

# CONCERT PROGRAM

## October 24-25, 2014

John Storgårds, conductor  
Heidi Harris, violin

**PANUFNIK** *Landscape* (1962, rev. 1965)  
(1914-1991)

**MENDELSSOHN** Violin Concerto in E minor, op. 64 (1844)  
(1809-1847)  
Allegro molto appassionato—  
Andante—  
Allegretto non troppo; Allegro molto vivace

Heidi Harris, violin

INTERMISSION

**SIBELIUS** Symphony No. 1 in E minor, op. 39 (1899, rev. 1900)  
(1865-1957)  
Andante, ma non troppo; Allegro energico  
Andante (ma non troppo lento)  
Scherzo: Allegro  
Finale (Quasi una fantasia): Andante; Allegro molto

## ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

John Storgårds is the Linda and Paul Lee Guest Artist.

Heidi Harris is the Essman Family Charitable Foundation Guest Artist.

The concert of Friday, October 24, is underwritten in part by a generous gift from Walter G. Shifrin.

The concert of Saturday, October 25, is underwritten in part by a generous gift from Dr. Cora E. Musial.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Link Auction Galleries and are located at the Customer Service table in the foyer.

# FROM THE STAGE

Mike Walk, trumpet, on Sibelius's Symphony No. 1: "It's a first symphony, but Sibelius's ideas are already fully formed. To some, it may sound amorphous to the ear, but there is a good sense of form here.

"Sibelius is a composer I really enjoy listening to. I played him before coming to St. Louis—and this orchestra plays Sibelius really well. I played the First in Tucson. I was more familiar with the Second Symphony, so it was a real surprise to discover what a wonderful work the First is. It doesn't have a sense of rawness or immaturity that sometimes comes from a first symphony. With Sibelius, the First was a masterpiece all on its own."

Scott Ferguson



Mike Walk

# JEWELS OF THE HEART

BY EDDIE SILVA

## TIMELINKS

1844

### MENDELSSOHN

Violin Concerto in E minor, op. 64  
Karl Marx meets Friedrich Engels in Brussels

1899-1900

### SIBELIUS

Symphony No. 1 in E minor, op. 39  
Russia declares Finland's legislature to be subject to Imperial rule

1962

### PANUFNIK

*Landscape*  
U.S. and U.S.S.R. go to brink of nuclear war during Cuban Missile Crisis

An artist in exile tries to wed his most treasured landscapes, that of his homeland and that of the country that gave him sanctuary. A musical wonderkind keeps a promise to a childhood friend. An emerging artist keeps a promise to himself and to his country. "Loyalty" is another word that comes to mind in uniting the three composers on this week's program. Andrzej Panufnik keeps a loyalty to memory—bridging his beloved native landscape of the past with that of his pleasant British exile, a bridge of melancholy beautifully constructed. The too-busy Felix Mendelssohn is not too busy for one of his closest friends. Even as the composer is distracted by other projects, he keeps a conversation going with violinist Ferdinand David, out of which will emerge one of the great violin concertos. Jean Sibelius keeps dual loyalties, to his nation and to his own ambitions. The two elide with each other, both Finland and Sibelius emerging on the world stage. His First Symphony makes a name for him and for his new nation.

## ANDRZEJ PANUFNIK

### *Landscape*

OUT OF EXILE, A BOUNDLESS LANDSCAPE  
Andrzej Panufnik is one of Poland's heroes. Born in Warsaw in 1914, he grew up in a musical family. He was composing by age nine, and would go on to receive a degree from the Warsaw State Conservatory. He traveled to the West for further studies, in Vienna, Paris, and London.

With the German blitzkrieg of 1939, Panufnik chose to return to his home city. During the brutal Nazi occupation, he wrote patriotic songs under a pseudonym and gave clandestine underground concerts, performing on piano. Many times he played piano duets with fellow Polish composer Witold Lutoslawski.

After the war he held conducting positions with the Krakow and Warsaw philharmonics. In

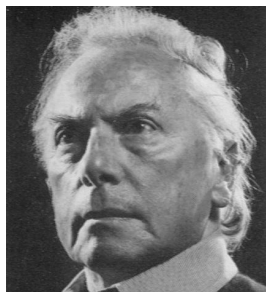
1954 he left Poland in protest of the constraints placed on creative artists by the Communist regime. Until 1977, with the rise of the Solidarity movement, Panufnik's work and name were banned from his country.

