

CONCERT PROGRAM  
Friday, November 20, 2015, 8:00pm

David Robertson, conductor

WHITAKER FOUNDATION MUSIC YOU KNOW

**SHOSTAKOVICH** *Festive Overture*, op. 96 (1954)  
(1906-1975)

**DVOŘÁK** *Scherzo capriccioso*, op. 66 (1883)  
(1841-1904)

**SAMUEL ADAMS** *Radial Play* (2014)  
(1985)

**SUPPÉ** *Light Cavalry Overture* (1866)  
(1819-1895)

INTERMISSION

**ROSSINI** *The Barber of Seville Overture* (1816)  
(1792-1868)

**RIMSKY-KORSAKOV** *Flight of the Bumblebee* from *Tale of the Tsar Saltan* (1899-1900)  
(1844-1908)

**RACHMANINOFF** *Vocalise* (1912, rev. 1915)  
(1873-1943)

**BRITTEN** *Young Person's Guide to the Orchestra*  
(1913-1976) (Variations and Fugue on a Theme of Purcell), op. 34 (1945)

Theme: Allegro maestoso e largamente  
Variation A (flutes and piccolo): Presto  
Variation B (oboes): Lento  
Variation C (clarinets): Moderato  
Variation D (bassoons): Allegro alla marcia  
Variation E (violins): Brillante—Alla polacca  
Variation F (violas): Meno mosso  
Variation G (cellos): [L'istesso tempo]  
Variation H (basses): Comminciando lento ma poco a poco accelerando al Allegro  
Variation I (harp): Maestoso  
Variation J (horns): L'istesso tempo  
Variation K (trumpets): Vivace  
Variation L (trombones): Allegro pomposo  
Variation M (percussion): Moderato  
Fugue: Allegro molto

## ACKNOWLEDGMENTS

Tonight's concert is part of the Wells Fargo Advisors Orchestral series.

David Robertson is the Beofor Music Director and Conductor.

Tonight's concert is part of the Whitaker Foundation Music You Know series.

Tonight's concert is supported by University College at Washington University.

Tonight's concert is underwritten in part by a generous gift from Mr. Robert L. Williams.

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.

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

BY EDDIE SILVA

- A celebration of the anniversary of the October Revolution was in need of more music. Dmitry Shostakovich put together the *Festive Overture* in a few days, and supposedly had a few good chuckles about its enormous popularity afterward. He borrowed from the Russian composer Glinka, and he borrowed from himself too, specifically from an opera that had been banned by Soviet authorities. He probably had a good chuckle about that too.
- Orchestras used to be known for presenting concerts that featured dazzling showpieces—that is back before orchestras took themselves too seriously. Antonín Dvořák's *Scherzo capriccioso* was such a piece, appearing as an audience favorite until the 1960s. If you see it on a concert program today you know you are in a place that likes to have fun.
- You don't know Samuel Adams's *Radial Play*, but the musicians who played in the National Youth Orchestra of the USA in 2014 know it well. They toured across the nation performing the piece with David Robertson conducting.
- You hear Franz von Suppé's *Light Cavalry Overture* and hardly can imagine it's something anyone sat down to write. It's as familiar as a folk song, jaunty and full of wit. Suppé wrote it for an operetta that isn't ever performed, but Mickey Mouse made good use of it in the 1942 cartoon, "Symphony Hour."
- Gioachino Rossini's *The Barber of Seville Overture* was not written for Bugs Bunny, although it seems that way if you've heard "Let me cut your top/ Let me shave your mop...".
- You can invent any number of comic scenes to go with Rimsky-Korsakov's *The Flight of the Bumblebee*, many people have. In the opera from which it has been taken, the music accompanies a scene in which a magic swan transforms the Tsar's son into an insect so he may fly away and visit his father.
- Serge Rachmaninoff originally wrote the song *Vocalise* for a high voice with piano accompaniment. It was such a hit he found other ways to present the piece, as in the arrangement for orchestra you hear tonight.
- The second-best way to experience Benjamin Britten's *Young Person's Guide to the Orchestra* is by watching Wes Anderson's movie *Moonrise Kingdom*, which makes great use of the work.



