

CONCERT PROGRAM

Friday, January 22, 2016, 10:30am

Saturday, January 23, 2016, 8:00pm

David Robertson, conductor

Timothy McAllister, saxophone

JOHN ADAMS Saxophone Concerto (2013)

(b. 1947)

Animato; Moderato; Tranquillo, suave
Molto vivo (a hard driving pulse)

Timothy McAllister, saxophone

INTERMISSION

MAHLER Symphony No. 5 in C-sharp minor (1901-02)

(1860-1911)

PART I

Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt
Stürmisch bewegt, mit größter Vehemenz

PART II

Scherzo. Kräftig, nicht zu schnell

PART III

Adagietto. Sehr langsam—
Rondo-Finale. Allegro

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors Orchestral series.

These concerts are presented by St. Louis College of Pharmacy.

David Robertson is the Beofor Music Director and Conductor.

Timothy McAllister is the Ann and Paul Lux Guest Artist.

The concert of Saturday, January 23, is underwritten in part by a generous gift from Rex and Jeanne Sinuefield.

The concert of Friday, January 22, 10:30am, features coffee and doughnuts provided through the generosity of Community Coffee and Krispy Kreme, respectively.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum and are located at the Customer Service table in the foyer.

TIMELINKS

1901-02

GUSTAV MAHLER

Symphony No. 5 in

C-sharp minor

Emperor Franz Josef I calls for economic and social reforms in Austro-Hungarian Empire

2013

JOHN ADAMS

Saxophone Concerto

Argentinian Cardinal Jorge Mario Bergoglio elected pope and takes the name Francis

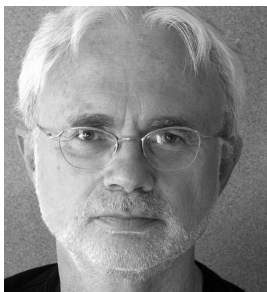
Their music is made of the worlds around them, Gustav Mahler and John Adams. Mahler of that thrilling age, the shift from the 19th to the 20th century, the speed of the modern beginning to change how people think and act. Also a time of anxiety, especially for a Jewish artist in an anti-Semitic Vienna. Mahler, always a bit on edge, neurotic—he even had a session with Sigmund Freud. Yet he heard the music of the hurdy-gurdy, of the Alp horn, of cowbells and brought them into his symphonies. “A symphony must be like the world,” he said, “it must contain everything.”

Adams of the American baby-boom generation, of an age of great movements and upheavals, turmoil, anxiety, and terror. He’s composed with pen and paper and with computer. The sounds of Big Sur are in his music, and the sounds heard on vinyl and the hi-fi and transistor radio. He’s made music with recording tape. For the music he makes with orchestras you may hear the sounds of sea and industry near San Francisco Bay, you may hear trains menacingly rumbling through the night, you may hear the first atom bomb explode, you may hear the names of those who died in the Twin Towers spoken like a hymn. He titled his memoir *Hallelujah Junction*, which is an apt description of the ecstatic shout that emerges from music made at the meeting of many crossroads.

JOHN ADAMS

Saxophone Concerto

CLASSICAL MOUTHPIECE It rides an edge, as John Adams’s music often does. The composer has a genuine appreciation for musical genres whose habitat, for the most part, lies outside the orchestra hall—jazz, blues, swing, rock, pop. The music he first heard in his home, especially that played by his father, continues to inspire his compositions. He adapts these “outside” genres to his own signature style—as American composers have since Ives and Gershwin, and as Mahler did as a musical omnivore, incorporating the sounds

**Born**

February 15, 1947, Worcester, Massachusetts

Now Resides

Berkeley, California

First Performance

August 22, 2013, in Sydney, Australia, Timothy McAllister played the solo saxophone part, and the composer conducted the Sydney Symphony Orchestra

STL Symphony Premiere

October 5-6, 2013, with Timothy McAllister, David Robertson conducting the only previous performances

Scoring

solo alto saxophone

2 flutes

piccolo

3 oboes

English horn

2 clarinets

bass clarinet

2 bassoons

3 horns

2 trumpets

piano

celeste

harp

strings

Performance Time

approximately 29 minutes

of the street, the village, the hills, and the concert halls into his symphonies.