He became music director of the City of Birmingham Symphony Orchestra, a position he served from 1957-59. After that time, he gave himself fully to composition.

First composed in 1962 and revised in '65, *Landscape*, says the composer, is "an attempt to convey musically a landscape of my imagination, similar to those I have seen in Suffolk or remember from Poland... a boundless landscape which evokes melancholy—where the far distant, evanescent horizon induces a sense of space and unconfined contemplation."

Panufnik's music is known for its simplicity, which is far from simple. Music writer Bernard Jacobson describes the opening to *Landscape*: "a rising A minor triad, A-C-E, followed by a fall back to the keynote by way of D, the whole split between two intertwining lines of muted cellos. The complexity lies in the shifting harmonic angles at which this central cell is subsequently played off against its own refractions."

Written in three broad sections, the second "mirrors," the first, "like seeing the same landscape from the opposite end," the composer writes. In its final section, where "heavy clouds have gathered low over the land..." as Panufnik describes it, "Perhaps one can imagine oneself staring at one point of the dissolving horizon until it fades into infinity."

**Born**

September 24, 1914, in  
Warsaw

**Died**

October 27, 1991, in London

**First Performance**

November 13, 1965, in  
Twickenham, near London,  
the composer conducted  
the English Chamber  
Orchestra

**STL Symphony Premiere**

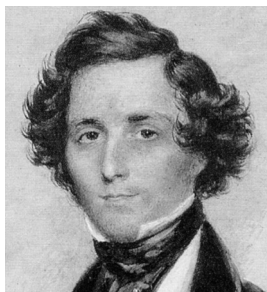
This week

**Scoring**

strings

**Performance Time**

approximately 7 minutes

**Born**

February 3, 1809, Hamburg

**Died**

November 4, 1847, Leipzig

**First Performance**

March 13, 1845, in Leipzig; Ferdinand David was the soloist, and Niels Gade conducted the Leipzig Gewandhaus Orchestra

**STL Symphony Premiere**

March 22, 1912, with Albert Spalding as soloist and Max Zach conducting

**Most Recent STL Symphony Performance**

February 4, 2012, David Halen was soloist, with Stanislaw Skrowaczewski conducting

**Scoring**

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

**Performance Time**

approximately 26 minutes

**FELIX MENDELSSOHN**

Violin Concerto in E minor, op. 64

**WRITING FOR THE BAND** Of value to any composer is to have great musicians for whom to write. J. S. Bach had this. Mahler had this. Duke Ellington had this.

In 1835 Felix Mendelssohn was named Principal Conductor of the remarkable Leipzig Gewandhaus Orchestra. He was 26 years old, but was managing to shirk off the “child prodigy” tag and be accepted as a mature artist. With such talented musicians at his disposal, Mendelssohn could write works that explored and challenged the range of those musicians and their instruments. Just as Bach must have had a terrific flutist for whom to write his *Orchestral Suite No. 2* (which Principal Flute Mark Sparks performed for the Symphony’s Red Velvet Ball gala); Mahler must have had a helluva trumpet player for his *Fifth Symphony*; Ellington had a slew of cats to groove with in his bands throughout his many years of music-making.

Music was the reigning art form in the 19th century, so if you were into playing and writing music, it wasn’t hard to find mates who were into your thing. In Leipzig, Mendelssohn’s childhood friend, Ferdinand David, became concertmaster of the orchestra. It didn’t take long, 1838 to be exact, before Mendelssohn sends a letter to his chum, “I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace.” Once you hear that opening phrase, you can’t get it out of your head either.

“Next winter” became another winter, and another. For six years Mendelssohn dealt with some pretty serious distractions: his *Third Symphony*, a call to Berlin from the King of Prussia, and general self-doubt. During these years he kept his discussions going with David, and by 1844 it at last came together—a great concerto made through dialogue between composer and performer.

**A CONVERSATION** The concerto is like a conversation, like a voice speaking to you: lyrical, flowing, intimate. In some violinists’ hands it may

sound Russian, or like Jewish folk music. The violin plays that melody, then it crashes and clanks with the orchestra a bit until they all come together—lilting flutes, pretty tunes.