David Robertson conducts the Symphony's Thanksgiving weekend program, featuring *Peter and the Wolf*, November 27-29.

## 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 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 will be soloist Timothy McAllister performing John Adams's Saxophone Concerto. The concerto was part of the latest Symphony recording, *City Noir*, on Nonesuch, which received the 2015 Grammy Award for Best Orchestral Performance. Other highlights for Robertson and the St. Louis Symphony are the U.S. premiere of Tan Dun's Contrabass Concerto: *The Wolf*, featuring Principal Double Bass Erik Harris, and John Adams's most recent symphony for violin, *Scheherazade.2*, performed by Leila Josefowicz.

In 2014-15 Robertson led the 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.

## CONCERT CALENDAR

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



Bernard Labadie

### **MESSIAH: December 3-6**

Bernard Labadie, conductor;  
Lydia Teuscher, soprano; Allyson McHardy, mezzo-soprano;  
Jeremy Ovenden, tenor; Philippe Sly, bass-baritone;  
St. Louis Symphony Chorus; Amy Kaiser, director

HANDEL *Messiah*



David Robertson

### **MUSIC OF JOHN WILLIAMS: December 11-13**

David Robertson, conductor

John Williams adds emotional power to every movie he scores. David Robertson and the St. Louis Symphony perform some of the favorites, including *Home Alone*, *Harry Potter*, and *Star Wars*.



Thomas Young

### **A GOSPEL CHRISTMAS WITH THOMAS YOUNG: December 17**

Kevin McBeth, conductor; Thomas Young, tenor;  
St. Louis Symphony IN UNISON Chorus

Grammy Award-winner Thomas Young adds his compelling voice for this night of soul-stirring Gospel music.

*Supported by Monsanto Fund*



Whitney Claire Kaufman

### **MACY'S HOLIDAY CELEBRATION: December 18-20**

Steven Jarvi, conductor; Whitney Claire Kaufman, vocalist;  
Holiday Festival Chorus; Kevin McBeth, director

Make your spirits bright at Powell Hall as it's transformed into a shimmering holiday house. Join in on the holiday sing-along and visit with Santa Claus.

*Presented by Macy's  
Sponsored by PNC*

## CONCERT PROGRAM

**Saturday, November 21, 2015, 8:00pm**

**Sunday, November 22, 2015, 3:00pm**

David Robertson, conductor

Jack Liebeck, violin

**BRETT DEAN** *The Lost Art of Letter Writing*, for Violin and Orchestra (2006)  
(b. 1961)

Hamburg, 1854

The Hague, 1882

Vienna, 1886

Jerilderie, 1879

Jack Liebeck, violin

### INTERMISSION

**BRAHMS** *Symphony No. 1 in C minor, op. 68* (1862-76)  
(1833-1897)

Un poco sostenuto; Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; Più andante; Allegro non troppo, ma con brio

---

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

David Robertson is the Beofor Music Director and Conductor.

Jack Liebeck is the Sid and Jean Grossman Guest Artist.

The concert of Saturday, November 21, is underwritten in part by a generous gift from Lawrence and Cheryl Katzenstein.

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.

# ALL IS LOST

BY EDDIE SILVA

## TIMELINKS

1862-76

**BRAHMS**

Symphony No. 1 in C  
minor, op. 68  
Marx's *Das Kapital*  
published

2006

**BRETT DEAN**

*The Lost Art of Letter  
Writing*, for Violin and  
Orchestra  
Steve Jobs directs  
production of the iPhone

Dear Reader,

Not too long ago I would have written this by hand (I shifted from the pen and yellow legal pad to keyboard rather late in my writing life). Not long ago I would have written on a typewriter, an old beaten up Royal first used by my older sister; later there were Selectrics that were sturdy and heavy as granite, and then a sleek electronic Olivetti that broke down all the time.

