Symphony No. 41 in C major, K. 551 “Jupiter”

**SPEED** If the rapidity with which Mozart wrote the Piano Concerto No. 17, one of a dozen that he wrote in the span of two years, is astonishing, the pace at which he composed his final three symphonies—No. 39 in E-flat major, No. 40 in G minor, and No. 41 in C major (a.k.a. “Jupiter”)—is positively dumbfounding.

All three—each of them supreme works, among the best and most brilliant symphonies produced by anyone ever—were written in the span of roughly two months in the summer of 1788. And he did this while the quotidian disasters that plagued his life continued apace. He still had to teach; his wife was ill; one of their children, a daughter, had recently died; Viennese society, which once had celebrated him, had tired of his work and his grating personality; and he was forever in dire straits financially. How was it possible to juggle all of this at once? It still boggles the mind.

So, too, does the fact that all three symphonies were written without a commission or a particular future performance in mind. The stuff apparently just poured out of him.

**LAST** The origin of the sobriquet “Jupiter” is unknown, though it is assumed that the noble sweep of the music, especially the grandeur of the first movement, put listeners in mind of the Roman king of the gods.

The middle two movements are exceptional as well, but it is the fourth movement’s finale that is most beloved and revered. In it, Mozart holds nothing back, presenting no fewer than six distinct themes that finally unite in breathtaking fashion.

Mozart could not have known that this would be his last symphony, but perhaps it is fitting that it was. With it, he reached the zenith of his work, and it’s hard to imagine where he would have gone from this point forward. But it’s impossible to say that he wouldn’t have found a way to top it. Mozart seemingly always managed to take music to a higher level, and might have yet again had his early death not rendered the question moot.



## DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

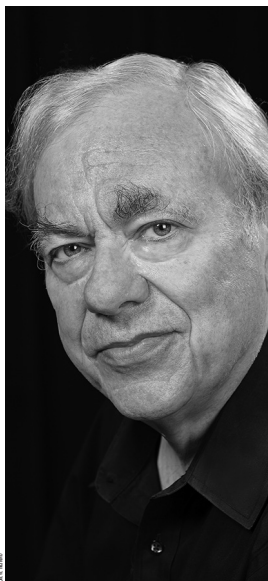
A passionate and compelling communicator with an extensive orchestral and operatic repertoire, American conductor David Robertson has forged close relationships with major orchestras around the world. In fall 2014, Robertson launches his 10th season as Music Director of the 135-year-old St. Louis Symphony. In January 2014, Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

To celebrate his decade-long tenure with the St. Louis Symphony in 2014-15, Robertson showcases 50 of the orchestra's musicians in solo or solo ensemble performances throughout the season. Other highlights include a concert performance of Verdi's *Aida* featuring video enhancements by S. Katy Tucker (one of a series of such collaborations during the season), and a return to Carnegie Hall with a program featuring the music of Meredith Monk. In 2013-14, Robertson led the St. Louis Symphony in a Carnegie Hall performance of Britten's *Peter Grimes* on the Britten centennial that Anthony Tommasini, in the *New York Times*, selected as one of the most memorable concerts of the year, and in the spring Nonesuch Records released a disc of the orchestra's performances of two works by John Adams: *City Noir* and the Saxophone Concerto. The recording received two Grammy nominations, including Best Orchestral Performance, in December.

Robertson is a frequent guest conductor with major orchestras and opera houses around the world. In his inaugural year with the Sydney Symphony Orchestra, he led the ensemble in a seven-city tour of China in June 2014. He also led the summer 2014 U.S. tour of the National Youth Orchestra of the United States of America, a project of Carnegie Hall's Weill Music Institute, in cities including Boston and Chicago, culminating in a concert at Walt Disney Concert Hall in Los Angeles. In the fall of 2014, David Robertson conducted the Metropolitan Opera premiere of John Adams's *The Death of Klinghoffer*.



David Robertson conducted the Symphony in its Grammy-nominated recording of John Adams's *City Noir* and Saxophone Concerto.



Sam Wilson

Richard Goode most recently performed with the St. Louis Symphony in March 2009.

## **RICHARD GOODE**

HELEN E. NASH, M.D. GUEST ARTIST

Richard Goode has been hailed for music-making of tremendous emotional power, depth, and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. In regular performances with the major orchestras, recitals in the world's music capitals, and through his extensive and acclaimed Nonesuch recordings, he has won a large and devoted following.

Goode began his 2014-15 season performing Mozart's Concerto in A major (K.488) to open Lincoln Center's Mostly Mozart Festival. He will be featured in five appearances at Carnegie Hall, including a recital in the main hall, as a soloist with the Boston Symphony Orchestra under the baton of Andris Nelsons, in two chamber music concerts with young artists from Marlboro Music Festival, and conducting a master class on Debussy piano works. He will appear as soloist with orchestras including the Los Angeles Philharmonic, and the Milwaukee and San Diego symphonies. In addition, this season includes recitals at the Concertgebouw in Amsterdam, Wigmore Hall in London, the Celebrity Series of Boston, Cal Performances in Berkeley, the Philadelphia Chamber Music Society, the University Musical Society in Ann Arbor, at Shriver Hall in Baltimore, in Toronto at the Royal Conservatory, at the Schubert Club in St. Paul, Spivey Hall in Atlanta, Yale School of Music, Dartmouth College, Duke Performances, Middlebury College, and in other major series in the U.S. and Europe. In addition, Goode will present master classes at top conservatories and universities around the world.

