

# CONCERT PROGRAM

## October 16-18, 2015

Steven Jarvi, conductor  
Inon Barnatan, piano

**BERNSTEIN** Three Dance Episodes from *On the Town* (1945)  
(1918-1990)

The Great Lover  
Lonely Town: Pas de deux  
Times Square: 1944

**BERNSTEIN** Symphonic Suite from *On the Waterfront* (1955)

Andante (with dignity); Presto barbaro; Adagio; Allegro  
molto agitato; Presto come prima—  
Andante largamente; Lento; Moving forward,  
with warmth—  
Andante come prima; Allegro non troppo, molto marcato;  
Poco più sostenuto; A tempo

### INTERMISSION

**COPLAND** Piano Concerto (1926)  
(1900-1990)

Andante sostenuto—  
Molto moderato (molto rubato); Allegro assai

Inon Barnatan, piano

**GERSHWIN/** *An American in Paris* (1928)  
rev. Campbell-Watson  
(1898-1937)

## ACKNOWLEDGMENTS

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

Steven Jarvi is the Felix and Eleanor Slatkin Guest Artist.

Inon Barnatan is the Monsanto Guest Artist.

The concert of Friday, October 16, is underwritten in part by a generous gift from Karen and Bert Condie.

The concert of Friday, October 16, features coffee and doughnuts provided through the generosity of Krispy Kreme.

The concert of Saturday, October 17, is underwritten in part by a generous gift from Drs. Dan and Linda Phillips.

The concert of Sunday, October 18, is underwritten in part by a generous gift from Mary Ann Lee.

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

Diana Haskell, Associate Principal Clarinet, on Bernstein and the E-flat clarinet: “Bernstein is one of my favorite composers. I really believe he will stand the test of time. His music is easy to listen to but it is also full of meaning, full of depth.

“I first heard the E-flat solo in *On the Town* in a band arrangement when I was in high school. The E-flat has cockiness in this solo. It’s rollicking, jazzy, swaggering. I once heard a story about Bernstein telling an E-flat player to ‘jazz it up more,’ and that’s what I try to do, use more glissandos.

“Bernstein is very skilled at using the E-flat so it’s not extreme, so it sounds like an extension of the B-flat clarinets. Copland also uses the E-flat in a beautiful way, exploiting the middle range of the instrument, which is really quite wonderful.

“It is fun to play the solo in *On the Town*. It’s humorous. It’s light. It’s fun.”



Diana Haskell

# AMERICAN TUNES

BY PAUL SCHIAVO

## TIMELINKS

1926

**COPLAND**

Piano Concerto

St. Louis Cardinals defeat  
New York Yankees in  
World Series

1928

**GERSHWIN**

*An American in Paris*

Louis Armstrong makes 78  
recording of "West End  
Blues"

1945

**BERNSTEIN**

Three Dance Episodes  
from *On the Town*  
World War II ends

1955

**BERNSTEIN**

Symphonic Suite from

*On the Waterfront*

*On the Waterfront*

receives 8 Academy

Awards including Best

Picture and Best Actor to

Marlon Brando

Like American culture generally, American music is exceptionally rich and varied. It encompasses what we generally call "popular music," a term denoting such diverse genres as folk songs, spirituals, blues, ragtime, the songs of Tin Pan Alley and Broadway shows, jazz, country music, rock 'n' roll and more. But our nation's musical heritage also includes more extended types of concert music written by American composers.

One of the distinguishing traits of such music has been its embrace of aspects of popular music. By appropriating folk melodies, the syncopations of jazz and ragtime and other elements of vernacular idioms, many of our best composers have not only created outstanding individual works but established our country's home-grown musical traditions as a source of vitality and artistic value. How much so is demonstrated by the four pieces that make up the program for our concert. Each is by an outstanding American composer and fuses the sounds of 20th-century popular music with sophisticated orchestral writing.

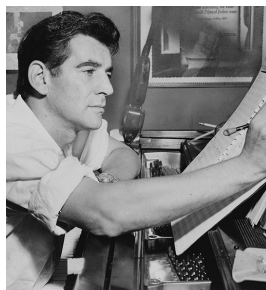
## LEONARD BERNSTEIN

### Three Dance Episodes from *On the Town*

Leonard Bernstein was not only one of the most accomplished musicians of his era but by nearly any measure the most versatile. His success as a conductor was stellar. As a pianist he was a fluent performer of concertos and jazz standards alike. And as a composer, Bernstein fluently blended music's classical tradition with modern American popular styles, infusing his symphonic scores with jazz rhythms and bringing a high level of sophistication to his Broadway musicals.