I'm writing to you on my laptop. In the process of writing I have changed the words, rearranged sentences, and maneuvered whole paragraphs with a few uncomplicated motions of my wrist. I can send my document (an old word that lingers) so it may be seen by any random person in milliseconds. I can publish it on any number of media platforms. You can read these notes online and not touch a page of print. It's all magic.

How do we feel about this? We've barely had time to sort it out. None of us asked for it. You may have fully embraced these new means of immediate communication. You may have entered the consciousness stream of social media tentatively, if not fearfully. You may say "Bunk" to it all. However you have adapted, we share a space divided between the thrill of progress, progress, progress, and the nostalgia for what is lost, lost, lost.

I think that Johannes Brahms understood the progress/loss conundrum. Composing in the 19th century, he felt, like many of us today, a profound sense of time passed. In his First Symphony you may hear a longing for a classical era that is gone, even a "regret that he was born too late," as the historian Charles Rosen suggests. And/or, as conductor and musicologist John Eliot Gardiner observes, Brahms takes from the past and gives it a modern twist. Brahms employs the past "as a means to roll forward the threshold of the future."

In our century, the Australian composer Brett Dean laments the loss of tactile forms of communication, and reaches toward Brahms's century to find inspiration from the humanity of



### **Born**

October 23, 1961, Brisbane, Australia

### **First Performed**

March 8, 2007, in Cologne, Frank Peter Zimmermann was soloist, with the composer conducting the Royal Concertgebouw Orchestra

### **STL Symphony Premiere**

These concerts

### **Scoring**

solo violin  
3 flutes  
2 piccolos  
alto flute  
2 oboes  
2 English horns  
2 clarinets  
2 bass clarinets  
contrabass clarinet  
2 bassoons  
contrabassoon  
4 horns  
2 trumpets  
2 trombones  
tuba  
timpani  
percussion  
harp  
prepared piano  
upright piano  
celeste  
strings

### **Performance Time**

38 minutes

the handwritten word. As you once deciphered the idiosyncratic markings of another's hand, so you may decipher the sound emissions produced by horsehair on metal.

My handwriting has become illegible, even to me. How about yours?

### **BRETT DEAN**

*The Lost Art of Letter Writing*,  
for Violin and Orchestra

**PHYSICAL MUSIC** In his writings about his violin concerto *The Lost Art of Letter Writing*, Brett Dean speaks as a parent startled by the chasm grown between his own life experience and his children's. "Aspects of my daughters' education, in particular its heavy reliance on electronic stimuli, have reinforced my view that we are genuinely losing touch with the tactile element of written communication," Dean writes. "Sure, we stay in touch arguably more than ever, via telephone, email, and messaging, but that too has undoubtedly changed the nature of communicating."

You probably know what he's feeling. But what to make of it? Dean's a composer; he makes music out of it. He chooses four epistles from the 19th-century—an especially profound era of letter writing; postal services booming, no telephones and few telegraphs. He identifies each movement as to the place and time of each letter's composition. As to the violin, Dean writes, "[it] plays the alternate roles of both an author and a recipient of letters, but perhaps more importantly, the solo part conjures something of the mood of each of the different letters."

I'm sure you get the irony when I tell you I gathered all these quotes online.

Movement I, "Hamburg, 1854." The mood is furtive, tenuous, tentative. Sounds rise as if from the depths of longing or the depths of despair. Are the two so far apart? Horsehair held by wood crosses metal strings. You may wonder at these sounds as you witness their physical making. I often say that live music is both an aural and visual experience, especially in a work such as this in which the sound production may feel mysterious and strange. The physicality of the



music-making is part of *The Lost Art of Letter Writing*'s theme as well. Watch and listen, dear reader. Flesh, sweat, mind, utterance.

Composer Robert and pianist Clara Schumann had taken in the young Johannes Brahms as a prodigy, encouraging his artistic development. Brahms revered Robert, and for Clara he developed what Brahms's biographer Jan Swafford described as a "calf love." He was infatuated with her, he desired her, and he felt shame for those feelings, especially as Robert's sanity deteriorated. Back home in Hamburg, he writes of this love to Clara. They share hundreds of letters. Later in life he asks her to destroy them. She does not. Flesh, sweat, mind, utterance.

