

**CONCERT PROGRAM**  
**November 28-30, 2014**

David Robertson, conductor  
Kirill Gerstein, piano  
Andrew Cuneo, bassoon  
Andrew Gott, bassoon  
Felicia Foland, bassoon,  
Gregg Henegar, contrabassoon  
S. Katy Tucker, visual design

**MICHAEL DAUGHERTY**  
(b. 1954)

*Hell's Angels* (1999)

Andrew Cuneo, bassoon  
Andrew Gott, bassoon  
Felicia Foland, bassoon  
Gregg Henegar, contrabassoon

**BERNSTEIN**  
(1918-1990)

*Symphonic Dances from West Side Story* (1960)

Prologue (Allegro moderato)—  
“Somewhere” (Adagio)—  
Scherzo (Vivace leggiero)—  
Mambo (Presto)—  
Cha-Cha (Andantino con grazia)—  
Meeting Scene (Meno messo)—  
“Cool” Fugue (Allegretto)—  
Rumble (Molto allegro)—  
Finale (Adagio)

*Performed without pause*

INTERMISSION

**ANDREW NORMAN**  
(b. 1979)

*Try* (2011)

Kirill Gerstein, piano  
*Performed without pause into Gershwin*

**GERSHWIN**  
(1898-1937)

*Rhapsody in Blue (Original Jazz Band Version)* (1924)

Kirill Gerstein, piano

## ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

David Robertson is the Beofor Music Director and Conductor.

Kirill Gerstein is the Graybar Electric Company, Inc. Guest Artist.

Visual enhancements during these concerts are underwritten in part by a RAC Innovation Fund Grant from the Regional Arts Commission.

The concert of Friday, November 28, is underwritten in part by a generous gift from Mary Strauss.

The concert of Saturday, November 29, is underwritten in part by a generous gift from Mr. and Mrs. Kenneth S. Kranzberg.

The concert of Sunday, November 30, is underwritten in part by a generous gift from Ms. Jo Ann T. Kindle.

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.

# FROM THE STAGE

David Robertson on party crashing: “There is a theme running through these concerts that has to do with ‘crashing the party.’ Gershwin crashed the party of classical music with *Rhapsody in Blue*. We play the original version performed by Paul Whiteman’s small big band, so what you hear sounds more like a jazz band. Bernstein also broke in with *West Side Story*. Andrew Norman’s *Try* takes a more philosophical and historical approach, as the orchestra refuses to allow the solo piano to find the melody. The orchestra is crashing the virtuosity. Hell’s Angels are some of the most notorious party crashers ever. Our bassoons may outdo them.”



David Robertson

# REBELS WITH A CAUSE

BY DANIEL DURCHHOLZ

## TIMELINKS

1924

**GERSHWIN**

*Rhapsody in Blue*  
(Original Jazz Band  
Version)

First coast-to-coast radio  
broadcast

1960

**BERNSTEIN**

*Symphonic Dances from*  
*West Side Story*  
*Psycho* premieres

1999

**MICHAEL DAUGHERTY**

*Hell's Angels*  
*The Sopranos* debuts on  
HBO

2011

**ANDREW NORMAN**

*Try*  
Osama bin Laden killed  
by U.S. special forces in  
Pakistan

The question, “What is American music?” was asked in a 1924 *New York Tribune* article announcing an experimental music concert by Paul Whiteman and his Orchestra that would attempt to broaden the definition of so-called “serious” music. It’s a question still worth being asked today. One possible answer being offered by the four pieces on the program tonight is that American music is inherently revolutionary, whether it’s combining jazz and classical, as Gershwin did, defying the conventions of Broadway like Bernstein, striving toward the unknown like Norman, or using it to perform a wheelie at 80 m.p.h., like Daugherty. American music breaks rules.

## MICHAEL DAUGHERTY

*Hell's Angels*

**REBEL YELLS** *Get yer motor runnin'...Head out on the highway....*

With a repertoire that includes Steppenwolf’s “Born to Be Wild,” the Shangri-Las’s “Leader of the Pack,” Meat Loaf’s “Bat Out of Hell,” and Montrose’s “Bad Motor Scooter,” you might think that rock ‘n’ roll pretty much has the genre of motorcycle epics sewn up.