Bernstein's work for the Broadway stage stands among his brightest achievements. Today, more than half a century since they were written, his scores for *West Side Story*, *Candide*, and *On the Town* are widely recognized for their originality and excellence. *On the Town*, Bernstein's first Broadway show, grew out of the ballet *Fancy Free*, which the composer had created in 1943 with dancer and choreographer Jerome Robbins. As in *Fancy Free*, its story line concerns a trio of sailors on leave in New York City, though many details were transformed as the musical took shape. In the end, the show became, as much as anything, a paean to New York during its heyday in the 1940s, with celebrations of Coney Island, Times Square, and other landmarks.

*On the Town* opened on Broadway in December 1944 to rave reviews, the *New York Times* pronouncing it "the freshest and most engaging musical to come this way since the golden day of *Oklahoma!*" Bernstein's music deserves much of the credit for its success. In addition to some very tuneful songs, the composer contributed several dance sequences that drew on his skill as a symphonic composer. Three of these open our program. The first comes from a fantasy scene in the show in which one of the sailors dreams of romance with a local beauty. The second is more lyrical in tone and features the melody of "Lonely Town," one of Bernstein's most affecting songs. "Times Square: 1944," which closes the suite, is an exuberant up-tempo number that includes the tune of another famous song, "New York, New York, It's a Helluva Town."



#### **Born**

August 25, 1918, Lawrence, Massachusetts

#### **Died**

October 14, 1990, New York City

#### **First Performance**

February 13, 1946, in San Francisco, the composer conducted the San Francisco Symphony

#### **STL Symphony Premiere**

September 22, 1985, Leonard Slatkin conducted a special event concert

#### **Most Recent STL Symphony Performance**

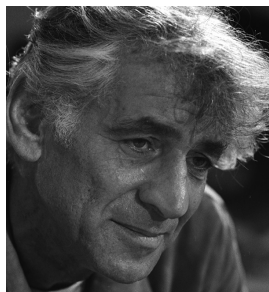
November 27, 2011, Ward Stare conducted a Family Concert

#### **Scoring**

flute  
piccolo  
oboe  
English horn  
3 clarinets  
E-flat clarinet  
bass clarinet  
alto saxophone  
2 horns  
3 trumpets  
3 trombones  
timpani  
percussion  
piano  
strings

#### **Performance time**

approximately 11 minutes

**First Performance**

August 11, 1955, at the Tanglewood Music Festival, in Lennox, Massachusetts, the composer conducted the Boston Symphony Orchestra

**STL Symphony Premiere**

October 7, 1988, Leonard Slatkin conducting

**Most Recent STL Symphony Performance**

April 13, 2002, William Eddins conducting

**Scoring**

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

**Performance Time**

approximately 23 minutes

**LEONARD BERNSTEIN****Symphonic Suite from *On the Waterfront***

Leonard Bernstein ventured only once into the field of film music, this in 1954, when he agreed to write a score for *On the Waterfront*. This movie stands as something of a landmark in American cinema. A gritty examination of union corruption on the docks of New York, it starred the young Marlon Brando as an alienated drifter who manages, against long odds, to bring down a crooked boss, played by Lee J. Cobb. Other performers included Rod Steiger, Karl Malden, and Eva Marie Saint, and Elia Kazan turned in what was probably his finest work as a director. The film garnered eight Academy Awards, with Bernstein's score receiving a nomination. In 1955, the year *On the Waterfront* was released, Bernstein reworked his film score into a concert suite in one movement.

Bernstein's music reflects the tense realism to which *On the Waterfront* aspired. Much of the score is filled with violent rhythms and rough, jazz-tinged harmonies. The prominent use of alto saxophone adds a distinctly 20th-century urban flavor. Yet there are lyrical moments also, beginning with the opening section, whose spare textures intimate a particularly American sense of space and loneliness. Bernstein offers another lyrical episode midway through the piece in a duet for flute and harp, and he develops the melody these instruments introduce into a soaring anthem that bears comparison with his best songs. Following an energetic episode, the composer returns to the quiet, spacious music of the opening and builds this into a stirring climax in the suite's closing minutes.