Richard Goode served, together with Mitsuko Uchida, as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont, from 1999 through 2013. He is married to the violinist Marcia Weinfeld, and, when the Goodes are not on tour, they and their collection of some 5,000 volumes live in New York City.

## SCOTT ANDREWS

A sought-after collaborative musician, Scott Andrews has performed with many of today's leading artists, and as an avid proponent of new music he has performed with organizations such as Composers in Red Sneakers, the Auros Group for New Music, and Boston Musica Viva. Andrews has been Principal Clarinet of the St. Louis Symphony since 2005. Before joining the Symphony, Andrews had been a member of the Boston Symphony Orchestra for 11 years.

Andrews was for many years the Woodwind Department Chair at Boston Conservatory and a faculty member of the Tanglewood Music Center in Lenox, Massachusetts. June 2013 marked his third season 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.



Scott Andrews most recently performed as a soloist with the orchestra in April 2013.

## KRISTIN AHLSTROM

Kristin Ahlstrom joined the St. Louis Symphony in 1996 and was appointed to the Associate Principal Second Violin chair in 2001. She had formerly been a member of the Colorado Symphony Orchestra after completing both her Bachelor and Master of Music degrees in Violin Performance at Indiana University-Bloomington. Her violin teachers at Indiana included Henryk Kowalski, Josef Gingold, and Stanley Ritchie. She studied chamber music with Rostislav Dubinsky and, as a member of the Kono Quartet, was a finalist in the Osaka (Japan) International Chamber Music Competition. Ahlstrom spent two summers performing with the National Repertory Orchestra and was a featured soloist both seasons. Having grown up in Manchester, Missouri, she is a proud St. Louis Symphony Youth Orchestra alumna.

Since 2001, as a member of the Sun Valley Summer Symphony, Ahlstrom has performed in both chamber music recitals and orchestral concerts in Idaho.



Kristin Ahlstrom and husband Peter Henderson live in St. Louis's South City with their sweet and clever terrier mix, Zinni.

## SHAWN WEIL



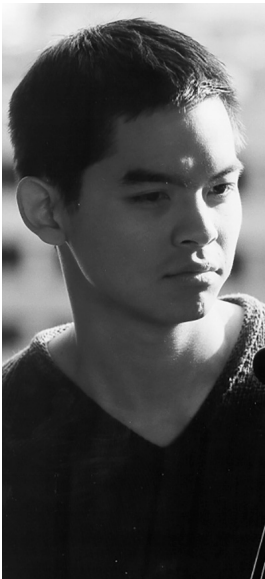
Don Williams

Shawn Weil performs with the multiple-genre-crossover ensemble, the 442s.

A native of Chicago, Shawn Weil joined the St. Louis Symphony in April 2005. He received his Bachelor of Music degree and the Performance Diploma from Indiana University. From 1998-2002 he was a Fellow at the New World Symphony. As an active educator and mentor, Weil has been on the violin faculty of the Eastern Music Festival in North Carolina since 2003. From 2002-03, Weil served on the faculty of the acclaimed Opus 118: Harlem Center for Strings in Manhattan. He has been a violinist with the Sun Valley Summer Symphony, in Idaho, since 2002.

Weil is frequently involved with the Education and Community programs of the Symphony. He has also performed as part of the Symphony's Pulitzer Arts Foundation concert series. He is a member of the 442s, an acoustic instrumental quartet combining jazz, classical, folk, and rock 'n' roll material. The 442s first recording was released in spring 2014.

## DAVID KIM



Don Williams

David Kim plays on an 1810 Joseph Panormo cello.

A native of Dallas, Texas, David Kim holds bachelor's and master's degrees from the Juilliard School. While at Juilliard on full scholarship, he studied with Harvey Shapiro. Other teachers included Ronald Leonard, Stephen Geber, and David Finckel. He also served as Principal Cellist of the Juilliard Orchestra and with the New York String Orchestra under Jaime Laredo.

Kim joined the St. Louis Symphony in 1999, appointed by the late Hans Vonk. He was named Assistant Principal Cello of the Symphony in 2014. Recent chamber music performances outside of Powell Hall include concerts at the Pulitzer Arts Foundation, Saint Louis Art Museum, Innsbrook Institute, and Sheldon Concert Hall. Kim also works extensively with the Community Music School of Webster University and the St. Louis Symphony Youth Orchestra.

A St. Louisan for 14 years, he enjoys golfing, following baseball, grilling steaks, and spending time with his son, Alexander, and his wife, flutist Nadine Hur.

# 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, why is it that the original performances of Mozart's last three great symphonies are unknown?