Not so, thanks to Michael Daugherty’s *Hell’s Angels*, a roaring, chaotic mini-concerto based on the titular outlaw biker gang. The piece substitutes long, tubular bassoons for the unmuffled drag-pipes of Harley-Davidson motorcycles, creating a commotion sure to upset the neighborhood. Somebody call the authorities!

Time and again, Daugherty has made it his mission to disrupt the often staid world of the concert hall. The Grammy-winning composer (in 2011, for *Deus ex machina*) draws frequently from American pop culture and has written pieces based on Vegas lounge music (*Le Tombeau de Liberator*), Superman comics (*Metropolis Symphony*), and the King of Rock and Roll (the noted—and notorious—*Dead Elvis*, written for chamber

ensemble and a solo bassoonist dressed as an Elvis impersonator).

*Hell's Angels*, a rare piece written for bassoon quartet—three bassoons and a contrabassoon—deals with something beyond the mundane rumble of motorcycles. Indeed, the very concepts of Heaven and Hell are introduced.

First, Hell. The piece opens with a low fugue of bassoons, soon joined by cacophonous, polyrhythmic percussion and the boom, rattle, and clash of a bass drum, metal chains, and a thundersheet. Later, Heaven is introduced as the bassoonists strain to play in the highest register the instrument will allow, accompanied by harp and celeste.

Eventually, variations on the themes overlap and race toward the finish at breakneck speed, and the piece plunges headlong into the abyss.

Heady stuff, for sure. But *Hell's Angels* is still more about motorcycles than metaphysics. As Daugherty has said, it's "the musical tale of a gang of hot-rodding motorcycling bassoonists who ride into town and take over a concert hall."

Does all of this make Daugherty a rebel? And if so, what is he rebelling against?

As Marlon Brando said in *The Wild One*, "Whattya got?"

## LEONARD BERNSTEIN

Symphonic Dances from *West Side Story*

**STAR CROSSED** The history of American musical theater might have been entirely different had *West Side Story* gone forward with the unfortunate title it wore not long before its August 1957 tryout run in Washington D.C. It was at that point called *Gang Way!*

That sounds a little less like a version of *Romeo and Juliet* updated by such distinguished talents as composer Leonard Bernstein, choreographer Jerome Robbins, and librettist Arthur Laurents, and more like a raucous revue staged by the Marx Brothers.

Luckily, things righted themselves before the premiere.

During its composition, however, the piece had gone through a radical transformation in



### **Born**

April 28, 1954, Cedar Rapids, Iowa

### **First Performance**

March 1999, Philharmonia Orchestra conducted by David Zinman, at Royal Festival Hall, London

### **STL Symphony Premiere**

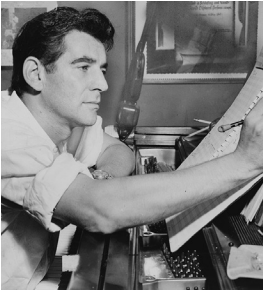
This week

### **Scoring**

3 solo bassoons  
solo contrabassoon  
2 flutes  
piccolo  
4 horns  
4 trumpets  
3 trombones  
tuba  
timpani  
percussion  
harp  
celeste  
strings

### **Performance Time**

approximately 15 minutes

**Born**

August 25, 1918, Lawrence, Massachusetts

**Died**

October 14, 1990, New York City

**First Performance**

February 13, 1961, Lukas Foss conducted the New York Philharmonic at Carnegie Hall

**STL Symphony Premiere**

September 14, 2001, Hans Vonk conducting

**Most Recent STL Symphony Performance**

May 18, 2012, Ward Stare conducting

**Scoring**

3 flutes  
piccolo  
2 oboes  
English horn  
2 clarinets  
bass clarinet  
E-flat clarinet  
2 bassoons  
contrabassoon  
alto saxophone  
4 horns  
3 trumpets  
3 trombones  
tuba  
timpani  
percussion  
harp  
piano  
celeste  
strings

**Performance Time**

approximately 22 minutes

terms of both subject matter and geography. The initial idea—posed by Robbins to Bernstein as early as 1949—was to present a Jewish girl and a Catholic boy falling in love during the time of Passover and Easter, set amid the Jewish ghettos of New York’s Lower East Side.