Adams is not shy about his influences. He writes how the jazz sax traditions encompassing John Coltrane, Eric Dolphy, Wayne Shorter, Stan Getz, Charlie Parker, and Cannonball Adderley are all part of the genesis of the Saxophone Concerto. Saxophone and jazz are inseparable associations, and Adams goes so far as to deem the saxophone “the transformative vehicle for vernacular music (jazz, rock, blues, and funk) in the 20th century.” Again, his father played the alto in swing bands in the 1930s, and the composer has employed the instrument in *Nixon in China*, *Fearful Symmetries*, and the recent *City Noir*.

Although he names his influences, chances are you’re not going to recognize Stan Getz’s *Focus* in the Saxophone Concerto. You’re going to hear music riding the edge of these influences while maintaining its jazz/classical balance.

A more active influence on the piece is the soloist himself, Timothy McAllister. Adams tells this anecdote: “When one evening during a dinner conversation Tim mentioned that during high school he had been a champion stunt bicycle rider, I knew that I must compose a concerto for this fearless musician and risk-taker.”

One thing a champion stunt bicycle rider must have is an innate sense of balance, especially in the most extreme positions, and as the soloist for Adams’s Saxophone Concerto, keeping upright between the jazz and classical modes.

McAllister admits to leaning too far over the line in early performances of the work—playing in a jazz style that felt too gritty. With the St. Louis Symphony, in performances recorded in Powell Hall in 2013, he found his sweet spot.

The concerto “needs to be played with the rigor a classical player can achieve,” McAllister has said. “There are a lot of intonation struggles throughout the piece, a lot of complicated structures and delicate textures to be negotiated along with its veiled tonality. And it all has to be really precise, rhythmically.” Jazz elements emerge in the “big arching lines, like you’d see from the great jazz players—but played with a classical mouthpiece, over a busy orchestration.”

GUSTAV MAHLER

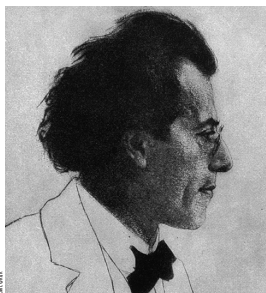
Symphony No. 5 in C-sharp major

THE MULHOLLAND DRIVE EFFECT “How did we get here?” This is a note I scrawled a few times on my notepad while listening to Mahler’s Symphony No. 5. Encountering this sprawling universe, barely contained in symphonic form, reminds me of a friend’s viewing of David Lynch’s *Mulholland Drive* at Cannes a number of years ago. After seeing so many movies in so many days, during *Mulholland* she very briefly dozed, perhaps little more than a minute. When she awoke, she thought a different movie was on the screen.

Mahler has a similar effect, even when you are fully conscious. Doors suddenly open to totally unfamiliar scenes, or to themes you thought had been used up, only to return, sometimes menacingly. The symphony famously begins with a dark-themed trumpet solo, with a funeral march and numerous funereal, and even comic—the low brass seem to drag along the ground at one point—gestures. You think this is played out by the second movement, tense with its own anxieties. Then, as the critic Donald Mitchell observed, “a door opens, and there, from another room, we hear the initiating funeral march still being played by another orchestra.”

Mahler conceived of this symphony as a breaking away from his previous symphonies. He labeled his first symphonies a tetralogy, the *Wunderhorn* symphonies. The composer had gained new confidence by the time he’d reached his Fifth, telling his closest confidante, Natalie Bauer-Lechner, “I feel that I can achieve anything and that for a long time to come my resources will belong to me and obey me.” He dispenses with writing lengthy program notes to accompany his symphonies. He will let them be known musically. He leaves behind the human voice and the sung word. The orchestra is now his full means of expression.

MAHLER IN LOVE It is the beginning of a new century and Mahler is in love. He expresses his anxieties of this new age, as well as his hopes and optimism, and he will confess his love—all in his Fifth Symphony.



Born

July 7, 1860, Kaliště, Bohemia

Died

May 18, 1911, Vienna

First Performance

October 18, 1904, in Cologne, the Gürzenich Orchestra
Cologne was conducted by the composer

STL Symphony Premiere

December 9, 1966, Eleazar De Carvalho conducting

Most Recent STL Symphony Performance

September 26, 2009, David Robertson conducting

Scoring

4 flutes
4 piccolos
3 oboes
English horn
3 clarinets
E-flat clarinet
D clarinet
bass clarinet
3 bassoons
contrabassoon
6 horns
4 trumpets
3 trombones
tuba
timpani
harp
percussion
strings

Performance Time

approximately 68 minutes

It appears that Mahler wrote Part II of the symphony, the long third-movement Scherzo, first. He may have considered including this in his Fourth Symphony, but it was something other—a new beginning, or the core of a new beginning. It is where the Fifth most distinctly turns, and it is fascinating to contemplate Mahler's compositional mind—how he constructs disparate beauties from this divided center.