## AARON COPLAND

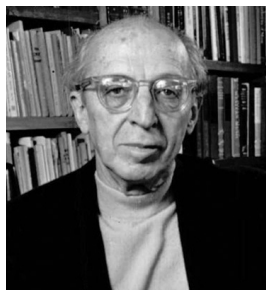
### Piano Concerto

Aaron Copland is best known for compositions that reflect a kind of mythic-historical Americana. These works—which include the ballets *Appalachian Spring*, *Billy the Kid*, and *Rodeo*, as well as the narrative cantata *Lincoln Portrait*—draw their melodic material from cowboy songs, old hymns, and other folk tunes, and evoke a sense of rural America. Copland arrived at the folkloric style of those pieces in the 1930s. But he had made his mark as a young composer a decade earlier with works that vibrated with the exciting new rhythms of the Jazz Age. The last, and in many ways most accomplished, of those works is his Piano Concerto. Copland wrote this piece in 1926 and played the solo piano part in its first performance, given by the Boston Symphony Orchestra early in 1927.

Copland observed that the work's two movements embody contrasting jazz moods, “the slow blues and the snappy number.” The concerto begins with a sonorous orchestral passage in which wide-stepping figures for brass and strings build to a radiant climactic chord. From that sonority emerge broad, expressive lines as the music subsides in volume and intensity. None of this is yet particularly jazzy; only at the end of the passage is there a hint of blues harmonies. The piano now enters the proceedings, musing delicately on the material introduced by the orchestra.

Having played alone, soloist and ensemble now join forces and soon introduce a new melodic idea, which Copland described as being in the style of “a traditional blues.” The development of this theme culminates in a remarkable reprise of the opening material, the leaping fanfares and subsequent broad melody now superimposed in counterpoint. A series of spare phrases for various solo woodwinds then leads directly to the second movement.

This latter portion of the concerto begins with a solo passage for the piano. Copland observed that it “sounds like an improvised break, but is not—probably because I was not good at improvisation myself.” Soon the orchestra joins in, and the music takes on the character



#### **Born**

November 14, 1900, Brooklyn

#### **Died**

December 2, 1990, Tarrytown, New York

#### **First Performance**

January 28, 1927, in Boston, the composer appeared as piano soloist, and Serge Koussevitzky conducted the Boston Symphony Orchestra

#### **STL Symphony Premiere**

December 18, 1980, Lorin Hollander was soloist, with Gerhard Zimmermann conducting

#### **Most Recent STL Symphony Performance**

November 5, 2000, Ursula Oppens was soloist, with David Loebel conducting

#### **Scoring**

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

#### **Performance time**

approximately 16 minutes

of the 1920s' most popular dance, the Charleston, though in a rather manic vein. Copland explained that he was interested in "experimenting with shifting beats by introducing a variety of highly unorthodox and frequently changing rhythms ... The challenge was to do these ... and still retain a transparent and lucid texture and a feeling of spontaneity and natural flow." Late in the movement, the composer recalls again the material of the concerto's first minutes. A wildly energetic coda, based on the Charleston idea, then brings the proceedings to a close.

At the time of its premiere, the concerto proved too brash and too modern for Boston listeners and music critics. One of the latter condemned the work's "shocking lack of taste"; another lamented that "there is nothing in it that resembles music except that it contains noise." Subsequent performances met with similar reactions, and the piece was not heard again in America for another 16 years. But in 1946, the young Leonard Bernstein conducted a triumphant performance of the concerto in New York. By that time, the music no longer seemed overly complex or off-putting, and the concerto has enjoyed considerable success ever since. One critic even deemed it, musically speaking, "the best roar from the roaring twenties."

## GEORGE GERSHWIN

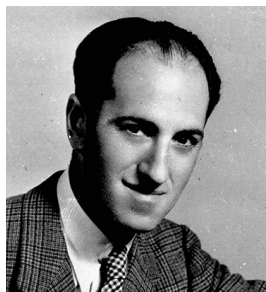
### *An American in Paris*

Bernstein and Copland notwithstanding, the American composer best known for bringing the sound of early jazz to orchestral music is George Gershwin. A superb song writer and successful composer of Broadway shows, Gershwin ventured into the field of concert music with his concert piece *Rhapsody in Blue*, which achieved enormous success following its premiere, in 1924. Gershwin subsequently divided his composing between the theater—both Broadway musicals and his opera *Porgy and Bess*—and concert pieces. After *Rhapsody in Blue*, the most famous of the latter works is *An American in Paris*.