By the time Bernstein began writing the music in earnest in 1956, he was beset with other tasks (among them being named Joint Principal Conductor of the New York Philharmonic and composing his operetta *Candide*). The setting of the play had shifted to the city’s Upper West Side and taken on the grittiness and topicality of the gang warfare going on there. Thus was born *West Side Story* in the form we have come to know it.

Moved to Broadway, it became a watershed for American musical theater. “The radioactive fallout from *West Side Story*’s music will still be descending on Broadway this morning,” the *New York Herald Tribune* critic wrote in his review, an assessment that is still true today.

It did not receive universal rave reviews, however, but still managed a run of 772 performances—nearly two years’ worth. After a national tour, *West Side Story* returned to Broadway for an additional 253 performances. Its popularity was ultimately sealed by the 1961 film version, which won 10 Academy Awards, including Best Picture.

By that time, Bernstein was settled in his post as the Philharmonic’s Music Director, a post he’d ascended to in 1958. In 1961, a gala concert was scheduled to celebrate his re-signing with the orchestra for seven more years. For the occasion—an evening of Lenny’s Greatest Hits, if you will—the Symphonic Dances from *West Side Story* was created.

Bernstein’s colleagues Sid Ramin and Irwin Kostal did the orchestration for the piece, with Bernstein supervising and selecting the running order. Though played without pause, the *Dances* present nine selections from the complete work. Starting with the Prologue, which sets up the rivalry between the two gangs, it moves into “Somewhere,” which features the hit song and presents the scene in which the gangs reconcile... for the time being. The Scherzo finds two of the rivals joyfully dancing together, a peace that is broken during the Mambo section, in which the

gangs face off in a competitive dance. In Cha-Cha, which contains the hit song “Maria,” the star-crossed lovers meet and dance, followed by Meeting Scene, which features the music accompanying their first spoken words. In “Cool” Fugue, the gangs attempt to control their hostility, but fail, resulting in the violence of Rumble, in which the gang leaders are killed. The Finale reprises the idealism of “Somewhere,” set against the tragic reality of what has taken place.

## ANDREW NORMAN

### *Try*

**TRIAL AND ERROR** A composer’s pursuit of perfection is the subject of Andrew Norman’s *Try*, and in fact it was the impetus behind the piece. Resulting from a commission by the Los Angeles Philharmonic and the Royal Liverpool Philharmonic, Norman was intimidated by and overwhelmed with the desire to live up to a task given him by such prestigious organizations. He only had one chance to get it right, he reasoned, but Norman considers himself “a trial-and-error composer” and “incurable reviser.”

According to Norman, “The best thing I could do was to try as many new things as I could, to embrace the risk and failure and serendipitous discovery implicit in the word ‘try.’”

As such, the piece throws out a number of ideas, discarding them and circling back on itself in search of one worth pursuing to a satisfying conclusion. Two thirds of the way through, that idea is found. “An unlikely bit of musical material [the composer...or perhaps the piece itself?] likes enough,” Norman comments, “to repeat and polish and hone until it finally (fingers crossed) gets it right.”



#### **Born**

October 31, 1979

First Performance

May 24, 2011, John Adams conducted the Los Angeles Philharmonic at Disney Concert Hall

#### **STL Symphony Premiere**

This week

#### **Scoring**

flute  
oboe  
clarinet  
bassoon  
horn  
trumpet  
trombone  
percussion  
piano  
string quintet

#### **Performance Time**

approximately 14 minutes

**Born**

September 26, 1898, in  
Brooklyn, New York

**Died**

July 11, 1937, Hollywood, California

**First Performance**

February 12, 1924, in New York,  
Gershwin played the piano part,  
and Paul Whiteman directed  
the Palais Royal Orchestra

**STL Symphony Premiere**

February 2, 1946, Jesús  
María Sanroma was soloist,  
with Vladimir Golschmann  
conducting