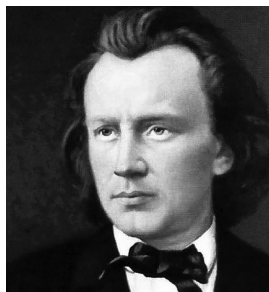
"The Hague, 1882." An orchestra barely audible, a thick fog, a stillness made out of motion. The artist has not yet made his way to the south of France where the light would blister his mind and insinuate itself into his paint. Yet he has found something he believes true and writes it in a letter to his brother Theo. As Dean describes it, "The second movement ... is a broad, prayer-like slow movement, and takes its cue from a line from a letter of Vincent van Gogh, reflecting upon the eternal beauty of nature as being a constant in his otherwise troubled and notoriously unstable life." Do you or I ever write such thoughts in emails?

A loud buzzing of strings, from which the brass and percussion rise deranged, might be from the artist's mind—yet concludes with a kind of unity, like the heat of sunflowers.

Something like a waltz almost breaks through in the third movement intermezzo, "Vienna, 1886." You could almost start dancing. Dean evokes another artist for whom longing links with sin, Hugo Wolf, a composer of brilliant miniatures, of lieder that would influence another generation of Viennese composers, as well as Dean. "...[A] frank outpouring from a life of affliction," is how he describes Wolf's letter from Vienna. Woodwinds give substance to airy themes, until there is a coalescence of sound, which evanesces.

For his final movement, Dean turns to a letter that serves as a populist declaration of Australian identity. It is written by an outlaw, Ned Kelly. Known as the "Jerilderie Letter," it is Kelly's last testament before his execution for the murder of three policemen. He places those murders within the context of police corruption and the unjust treatment of the Irish poor in his native province of Victoria.

This could be an outlaw's jig. The tone of the concerto abruptly shifts from murmurings to proclamations. The orchestra creates a crossfire of forces that collide and ricochet. "Here the music takes on the character of a desperate 'moto perpetuo,' hurtling through passages of considerable virtuosity," Dean writes. Nothing flows. Myths spark. The violin is randy, full of spunk, and not afraid to die.

**Born**

May 7, 1833, Hamburg,

**Died**

April 3, 1897, Vienna

**First Performance**

November 4, 1876, in the German city of Karlsruhe, with Otto Dessoff conducting

**STL Symphony Premiere**

February 18, 1910, Max Zach conducting

**Most Recent STL Symphony Performance**

December 4, 2010, Rafael Frühbeck de Burgos conducting

**Scoring**

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

**Performance Time**

approximately 45 minutes

**JOHANNES BRAHMS**

Symphony No. 1 in C minor, op. 68

**FALSE STARTS** Johannes Brahms was an ambitious young man who wanted to do what Beethoven did—expand the symphonic form in hitherto unimagined ways. After hearing Beethoven’s Symphony No. 9 for the first time in 1854, he set to scribbling ideas, which evolved into a sonata for two pianos, and eventually into his First Piano Concerto, which premiered in 1859. Except for two serenades, Brahms did not produce another orchestral work for two decades.

A lot got in Brahms’s way. For one, he was not yet equipped with the knowledge and technical acumen for writing a coherent symphony when he was 21 years old. Also, the shadow of Beethoven loomed, as he did over all composers of the 19th century, especially German ones. “You have no idea,” he told a conductor friend, “what it is like to try to write a symphony while hearing the footsteps of a giant like [Beethoven] behind you.”

The mess that is life got in the way too. Brahms was infatuated with Clara Schumann, wrote those furtive letters Brett Dean alludes to in *The Lost Art of Letter Writing*, and then was struck by tragedy. Robert Schumann went mad and threw himself into the Rhine. Brahms and other friends of the Schumanns dropped their personal obligations and took over the Schumann household to aid the distraught family. Brahms became a substitute father-in-residence as Clara tried to tend to her manic-depressive husband. You can imagine the emotional turmoil within Brahms, looking after his mentor’s children while observing Clara’s devotion to her ill husband. All this while he loved her shamefully.