Those first two movements are sequences of interruptions. The first is abrasive, funereal, then tender, with these moods writhing betwixt and between one another, shouting alarms, mourning beautifully, until all fades. The second movement spins into a froth, with those reiterations of deathly themes unreconciled. You come to the end and wonder, “How did I reach such a desultory place?” Like you ask yourself in life.

In the Scherzo, life changes. “Every note is charged with life,” Mahler said of it, “and the whole thing whirls round in a giddy dance.” Harmonies brighten. A solo horn resists diminishment and supplies the timbre for the whole movement. There are dances until quiescence ensues. The universe of the symphony takes a breath, an expansive caesura, and then comes one of the most dramatic turns as can be found in orchestral literature.

A waltz bursts forth, chaos in time. A waltz without smiles. The timpani played with hard sticks. A ghostly ensemble fades in, one last blast of chaos, and a mad finish. One door slams shut. A Viennese icon gets left abandoned.

“That scherzo is an accursed movement!” Mahler wrote Alma, cursing at himself as if he were Dr. Frankenstein. “It will have a long tale of woe! For the next fifty years conductors will take it too fast and make nonsense of it. And audiences—heavens!—how should they react to this chaos, which is constantly giving birth to new worlds and promptly destroying them again!”

Followed by the Adagietto. How did we get here? Through love.

It is the second song of the symphony, after the funeral march in the first movement. It is hard not to hear it cinematically, as it has been used and over-used (as in Visconti's *Death in Venice*) and imitated for passionate moments on the big screen. It is heard in times of mourning—Leonard Bernstein conducted it for Robert Kennedy's funeral Mass in New York City. But first it is a love letter, an homage, to the woman who will be the composer's bride. Mahler even composed words to it—at least we think he did, other suspected lyricists are the conductor Willem Mengelberg, or Alma herself. But the poem remarkably fits with the song: “How I love you/ You my sun/ I cannot tell you/ With words/ Only my longing/ Can I pour out to you/ And my love/ My joy!”

The harp anchors the strings through long swells of emotion.

After all the storms and torment, the violent interruptions, the menace, the madness and despair of this turbulent symphony, Mahler ends classically—rich harmonics, revelatory counterpoint. The finale has had its detractors, with Theodor Adorno describing it most brittly as “extorted reconciliation.”

But the Symphony No. 5 is nothing if not a drama of opposites. How did we get here? If we began with a funeral march, we end with life brimming. If pathways have zig-zagged, mired, dissolved, we end in familiar territory, which seems new.

The music makes no argument for itself. It needs none.

DAVID ROBERTSON

BEOFOR 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, 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 include a California tour at the end of this month and early February, featuring the program you hear in these concerts, with soloist Timothy McAllister, and Messiaen's *Des canyons aux étoiles... (From the Canyons to the Stars...)*. The concerto was part of the latest STL Symphony recording, *City Noir*, on Nonesuch, which received the 2015 Grammy Award for Best Orchestral Performance.

In 2014-15 Robertson led the STL Symphony back to Carnegie Hall, performing Meredith Monk's *WEAVE* for Carnegie's celebration of the artist, as well as Tchaikovsky's Symphony No. 4. Zachary Woolfe of the *New York Times* wrote: "Mr. Robertson led a ferociously focused performance of Tchaikovsky's Fourth Symphony, the phrasing taut but natural as breathing."

Born in Santa Monica, California, David Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. Robertson is the recipient of numerous awards and honors.



David Robertson and the St. Louis Symphony begin their third tour of California together next week.



Timothy McAllister, David Robertson, and the St. Louis Symphony are together again for the first time since last year's Grammy win.

TIMOTHY MCALLISTER

ANN AND PAUL LUX GUEST ARTIST

Described as “a virtuoso” (*New York Times*) and hailed by the *Cleveland Plain Dealer* as “a titan of contemporary music and the saxophone, in general,” known for “wondrous dexterity” (*Gramophone*), Timothy McAllister is the featured soloist in John Adams’s Saxophone Concerto on the 2014 Grammy Award-winning album *City Noir* with the St. Louis Symphony. He regularly performs with the Chicago Symphony Orchestra, Detroit Chamber Winds and Strings, the Cabrillo Festival Orchestra, and the Los Angeles Philharmonic. As soloist he has recently appeared with the BBC Symphony Orchestra at the 2014 London Proms, Royal Liverpool Philharmonic, Strasbourg Philharmonic, Baltimore Symphony, São Paulo Symphony Orchestra, Milwaukee Symphony Orchestra, Sydney Symphony Orchestra, Melbourne Symphony, National Symphony, New World Symphony, Toronto Symphony, Pacific Symphony, Boston Modern Orchestra Project, CityMusic Cleveland Chamber Orchestra, Hong Kong Wind Philharmonia, Dallas Wind Symphony, and United States Navy Band, among others.