**Most Recent STL Symphony  
Performance**

June 26, 1998, Christopher  
O'Riley was soloist, with  
David Loebel conducting

**Scoring**

solo piano  
oboe  
clarinet  
E-flat clarinet  
bass clarinet  
2 horns  
2 trumpets  
2 trombones  
tuba  
timpani  
percussion  
piano  
celeste  
banjo  
2 alto saxophones  
2 soprano saxophones  
tenor sax  
baritone sax  
strings

**Performance Time**

approximately 16 minutes

**GEORGE GERSHWIN**

*Rhapsody in Blue* (Original Jazz Band Version)

**METROPOLITAN MADNESS** George Gershwin and his brother Ira, along with songwriter Buddy De Sylva, were shooting pool on January 3 when Ira read in the *New York Tribune* that bandleader Paul Whiteman was going to present a concert in New York that would bridge the worlds of popular and serious music, blurring the deep-set distinctions between the two.

The article claimed that “George Gershwin is at work on a jazz concerto, Irving Berlin is writing a syncopated tone poem, and Victor Herbert is working on an American suite.” But Gershwin was doing no such thing. Gershwin phoned Whiteman for an explanation and was told that he was asked for such a piece some 18 months prior, when the two worked together on the Broadway revue *George White’s Scandals of 1922*.

Whiteman persuaded Gershwin to go ahead and write the piece. Gershwin set to work, conceiving the general theme of the piece on a train. “I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness,” he told biographer Isaac Goldberg.

One element of jazz that the *Rhapsody* certainly contains—at least in spirit—is improvisation. In the sections of the piece meant for Gershwin’s own solo piano performances, the score was simply left blank. The indication for Whiteman’s orchestra to play again was Gershwin nodding his head.

Another indication that Gershwin was willing to play somewhat fast and loose with his music came during rehearsals. Whiteman’s clarinetist, Ross Gorman, unexpectedly turned a low trill followed by some rising notes in the score into the ascending glissando that opens the piece and has become one of its signature moments. Gershwin heard the bluesy slide and kept it in.

Program notes © 2014 by Daniel Durchholz



## DAVID ROBERTSON

BEFOR 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, David Robertson will showcase 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.



David Robertson recently conducted the Met Opera debut of John Adams's *The Death of Klinghoffer*

## KIRILL GERSTEIN

GRAYBAR ELECTRIC COMPANY, INC. GUEST ARTIST

Kirill Gerstein is the sixth recipient of the prestigious Gilmore Artist Award, presented every four years to an exceptional pianist who, regardless of age or nationality, possesses broad and profound musicianship and charisma and who desires and can sustain a career as a major international concert artist. Since receiving the award in 2010, Gerstein has shared his prize through the commissioning of boundary-crossing new works by Oliver Knussen, Chick Corea, Brad Mehldau, Timothy Andres, and Alexander Goehr.

Highlights of his 2014-15 season in North America include performances of Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Boston Symphony Orchestra and Charles Dutoit, Shostakovich's Piano Concerto No. 2 with the Philadelphia Orchestra and Yannick Nézet-Séguin, and Thomas Adès' *In Seven Days* with the San Francisco Symphony under the baton of the composer. Kirill Gerstein plays a recital as part of Carnegie Hall's Keyboard Virtuosos series in Zankel Hall, performing works by Bartók, Bach, and Liszt.



Kirill Gerstein most recently performed with the St. Louis Symphony in September 2013.



## ANDREW CUNEO

Andrew Cuneo is the Principal Bassoon with the St. Louis Symphony. Prior to his appointment in St. Louis, he was Principal Bassoon of the Louisville Orchestra and the Sarasota Opera. In addition, he has performed with the Philadelphia Orchestra, the Milwaukee, Boston, and Houston symphonies, as well as the Lyric Opera of Chicago and the Houston Grand Opera. He has played with the Sun Valley Summer Symphony since 2011, and has been a fellow at several summer festivals, including Tanglewood, the Music Academy of the West, and the Youth Orchestra of the Americas. Andrew Cuneo is a former student of Bernard Garfield and Daniel Matsukawa at the Curtis Institute of Music and Benjamin Kamins at Rice University.