**LETTING THE DAYS GO BY** It helps not to be 21. It helps for the intensity of youthful passion and personal calamity to dissipate. Shame, as shame will, hangs around. John Eliot Gardiner hears it as the emotional undertone of the First Symphony. The Schumann-Brahms triangle stirs “his internal wrestling and sense of guilt and need for forgiveness,” out of which he makes music.

But music is made out of music more than it is out of feelings. By 1862 Brahms had studied intensely the music made before Beethoven. Gardiner, a Bach man if there ever was one, hears the influences of the pre-Beethoven master, where God is realized in the details. Brahms makes his First Symphony out “of lyrical flow and of expressive counterpoint,” for Brahms has realized “like Bach, that counterpoint is the child of passion, not calculation—that there is no conflict between technique and expressiveness, but rather that one feeds the other, and that both are mutually dependent.” Around Powell Hall a few colleagues and I argue over whether Brahms is Romantic or Classical. Here I think Gardiner emphasizes the composer’s duality—Brahms found a means to express romantic power through classical strategies.

**DEMONS VANQUISHED** Another letter: Clara Schumann writes to Brahms after reading through a draft of the symphony’s first movement in 1862, “This is rather strong, but I’ve grown used to it. The movement is full of beauties, the themes are treated masterfully.”

The timpani pounds ominously as two melodic lines pull in opposite directions. An opening movement both upsetting and beguiling gives way to the less turbulent inner movements, filled with Brahms’s reassuring melodies.

In the final movement you may hear “tiny motivic cells” (Gardiner) from which the finale is born. Most obviously you will hear themes reminiscent of Beethoven’s Symphony No. 9. These have been remarked upon since the work premiered in 1876. Brahms’s response was a kind of 19th-century version of Miles Davis’s “So what?” “Any ass can see that,” Brahms said of those comparisons.

Brahms has let the giant in, but he can do so because he has built a house fit for a giant, and his own giant ambitions. There’s even room for Bach. The final movement is “sublime, terrifying...swirling...impressionistic,” as The Guardian’s Tom Service aptly describes it. With a mist-clearing horn call, the music gathers its dramatic trajectory toward the stunning finale—all buoyed by the big, familiar theme.

Brahms is “vanquishing...his symphonic demons” writes Service, and many personal demons as well. You may manage to abandon a few of your own. All was lost. Now find what’s gained, dear reader. Sincerely.

# FROM THE STAGE

Jelena Dirks, Principal Oboe, on Brahms's Symphony No. 1: "For me the most wonderful moment is the horn solo in the fourth movement. I remember being in Switzerland and hearing alp horns and I felt I knew what Brahms had heard.

"The First Symphony has such a thrilling beginning. It always gives me chills to hear it. And then the sustaining power that Brahms manages from that introduction is so richly rewarding.

"I think musicians love Brahms symphonies so much because of the sound he makes for us. Brahms writes for such a rich, warm sound. He treats the lower instruments so wonderfully. And this orchestra has such a warm orchestral sound that it makes me excited to be hearing and playing this symphony with the orchestra for the first time."



Jelena Dirks

## 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 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 will be soloist Timothy McAllister performing John Adams's Saxophone Concerto. The concerto was part of the latest Symphony recording, *City Noir*, on Nonesuch, which received the 2015 Grammy Award for Best Orchestral Performance. Other highlights for Robertson and the St. Louis Symphony are the U.S. premiere of Tan Dun's Contrabass Concerto: *The Wolf*, featuring Principal Double Bass Erik Harris, and John Adams's most recent symphony for violin, *Scheherazade.2*, performed by Leila Josefowicz.

In 2014-15 Robertson led the 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 conducts the Symphony's Thanksgiving weekend program, featuring *Peter and the Wolf*, November 27-29.