Soprano saxophone chair of the acclaimed PRISM Quartet, McAllister serves as Professor of Saxophone at the University of Michigan School of Music, Theatre, and Dance, and spends his summers as distinguished artist faculty of the Interlochen Arts Camp, the European University for Saxophone in Gap, France, and Switzerland’s Arosa Music Academy.

McAllister’s critically-acclaimed work can be heard on the Nonesuch, Deutsche Grammophon, Naxos, Navona, OMM, Stradivarius, Centaur, AUR, Albany, New Dynamic, Equilibrium, New Focus, and Innova record labels.

McAllister is credited with over 200 premieres of new works by eminent and emerging composers worldwide, and the Adams Saxophone Concerto was composed specifically for him and premiered under the baton of the composer in the Sydney Opera House in August 2013.

CONCERT CALENDAR

Call 314-534-1700 or visit stlsymphony.org for tickets



Larnelle Harris

LIFT EVERY VOICE: BLACK HISTORY MONTH CELEBRATION: February 12

Kevin McBeth, conductor; Larnelle Harris, vocalist;
St. Louis Symphony IN UNISON Chorus

This annual concert celebrates African-American culture and traditions that have shaped St. Louis, the U.S., and the world. Gospel Music Hall of Fame member and Grammy winner Larnelle Harris enlivens the celebration.

Supported by Monsanto Fund

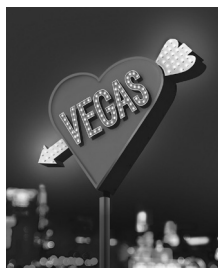


John Elefante

A NIGHT OF SYMPHONIC ROCK: February 13

John Elefante, vocals

Kansas's John Elefante joins the STL Symphony for an evening devoted to classic rock hits for Valentine's Day weekend.



LAS VEGAS VALENTINE'S SONGBOOK: February 14

Mark Verabian, vocalist

This Valentine's Day bring your sweetheart to hear legendary hits from the Las Vegas songbook with the STL Symphony. Mark Verabian and his pals join the orchestra for an afternoon of romantic and Rat Pack favorites including "Luck Be a Lady," "Young at Heart," "The Way You Look Tonight," and more!



Leila Josefowicz

SIBELIUS AND ADAMS: February 19-20

David Robertson, conductor; Leila Josefowicz, violin;
Shakespeare Festival St. Louis

BERLIOZ *Béatrice et Bénédict* Overture
SIBELIUS Selections from *The Tempest*
JOHN ADAMS *Scheherazade.2*

CONCERT PROGRAM

Friday, January 22, 2016, 8:00pm

MUSIC YOU KNOW: ROMANTIC FAVORITES

David Robertson, conductor
William James, xylophone

SMETANA *The Bartered Bride Overture* (1863-70)
(1824-1884)

FAURÉ *Pelléas et Mélisande Suite, op. 80* (1900)
(1845-1924)
Prélude
Entr'acte: Fileuse (The Spinner)
Sicilienne
La Mort de Mélisande (The Death of Melisande)

**BOB BECKER/
arr. Nate Rowe** *Girlfriends Medley for Xylophone and Strings* (1987)
(b. 1947) William James, xylophone

INTERMISSION

MENDELSSOHN *Wedding March from A Midsummer Night's Dream, op. 61* (1843)
(1809-1847)

MAHLER *Adagietto from Symphony No. 5* (1901-02)
(1860-1911)

FALLA *Three Dances (Suite No.2) from El sombrero de tres picos*
(1876-1946) *(The Three-Cornered Hat)* (1916-21)
The Neighbors' Dance (Seguidillas)
The Miller's Dance (Farruca)
Final Dance (Jota)

ACKNOWLEDGMENTS

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

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

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A FEW THINGS YOU MIGHT NOT KNOW ABOUT MUSIC YOU KNOW

BY EDDIE SILVA

It took a while for Bedřich Smetana's opera *The Bartered Bride* to find its way, the composer revised it a number of times, and it wasn't until after his death that it began to put Czech music into concert halls around the world. Gustav Mahler conducted the New York City premiere at the Metropolitan Opera. The more accurate translation of "bartered" is "sold." Let's stick with the English version.