Andrew Cuneo's first concert with the St. Louis Symphony included the opening bassoon solo in Stravinsky's *The Rite of Spring*.



## ANDREW GOTT

Prior to taking the position of Associate Principal Bassoon of the St. Louis Symphony in 2006, Andrew Gott was Principal Bassoon of the Virginia Symphony Orchestra under the baton of JoAnn Falletta. He has also played Principal Bassoon with the Buffalo Philharmonic Orchestra and the Woodlands Symphony Orchestra. He has attended numerous music festivals both here and abroad and as an active chamber musician, Gott has played in the Innsbrook Institute Music Festival, Norfolk Chamber Consort, and the Virginia Arts Festival. He has served on the faculty at the Governor's School for the Arts, Old Dominion University, Christopher Newport University, and Ball State Bassoon Camp. Gott received his Bachelor of Music from Ball State University and his Master of Music from the Shepherd School of Music at Rice University, where he studied with Ben Kamins. Andrew Gott was born and raised in Bolivar, Missouri.

Andrew Gott is a Missouri native.

## FELICIA FOLAND

St. Louis native Felicia Foland joined the St. Louis Symphony in 1990 as second bassoon. While attending Kirkwood High School she played in the school orchestra with St. Louis Symphony violinist Rebecca Boyer Hall and St. Louis Symphony Principal Flute Mark Sparks. She was also a member of the St. Louis Symphony Youth Orchestra, and occasionally performed as an extra player with the St. Louis Symphony.

In addition to music making and teaching, Foland enjoys a happy family life with her partner, Kati Guerra, and a small menagerie of dogs and birds. Gardening and walking are favorite hobbies away from Powell Hall. Felicia Foland supports a number of worthy causes including the Sikkim Children's Educational Fund, associated with her Buddhist teacher, Lama Lodu Rinpoche; the Taki Concordia Conductor Fellowship, established by Marin Alsop to benefit young women conductors; and Gateway Pet Guardians, a St. Louis-based dog rescue organization.



Felicia Foland was a member of the St. Louis Symphony Youth Orchestra.

## GREGG HENEGAR

Gregg Henegar joined the Boston Symphony Orchestra as contrabassoon in 1992, having previously held the same position with the Houston Symphony. An active teacher, Henegar is a faculty member at the New England Conservatory, Boston University, and the Tanglewood Music Center. He is the author of *Modern Exercises for the Contrabassoon*.

Henegar studied bassoon with George Goslee, former Principal Bassoon of the Cleveland Orchestra, at the Cleveland Institute of Music, and with Sanford Berry at the University of Illinois. He has given numerous performances of new works written for the contrabassoon and has recorded works by Donald Erb with the London Philharmonic Orchestra. Gregg Henegar is the exclusive agent in North America for Mollenhauer Contrabassoons of Kassel, Germany.



Gregg Henegar makes his St. Louis Symphony solo debut this week.



## S. KATY TUCKER

Katy Tucker is a video and projections designer based in New York City. Tucker began her career as a painter and installation artist, exhibiting her work at a variety of galleries, such as the Corcoran Museum in Washington, D.C. and Artist's Space in New York City. In 2003, as her video installations became more "theatrical," Tucker shifted her focus to video and projection design for the stage.

Since 2003, Tucker has worked all over the U.S. and world including Broadway, off-Broadway, the Metropolitan Opera, New York City Ballet, Carnegie Hall, Park Avenue Armory, BAM, Disney World, Kennedy Center, San Francisco Opera, and more.

Upcoming productions include: *Two Women* with Francesca Zambello at San Francisco Opera and Teatro Regio di Torino, *Carmen* at Wolf Trap Opera, and *Dream Seminar* with Pat Diamond.

S. Katy Tucker creates visual enhancements to four Symphony programs this season.

# A BRIEF EXPLANATION

You don't need to know what "andante" means or what a glockenspiel is to enjoy a St. Louis Symphony concert, but it's always fun to know stuff. For example, what do those long dashes mean after the *West Side Story* movement titles?