This tone poem originated during a brief trip Gershwin made to Paris in 1926. He returned to New York with two unexpected souvenirs: a French taxicab horn he had found in an automobile store, and the sketch of a melody that he imagined as the opening of an orchestral composition. He paid the French capital a longer visit in the spring of 1928, at which time he composed the work that had germinated with the tune jotted down during his earlier visit.

Gershwin wrote of *An American in Paris*: “My purpose here is to portray the impression of an American visitor to Paris as he strolls about the city.” The work’s opening measures suggest a busy urban street scene, with pedestrian throngs and bustling traffic rushing past the imaginary tourist. (Here the composer uses the taxi horns that caught his fancy on his first visit to the French capital.) The central section brings a blues-tinged episode that Gershwin said he intended to convey the homesickness that can overtake a visitor in a foreign city. But the music soon recaptures its former exuberance, and the piece closes, as Gershwin observed, with the French atmosphere triumphant.

A brief note on the instrumentation: Gershwin’s score for *An American in Paris* has three saxophonists playing a total of seven different saxophones. Our performance uses a now frequently played revision of the score by Frank Campbell-Watson. It condenses the saxophone parts so that each player needs only one instrument.



#### **Born**

September 26, 1898,  
Brooklyn, New York

#### **Died**

July 11, 1937, Los Angeles

#### **First performance**

December 13, 1928, in New  
York, Walter Damrosch  
conducted the New York  
Philharmonic

#### **STL Symphony Premiere**

February 14, 1930, George  
Szell conducting

#### **Most Recent STL Symphony Performance**

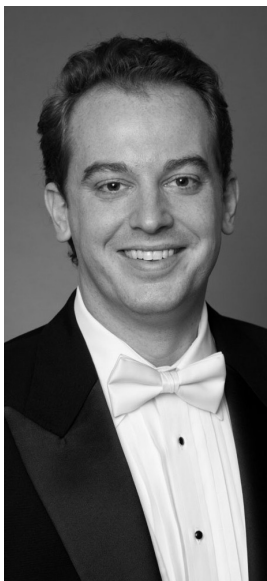
September 7, 2012, David  
Robertson conducting at  
Salle Pleyel in Paris

#### **Scoring**

3 flutes  
piccolo  
2 oboes  
English horn  
2 clarinets  
bass clarinet  
alto saxophone  
tenor saxophone  
baritone saxophone  
2 bassoons  
4 horns  
3 trumpets  
3 trombones  
tuba  
timpani  
percussion  
celesta  
strings

#### **Performance time**

approximately 16 minutes



Steven Jarvi leads the St. Louis Symphony Youth Orchestra in its first concert of the season on November 8 at Powell Hall.

## STEVEN JARVI

FELIX AND ELEANOR SLATKIN GUEST ARTIST

Steven Jarvi is Resident Conductor of the St. Louis Symphony and Music Director of the St. Louis Symphony Youth Orchestra. He won the Bruno Walter Memorial Foundation Award in 2009 while he was Associate Conductor of the Kansas City Symphony. He previously spent several years as the Conducting Fellow with Michael Tilson Thomas and the New World Symphony in Miami Beach, as well as an Associate Conductor for New York City Opera at Lincoln Center, and Apprentice Conductor with the Washington National Opera at the Kennedy Center in Washington D.C.

As Resident Conductor of the St. Louis Symphony, Jarvi leads a wide range of events including Live at Powell Hall concerts, Family and Education concerts, and other selected orchestral events throughout the season. He also assists Music Director David Robertson, and serves as Music Director of the St. Louis Symphony Youth Orchestra. While Associate Conductor of the Kansas City Symphony, Jarvi led over 150 concerts and performed during the opening season of the Kaufmann Center for the Performing Arts. He made his Classical Series debut filling in on short notice with violinist Midori as Music Director Michael Stern awaited the birth of his second child. The following season, after studying in Vienna with principal members of the Vienna Philharmonic, Jarvi led a highly praised subscription weekend of Viennese music featuring pianist Simone Dinnerstein.