**Mozart's lastness:** it boggles the mind, as Daniel Durchholz says, that music's first "freelancer" would create such important works without commission—Mozart was a bad businessman, but he wasn't a fool—nor did he write about them in his voluminous letters. There are a number of theories: he wrote Symphony Nos. 39, 40, and 41 for a summer concert series that was cancelled in 1788—he was in a career slump so such a cancellation was not uncommon for him; or, he planned on taking them to London on a trip with Handel and make money from a more appreciative audience; or he was waiting to perform them as a long symphonic sequence. Another theory is based on romantic belief: Mozart wrote these for himself; they are his most revealing and least commerce driven—here is Mozart heart, mind, spirit, and soul. As for me, I think there's a musty old program lying in a Viennese attic somewhere. Find it and you've hit the jackpot.

## PLAYING LUTOSŁAWSKI:

SCOTT ANDREWS, PRINCIPAL CLARINET

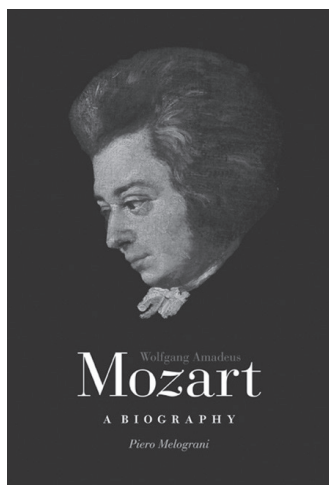
"*Dance Preludes* is not difficult technically, although the middle movement flies around the instrument, but it's all within reach of many players' possibilities. The challenge is rhythmic, although the rhythms are not complex. Being part of folk traditions, rhythmic shifts occur in duples, and triples. The soloist goes from 2/4 to 3/4 to 5/4, but the orchestra doesn't shift, or shifts not as much and not at the same time. The strong beats can throw off the interplay between accompaniment and soloist. Lutoslawski throws you a few curves."



Scott Andrews

# 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.



**Tom Service, “A Guide to Witold Lutosławski’s Music”**

**Google the title, which will take you to Service’s blog on [theguardian.com](http://theguardian.com)**

In that cheeky *Guardian* style, Service gives an amiable overview of one of the great composers of the 20th century, with terrific music clips

**Piero Melograni, translated by Lydia G. Cochran, *Wolfgang Amadeus Mozart: A Biography* University of Chicago Press**

So many Mozart biographies to choose from, including Paul Johnson’s slim-volume myth-debunker bio, and Maynard Solomon’s doorstop-size psychological assessment of the composer; try Melograni, ably translated by Chochran, he debunks a few myths, he

tries to understand the Mozartean mind, but most of all, he weaves a terrific story about a fascinating character, for those of you who still read hardcopy books, it won’t weigh you down

**[bbc.co.uk/music/artists](http://bbc.co.uk/music/artists), Sir Michael Tippett**

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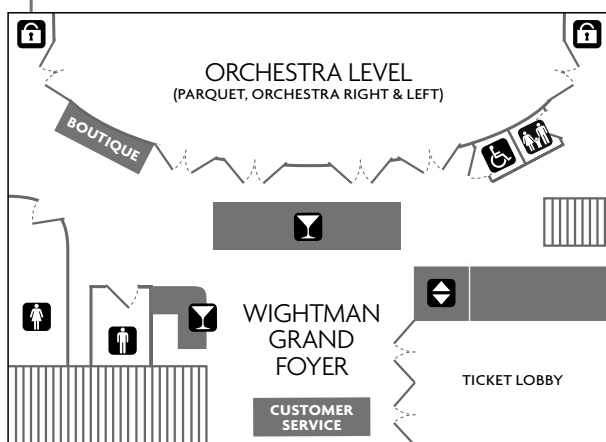
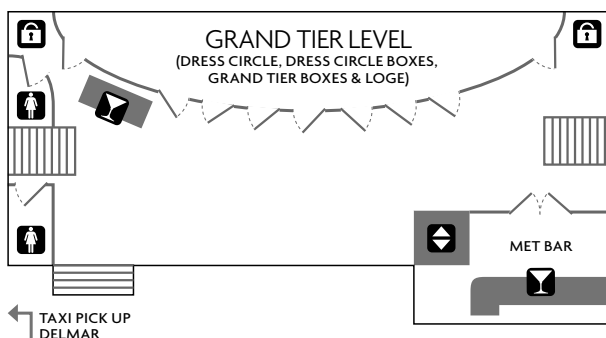
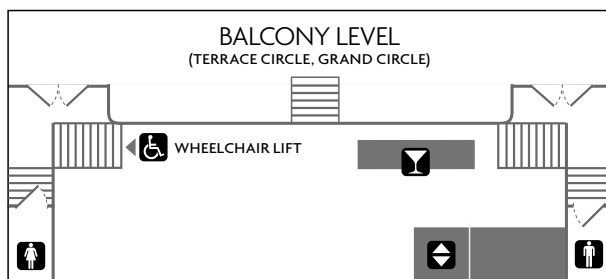
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