The concerto is utterly transparent. Nothing up its sleeves. Its genius is simplicity. Music writer Geoff Kuenning shares this information: “The orchestration of the first movement is generally straightforward, designed to show off the violinist rather than overwhelm the listener with complexity. It is worth listening carefully for the especially luminous point where Mendelssohn takes the idea of simplification to the limit (foreshadowing Mahler’s chamber-like style) by reducing the instrumentation to a simple clarinet-and-flute melody while the soloist holds an endless note on the lowest string.”

That note is really cool.

Joseph Joachim, great violinist and friend of Brahms, made his debut, at age 14, substituting for David on the Mendelssohn concerto in a performance in Dresden—a performance that would make him famous. On his 75th-birthday Joachim said, “The Germans have four violin concertos. The greatest, most uncompromising, is Beethoven’s. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart’s jewel, is Mendelssohn’s.”

**Born**

December 8, 1865,  
Hämeenlinna, Finland

**Died**

September 20, 1957,  
Järvenpää, Finland

**First Performance**

April 26, 1899, in Helsinki,  
the composer conducted  
the Helsinki Philharmonic  
Orchestra

**STL Symphony Premiere**

December 17, 1909, Max Zach  
conducting

**Most Recent STL Symphony  
Performance**

September 6, 2012, Lucerne,  
Switzerland, on European  
Tour, David Robertson  
conducting

**Scoring**

2 flutes  
2 piccolos  
2 oboes  
2 clarinets  
2 bassoons  
4 horns  
3 trumpets  
3 trombones  
Tuba  
timpani  
percussion  
harp  
strings

**Performance Time**

approximately 38 minutes

**JEAN SIBELIUS**

Symphony No. 1 in E minor, op. 39

**THE BIG TIME** At age 32 Jean Sibelius began work on his first symphony. He was already “a national hero in the making,” as Michael Steinberg describes him in his valuable resource, *The Symphony*. That hero status was achieved by Sibelius being the right composer in the right place at the right time. A nationalist movement was on the rise in Finland. In 1892 Sibelius returned from Berlin to find his homeland in political turmoil. Although his first language and his name were Swedish, Sibelius wrote music for this critical moment in Finnish history. Works such as *Kullervo*, borrowed from ethnic legends and folk traditions, was music around which people could unite, and from which they could dream a common dream of freedom.

Sibelius fed the revolution—his *Karelia* Suite and *Finlandia* were performed at resistance movement fundraisers. Sibelius took these works on the road to European capitals and attracted attention to his homeland’s struggle and to his own unique talents. His *The Swan of Tuonela* became a hit.

From *Kullervo* to the beginnings of his First Symphony, a period of eight years, Sibelius developed his skills. His tone poems already exhibited evidence of his orchestral strengths. He learned to order materials. He acquired influences from others. He heard Bruckner’s Third Symphony in Vienna, and would always remember the composer suffering boos from some of the audience, and then being carried on the shoulders of his supporters to his coach.

Bruckner’s music would remain in his head. Sibelius worked through Haydn and Beethoven, and entertained the worlds devised by Brahms, Wagner, and Richard Strauss. He heard Tchaikovsky’s Symphony No. 6, “Pathétique,” in Helsinki. If you return for the Symphony’s performances of the “Tchaik 6,” in March, you may recognize some of what Sibelius heard.

Sibelius was primed for the making of his First Symphony. Following its premiere in Helsinki, Sibelius led the orchestra on a European tour that included Stockholm, Oslo, Hamburg,

Amsterdam, and the Paris World Exhibition. Sibelius gave audiences, in Alex Ross's words, "orchestral dramas of the heroic soul." In *The Rest Is Noise*, Ross describes Sibelius "breaking down themes into murmuring textures." For many listeners, this sounded strange and new.

He hit the big time.

**AT SEA** The symphony grabs you right away—a lonely clarinet, timpani softly rolling. Everything is magical and shimmering. From out of this, the orchestra surges forth powerfully. It never ceases to amaze how Sibelius moves from simple, quiet phrases to these great orchestral forces, the brass suddenly giving voice to full-throated song. Then he pulls back again—a harp, the clarinet returns, then trumpet, horns, and flute involved in an intimate conversation.