Raised in Grand Haven, Michigan, Jarvi holds a bachelor's degree in Music Theory from the University of Michigan where he studied with Kenneth Kiesler, Martin Katz, and Jerry Blackstone, along with a master's in Orchestral Conducting from the Peabody Institute of the Johns Hopkins University, where he studied with the legendary conducting pedagogue, Gustav Meier.

Steven Jarvi lives in St. Louis with his wife, Joanne, and son, Noah.

## INON BARNATAN

MONSANTO GUEST ARTIST

Celebrated for the unique approach, probing intellect, and consummate artistry he brings to a broad range of repertoire, Israeli pianist Inon Barnatan currently serves as the first Artist-in-Association of the New York Philharmonic. During this unprecedented three-season appointment he appears as soloist in subscription concerts, takes part in regular chamber performances, and acts as ambassador for the orchestra.

In 2015-16, Barnatan embarks on his second season with the Philharmonic, playing Mozart with Jaap van Zweden, Beethoven under Music Director Alan Gilbert, and Saint-Saëns on New Year's Eve. Other upcoming highlights include his Disney Hall debut with the Los Angeles Philharmonic and Gustavo Dudamel, and a U.S. tour with the San Francisco Symphony and Michael Tilson Thomas, featuring dates at the Kennedy Center and Carnegie Hall.

Awarded the Avery Fisher Career Grant in 2009, Barnatan has performed extensively with many of the world's foremost orchestras, including those of Cleveland, Los Angeles, New York, Philadelphia, and San Francisco; the Academy of St. Martin in the Fields; Deutsches Symphonie-Orchester Berlin; Orchestre de la Suisse Romande; and the Jerusalem and Shanghai Symphony Orchestras. He has worked with such distinguished conductors as Roberto Abbado, James Gaffigan, Matthias Pintscher, David Robertson, Edo De Waart, and Pinchas Zukerman. Passionate about contemporary music, last season the pianist premiered new pieces composed for him by Matthias Pintscher and Sebastian Currier.

"A born Schubertian" (*Gramophone*), Barnatan's critically acclaimed discography includes Avie and Bridge recordings of the Austrian composer's solo piano works, as well as *Darknesse Visible*, which scored a coveted place on the *New York Times*'s "Best of 2012" list. His Chopin and Rachmaninoff duo sonatas album, recorded with cellist Alisa Weilerstein, will be released by Decca Classics next season.



Inon Barnatan makes his St. Louis Symphony debut with these concerts.

# HOOKS

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

## **MAHLER 5: January 22-23**

David Robertson, conductor; Timothy McAllister, saxophone

JOHN ADAMS Saxophone Concerto  
MAHLER Symphony No. 5

John Adams does for West Coast jazz in the Saxophone Concerto what George Gershwin did for Roaring '20s jazz in *An American in Paris*. Plus, Leonard Bernstein was one of the great interpreters and champions of Mahler's symphonies, so much so it's like realizing some of Bernstein's soul when you hear them.



David Robertson

## ABUNDANCE OF MEANING:

DIANA HASKELL, ASSOCIATE PRINCIPAL CLARINET

"I just got the E-flat clarinet part to Messiaen's *From the Canyons to the Stars* [January 16], and I also got my first bit of advice from David Robertson. He described it as a 'teeth on the reed' part.

"With Messiaen, every note has meaning and spiritual meaning. There is meaning in his use of numbers, palindromes, his use of 12-tone. He uses bird's sounds to represent eternal time.

"I love his music, and I'll be playing his *Quartet for the End of Time* as part of a free community concerts series in November."



Diana Haskell

# 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.



Marlon Brando in  
*On the Waterfront*

**Elia Kazan, director, *On the Waterfront*  
DVD**

Everyone is at the top of their game in this Hollywood classic, with Leonard Bernstein's only film score.

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

A richly stocked website devoted to all things Bernstein.

**Aaron Copland and Vivian Perlis, *Copland 1900 through 1942* and *Copland Since 1943***

**St. Martin's Press**

The composer's two-volume autobiography, written with and annotated by musicologist Vivian Perlis, is essential reading for anyone interested in Copland.

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

A website devoted to George Gershwin and his brother, Ira.