Jack Liebeck makes his St. Louis Symphony debut with these concerts.

## JACK LIEBECK

SID AND JEAN GROSSMAN GUEST ARTIST

Born in London in 1980, Jack Liebeck is established as one of the most compelling young violinists on the concert platform. He has appeared with all the major British orchestras and internationally with the Royal Stockholm Philharmonic, Oslo Philharmonic, Moscow State Symphony, Polish Radio Symphony, Queensland Symphony, Auckland Philharmonia, and Indianapolis Symphony, among others. He has performed under the baton of conductors such as Sir Mark Elder, Roy Goodman, Gunter Herbig, Alexander Lazarev, Andrew Litton, Susanna Mälkki, Sir Neville Marriner, Libor Pešek, Vasily Petrenko, Jukka-Pekka Saraste, Yuri Simonov, Leonard Slatkin, Bramwell Tovey, and Simone Young.

This season Jack Liebeck performs Dario Marianelli's specially commissioned *Voyager* Violin Concerto in a *Planets* lecture/concert with physicist professor Brian Cox with the Queensland Symphony Orchestra under Johannes Fritzsche and with the Swedish Radio Symphony Orchestra under Daniel Harding. He makes his Leipzig Gewandhaus debut with the MDR Orchestra under Markus Stenz performing Magnus Lindberg's Violin Concerto. Liebeck also performs Tchaikovsky's Violin Concerto with the BBC Philharmonic, Brahms's Violin Concerto with the Orchestra of Opera North, and records twice with the BBC Scottish Symphony Orchestra. Recital appearances will take him to London Kings Place and Wigmore Hall among other venues.

Liebeck is professor of violin at the Royal Academy of Music and is the Artistic Director of Oxford May Music Festival, a festival of Music, Science and the Arts ([oxfordmaymusic.co.uk](http://oxfordmaymusic.co.uk)).

Jack Liebeck plays the "Ex-Wilhelmj" J.B. Guadagnini, dated 1785, and is generously loaned a Joseph Henry bow by Kathron Sturrock in the memory of her late husband, Professor David Bennett.

## IF YOU LIKED THIS...

If you love the music you hear in this concert, you'll want to come back for more later in the season.

### **SCHUBERT "GREAT"**

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

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

David Robertson, conductor; Shannon Wood, timpani

KRAFT Timpani Concerto No. 2, "The Grand Encounter"

SCHUBERT Symphony No. 9, "The Great"

Once again David Robertson matches a fascinating contemporary work for solo instrument with one of the sublime symphonies of the 19th century.

## PLAYING BRAHMS:

JELENA DIRKS, PRINCIPAL OBOE

"The First Symphony includes one of the major oboe solos. The second movement contains the moments we wait for. Among the solos is this floating theme that goes over syncopated strings. The mood it creates is unsettling. It's like the music can't make up its mind. Then you return to a beautiful violin solo. It's a wonderful moment."

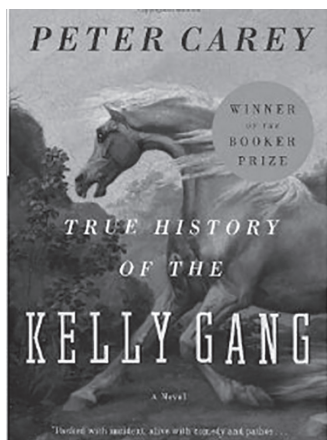


Jelena Dirks



# 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.



**Peter Carey, *True History of the Kelly Gang*  
Vintage**

Australian-native Carey received his second Booker Prize for this charged novel that engages with one of his nation's most mythic figures.

**Jan Swafford, *Johannes Brahms: A Biography*  
Vintage**

Swafford gives us “Brahms without the beard,” the intense youth that attracted the Schumanns, before he became the old man hidden behind whiskers and a cigar.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to [stlsymphony.org](http://stlsymphony.org). Click “Connect.”

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).

The St. Louis Symphony is on