This back and forth, small to grand, grand to small, is not unlike watching mighty waves form out of a small crest in the distance. It has a sensual appeal.

In the second movement the winds swirl spookily—a sound that will become emblematic of "Finnish atmosphere" for Sibelius and all the countrymen and women who followed his massive snow prints in the years to come in that musically productive nation.

Brass bark and bite. In the third movement there is much scurrying about until the horns settle into a lyrical theme, with flute and trilling clarinet to follow. This short wind ensemble ensues before the strings rush in with a bold romantic flourish. The movement abruptly closes with a smattering of brass.

The fourth and final movement gives you what you need—a kind of fantasy in which it feels as though the strings have drawn invitingly close to you. The percussion and brass stab violently to delay the inevitable—the final overwhelming tide.

Program notes © 2014 by Eddie Silva



John Storgårds most recently conducted the St. Louis Symphony in November 2012.

## JOHN STORGÅRDS

LINDA AND PAUL LEE GUEST ARTIST

Chief Conductor of the Helsinki Philharmonic Orchestra and Principal Guest Conductor of the BBC Philharmonic Orchestra, John Storgårds has a dual career as a conductor and violin virtuoso and is widely recognized for his creative flair for programming and his commitment to contemporary music. He additionally holds the title of Artistic Director of the Chamber Orchestra of Lapland and was the Chief Conductor of the Tampere Philharmonic from 2005-08.

Storgårds appears with such orchestras as WDR Sinfonieorchester Köln, Orchestre Philharmonique de Radio France, Netherlands Radio, Orchestra Sinfonica Nazionale della RAI Torino, BBC Symphony, City of Birmingham Symphony Orchestra, and the Scottish Chamber Orchestra, all of the major Scandinavian orchestras, as well as with the Sydney, Melbourne, and New Zealand symphonies.

Storgårds made his North American debut with the St. Paul Chamber Orchestra during the 2005-06 season. Since then, he has appeared with the Boston Symphony at Tanglewood, the Cleveland Orchestra at Blossom, and is a regular guest with the National, Toronto, Detroit, Cincinnati, Indianapolis, and Houston symphonies and with the National Arts Centre Orchestra in Ottawa. During the 2014-15 season, he makes his debuts with the Montreal and Atlanta symphonies and returns to the Detroit Symphony, St. Paul Chamber Orchestra, and the National Arts Centre Orchestra.

Highlights of John Storgårds' 2014-15 season in Europe include a return to the BBC Proms—both with the BBC Philharmonic and the Chamber Orchestra of Lapland for their debut at the festival—an appearance with Zurich's Tonhalle Orchestra conducting the world premiere of a new song cycle by Rolf Martinsson, a tour of South America with the Helsinki Philharmonic, his debut with the Royal Scottish National Orchestra, and a cycle of Nielsen symphonies with the BBC Philharmonic, which will be recorded on the Chandos label.

## HEIDI HARRIS

ESSMAN FAMILY CHARITABLE FOUNDATION GUEST ARTIST

Violinist Heidi Harris won her first orchestra job in the St. Louis Symphony during her senior year of college at the New England Conservatory. A few years later she left the Symphony to join the Chicago Symphony Orchestra, where she remained for three seasons. In 1998 she returned to St. Louis as Assistant Concertmaster, and shortly thereafter earned her current position as Associate Concertmaster.

Harris began her musical studies on the piano at age three, and began studying the violin at age four. At 13 she made her solo debut with the Utah Symphony under the baton of Joseph Silverstein. After graduating high school from the Interlochen Arts Academy, Harris went on to earn her Bachelor of Music degree from the New England Conservatory, attending under full scholarship. Harris also served as an extra in the Boston Symphony Orchestra under Seiji Ozawa, participating in recordings with Bernard Haitink, as well as touring with the BSO while still in school.

Harris has soloed extensively and has given recitals in the U.S. and Europe in such venues as the Isabella Stewart Gardner Museum in Boston and the Mozarteum in Salzburg, Austria. Her most recent concerto appearances have been with Leonard Slatkin conducting performances of Bartók's Violin Concerto No. 1, and with David Robertson conducting performances of Mozart's Violin Concerto No. 4, both with the STL Symphony. As well as recital and solo performances, Harris has served as guest concertmaster of the Seattle Symphony and the Phoenix Symphony.