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



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- Use of Whitaker Room for box ticket holders
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For more information, contact Julie Ferrie at 314-286-4479  
[julief@stlsymphony.org](mailto:julief@stlsymphony.org)

## AUDIENCE INFORMATION

### BOX OFFICE HOURS

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Monday-Friday, 10am-5pm;  
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### TO PURCHASE TICKETS

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Box Office: 314-534-1700  
Toll Free: 1-800-232-1880  
Online: [stlsymphony.org](http://stlsymphony.org)  
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A service charge is added to all telephone and online orders.

### SEASON TICKET EXCHANGE POLICIES

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If you can't use your season tickets, simply exchange them for another Wells Fargo Advisors subscription concert up to one hour prior to your concert date. To exchange your tickets, please call the Box Office at 314-534-1700 and be sure to have your tickets with you when calling.

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314-286-4155 or 1-800-232-1880  
Any group of 10 or more is eligible for a discount on tickets for select Orchestral, Holiday, or Live at Powell Hall concerts. Call for pricing.

Special discount ticket programs are available for students, seniors, and police and public-safety employees. Visit [stlsymphony.org](http://stlsymphony.org) for more information.

### POLICIES

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You may store your personal belongings in lockers located on the Orchestra and Grand Tier Levels at a cost of 25 cents.

FM radio headsets are available at Customer Service.

Cameras and recording devices are distracting for the performers and audience members. Audio and video recording and photography are strictly prohibited during the concert. Patrons are welcome to take photos before the concert, during intermission, and after the concert.

Please turn off all watch alarms, cell phones, pagers, and other electronic devices before the start of the concert.

All those arriving after the start of the concert will be seated at the discretion of the House Manager.

Age for admission to STL Symphony and Live at Powell Hall concerts varies, however, for most events the required age is five or older. All patrons, regardless of age, must have their own tickets and be seated for all concerts. All children must be seated with an adult. Admission to concerts is at the discretion of the House Manager.

Outside food and drink are not permitted in Powell Hall. No food or drink is allowed inside the auditorium, except for select concerts.

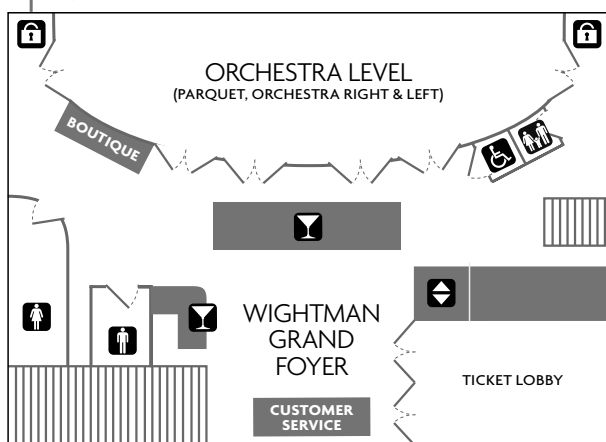
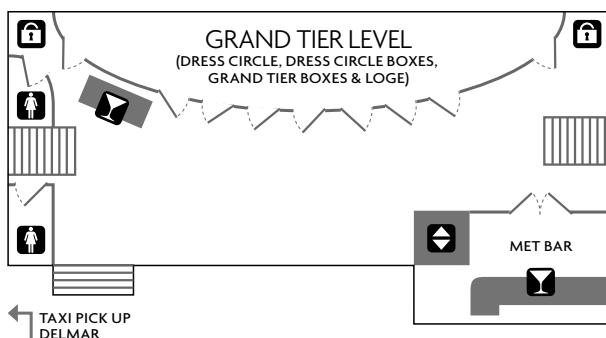
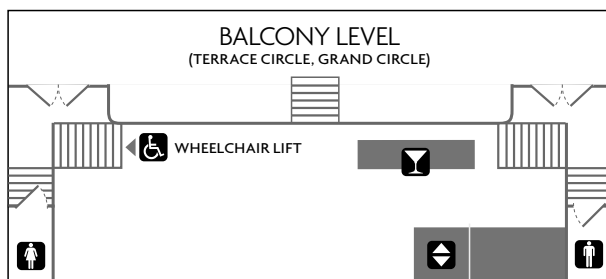
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# POWELL HALL



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