Maurice Maeterlinck's play *Pélleas et Mélisande* has been a composer magnet. Claude Debussy was at the Paris premiere of the work in 1893 and was inspired to write his own opera version. When he didn't have time to write incidental music for another production, Gabriel Fauré took the job and wrote what you hear tonight. Jean Sibelius wrote incidental music and Arnold Schoenberg a tone poem based on the play. Schoenberg said he was inspired by its "wonderful perfume."

Bob Becker grew up in Allentown, Pennsylvania, got into jazz, particularly bebop, and eventually became part of a group known as Nexus, which continues to make music that is new with world-music influences. He also found his way into playing with the ensemble Steve Reich and Musicians and the Paul Winter Consort. You can follow the romantic theme tonight: from sold wives to a doomed couple to a "medley" of girlfriends.

And then to the wedding! Mendelssohn's *Wedding March* to *A Midsummer Night's Dream* is either going to make you feel wistful and dreamy or tormented and full of regret. Enjoy!

Gustav Mahler was in love, and wrote the *Adagietto* from *Symphony No. 5* for and to the woman who would be his bride, Alma. It is a love letter, an homage, not just to Alma, but to the power of love itself. And because most things Mahler are death-tinged, it is often played at memorials and times of tragedy too.

The corrupt magistrate has his eye on the miller's wife. Dance and comedy ensue, with a happy ending. **Manuel de Falla's** music so appealed to the impresario of the famed Ballets Russes, Serge Diaghilev, that he commissioned Falla to expand the work into the spirited ballet from which you hear music tonight. Pablo Picasso did the costumes. Nijinsky danced. Now that's a show!

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Will James is a featured soloist performing xylorimba in Messiaen's *Des canyons aux étoiles...* (From the *Canyons to the Stars...*) during the California Tour.

WILLIAM JAMES

William J. James is Principal Percussion of the St. Louis Symphony. He won the position at the age of 25 while a member of the New World Symphony in Miami Beach, Florida. He graduated from the New England Conservatory in 2006 with a Masters of Music and was a student of Will Hudgins of the Boston Symphony Orchestra. James received his Bachelor of Music Degree from Northwestern University in 2004. While attending Northwestern, he studied with Michael Burritt, an active soloist and clinician throughout the country, and James Ross, a member of the Chicago Symphony Orchestra.

James has played with many outstanding ensembles including the Boston Symphony Orchestra, Chicago Symphony Orchestra, North Carolina Symphony, San Diego Symphony, Chicago Civic Orchestra, Tanglewood Festival Orchestra, and Chautauqua Festival Orchestra. In addition to his experience as an orchestral player, he has performed several solo recitals across the country as well as soloing with the St. Louis Symphony and the New World Symphony. In addition to these accomplishments, James has continued his career as a chamber musician in St. Louis. He is a regular artist performing with the Pulitzer Arts Foundation Chamber Music Series and plays in a Percussion and Piano Duo with Peter Henderson.

James is a very active educator in the percussion community. His book *The Modern Concert Snare Drum Roll* has been met with critical acclaim as a much-needed resource for both teachers and students. He has a studio of local students in St. Louis and has given countless master classes across the country teaching the next generation of great percussionists.

William James proudly uses Zildjian Cymbals, Mallettech Sticks and Instruments, Evans Drumheads, and Grover Percussion Products in all of his musical projects and performances. A native of Raleigh, North Carolina, James visits the Old North State often, where he enjoys the outdoors and still pulls for his favorite sports teams.

LIVE AT POWELL HALL: LAS VEGAS VALENTINE'S SONGBOOK



Sunday, February 14, 3:00pm

This Valentine's Day, bring your sweetheart to hear legendary hits from the Las Vegas songbook with the STL Symphony. Mark Verabian and his pals join the orchestra for an afternoon of romantic and Rat Pack favorites including "Luck Be a Lady," "Young at Heart," "The Way You Look Tonight," and more!

FAMILY CONCERT: TALES OF SHAKESPEARE



Sunday, February 21, 3:00pm

Steven Jarvi, conductor; Shakespeare Festival St. Louis

A father and daughter find comfort in Shakespeare's stories, and on a dark and stormy night learn one of the least familiar, but one of the most fantastic, *Pericles*. With performers from Shakespeare Festival St. Louis and music from Mendelssohn's *A Midsummer Night's Dream* and Sibelius's *The Tempest*.