In 2010, Harris was presented with the Mabel Dorn Reeder Award. This award is given every five years, and was created to recognize exceptional leadership and contribution in the community. Harris was the first person in the St. Louis Symphony to receive this award.

Heidi Harris performs on a G.B. Guadagnini violin, dated 1753.



Heidi Harris most recently performed as a soloist with the St. Louis Symphony in March 2010.

# 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 are those long dashes that follow the movements on the program page for Mendelssohn's Violin Concerto?

**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. Mendelssohn is one of those artists who didn't like applause between movements. Making the concerto sound like one long movement was his solution.

## PLAYING SIBELIUS:

MIKE WALK, TRUMPET

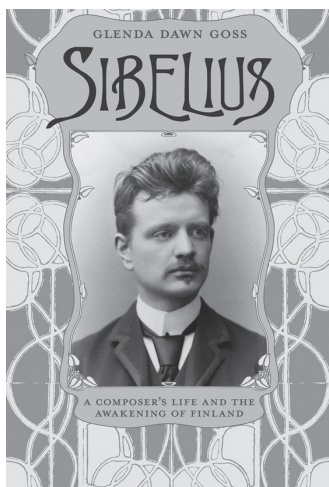
"The trumpet parts are both interesting and challenging. You're feeding the sound of the whole orchestra, providing colors that sometimes come forward, sometimes pull back."



Mike Walk

# 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.



## **Lawrence Weschler, *Passion of Poland* Pantheon**

Weschler was present for the rise of the Solidarity movement, writing for the *New Yorker*. Learn about the Poland Andrzej Panufnik escaped.

## **dailykos.com**

An entertaining analysis of Mendelssohn's Violin Concerto, with video. The easiest way to find it is via Google: Daily Kos Mendelssohn Violin Concerto.

## **Glenda Dawn Goss, *Sibelius: A Composer's Life and the Awakening of Finland***

The rise of the artist coincides with the rise of his nation.

Read the program notes online. Go to **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**

The St. Louis Symphony is on



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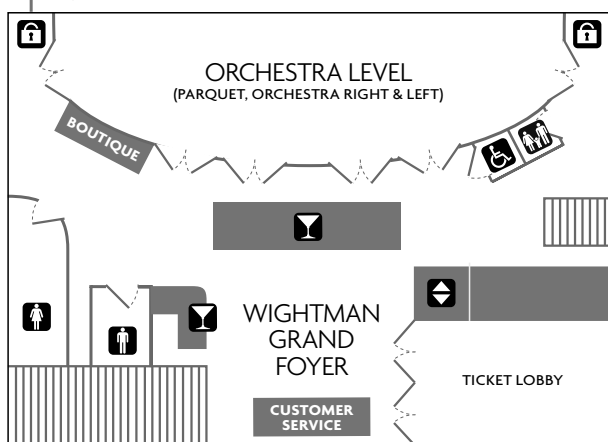
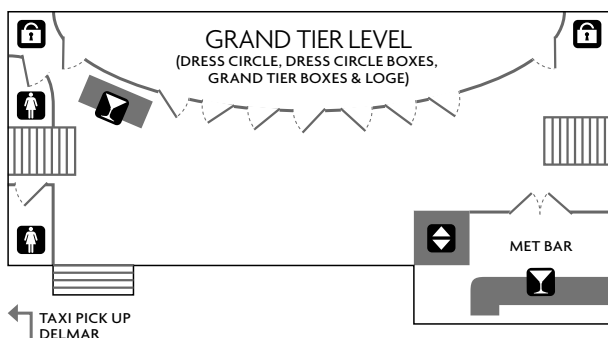
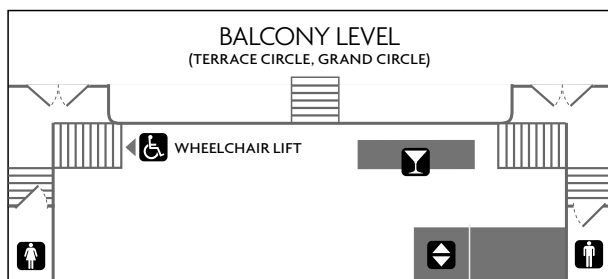
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