**Attacca:** in Italian it means "attack," but don't be wary; it's the composer's directive telling the conductor and musicians that the movements need to be performed without pause from one to the next; in this concert *Try* is performed attacca right into *Rhapsody in Blue*

## ON MUSIC AND THE VISUAL:

DAVID ROBERTSON, MUSIC DIRECTOR

"Video projections are used throughout the concerts this week. The visuals are, in part, about entertaining the audience throughout the concert, so we're not ignoring the audience every time the stagehands move chairs.

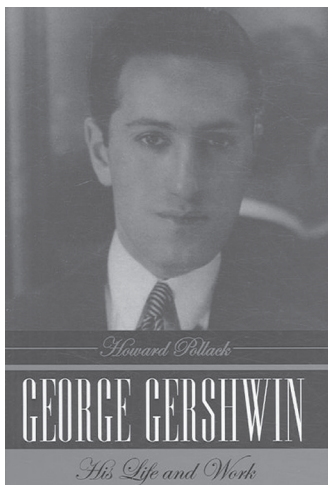
"Katy Tucker knows when to let visuals step back and allow the music to speak. From Opening Weekend, to this weekend, to Christine Brewer singing Wagner with us in March, to *Aida* in May, you'll see a gentle progression in the effects Katy brings to the performance experience."



David Robertson

# 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.



**Laslo Benedek, director, *The Wild One*  
DVD**

Marlon Brando looks great on a motorcycle in this 1953 classic

**Jerome Robbins and Robert Wise, directors,  
*West Side Story*  
DVD**

Another cinema classic, with Bernstein's driving score

**[andrewnormanmusic.com](http://andrewnormanmusic.com)**

Learn about the young composer via his website

**Howard Pollack, *George Gershwin: His Life and Work***

**University of California Press**

A large scale biography that encompasses Gershwin's brief yet full life

Read the program notes online. Go to **[stlsymphony.org](http://stlsymphony.org)**. Click "Connect," then "Program Notes." Also learn more about this season of anniversaries with videos and podcasts. Click "Connect," then "10-50-135."

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

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The St. Louis Symphony is on



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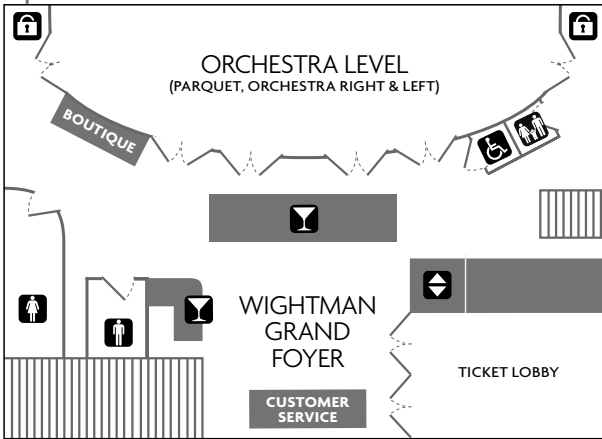
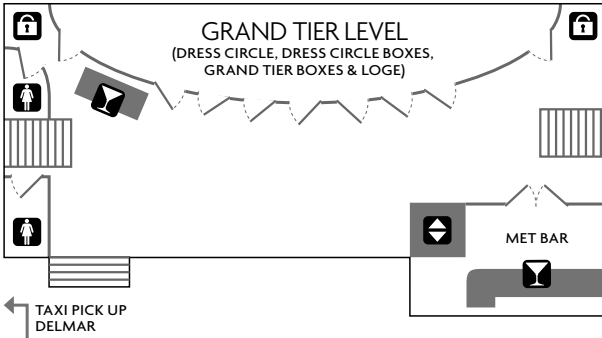
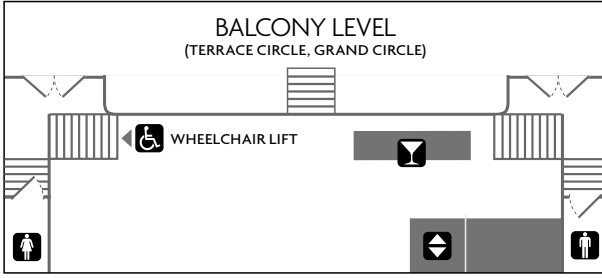
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