

# CONCERT PROGRAM

## September 27-28, 2014

David Robertson, conductor  
Cally Banham, English horn

**SIBELIUS**  
(1865-1957)

*The Swan of Tuonela from Lemminkäinen Suite* (1895)

Cally Banham, English horn

**JOHN ADAMS**  
(b. 1947)

*My Father Knew Charles Ives* (2003)

Concord  
The Lake  
The Mountain

INTERMISSION

**PROKOFIEV**  
(1891-1953)

*Symphony No. 5 in B-flat major, op. 100* (1944)

Andante  
Allegro marcato  
Adagio  
Allegro giocoso

## ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

David Robertson is the Beofor Music Director and Conductor.

The concert of Saturday, September 27, is underwritten in part by a generous gift from Mr. and Mrs. Jay G. Henges, Jr.

The concert of Sunday, September 28, is underwritten in part by a generous gift from Mrs. Patricia N. Taylor.

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

**Jonathan Reycraft, trombone:** “Prokofiev’s style is very relevant to many composers today. In music for film especially, you can draw a lot of parallels to his language because it is so commonly used today. John Williams takes cues from Prokofiev melodically. You hear it in themes for the Ewok and the Jedi in *Star Wars*. Another occurrence, curiously enough, is in Danny Elfman’s score to *Pee-Wee’s Big Adventure*. When I hear the third movement to Prokofiev’s Fifth, I think Elfman maybe got some ideas from that.”

DILIP VISHWANATH



Jonathan Reycraft

# MORTALITY, MEMORY, MASTERY

BY PAUL SCHIAVO

## TIMELINKS

1895

**SIBELIUS**

*The Swan of Tuonela*  
from *Lemminkäinen Suite*

Lumière brothers show  
first movie to an invited  
audience in Paris

1944

**PROKOFIEV**

*Symphony No. 5 in B-flat  
major, op. 100*  
Siege of Leningrad ends

2003

**JOHN ADAMS**

*My Father Knew  
Charles Ives*

U.S.-British coalition forces  
launch war on Iraq

The three compositions on the program for our concert trace a narrative that moves from darkness to light, death to life, tragedy to triumph. We begin with a vision of the realm of the dead. In Finnish mythology this is the island Tuonela. Around it swims a sacred swan, singing a haunting song. Jean Sibelius, Finland's great national composer, imagines the place and the great bird in his tone poem *The Swan of Tuonela*.

Death is, of course, an inescapable fact of existence. One way we counter its inexorability is through memory, which connects us to the past and to our departed loved ones. Memory is very much a subject of John Adams's *My Father Knew Charles Ives*. This piece is a tribute from one American composer to another. But it also fondly commemorates Adams's father, like Ives a New Englander who approached music with open mind and ears.

Death can be mastered in a way by heroic striving. This is the implicit theme of Sergey Prokofiev's *Symphony No. 5*, a work that extends the tradition of other Fifth Symphonies—those of Beethoven, Tchaikovsky, and Mahler, for example—in presenting an aural drama of struggle and triumph.

## JEAN SIBELIUS

*The Swan of Tuonela* from *Lemminkäinen Suite*

**MYTHIC UNDERWORLD** The notion that humanity possesses a “collective unconscious,” a series of archetypal ideas, images, and stories related to our deepest existential concerns, is perhaps most strongly supported by remarkably similar visions of the afterlife found in different cultures. In diverse myths and poems, the dead reside in a somber land that can be reached only by crossing a dark river. In ancient Greek mythology the river Styx encircles Hades, the kingdom of the dead. For Dante, in *L'Inferno*, it is the river Acheron that separates the realm of the living from the underworld. And in Finnish legend, the

island home of deceased souls is Tuonela. It, too, is surrounded by a black river, and—a unique detail—this is home to a swan who eternally sings a mournful song.

The picture of Tuonela, its surrounding water and the swan that floats upon it comes to us from the *Kalevala*, Finland's epic national folk legend. The *Kalevala*, which tells of creation and the exploits of the earliest heroes, existed for centuries as an orally transmitted poem. Its initial publication, in the 1830s, proved an important milestone in the emergence of a strong Finnish cultural identity. Thereafter, the *Kalevala* became a touchstone for patriotic Finns and helped spark the movement that eventually led to Finland's independence from Russia, in 1917.

Among those drawn to the *Kalevala* was Jean Sibelius. Finland's first great composer had studied in Berlin and Vienna, and his youthful works were influenced by the powerful current of German Romanticism. But upon returning to Finland, in 1891, Sibelius immersed himself in Finnish culture and discovered a rich source of inspiration in the *Kalevala*.

**SWAN SONG** In 1895 Sibelius began working on a quartet of tone poems, each based on a different episode from the *Kalevala*. *Four Orchestral Legends*, as Sibelius called the composite work, is widely regarded as his first orchestral masterpiece, and the second piece in the cycle has become one of the most popular of all his works. Sibelius titled this work *The Swan of Tuonela*.

In Sibelius's tone poem, the mythic bird of the title is represented by the English horn, heard as featured soloist. Accompanied almost exclusively by a string choir, its rhapsody becomes increasingly impassioned before finally fading and leaving the last mournful word to a solo cello. Sibelius's extremely sparing use of other wind instruments heightens the impact of the English horn and helps create the dark, poetic aural colors that characterize the composition.

**Born**

December 8, 1865,  
Hämeenlinna, Finland

**Died**

September 20, 1957,  
Järvenpää, Finland

**First Performance**

April 13, 1896, in Helsinki, the  
composer conducted that  
city's Philharmonic Orchestra

**STL Symphony Premiere**

March 18, 1910, Max Zach  
conducting

**Most Recent STL Symphony  
Performance**

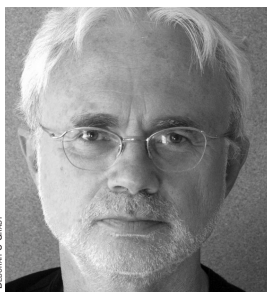
January 7, 2001, Marc Gordon  
was soloist, with Hans Vonk  
conducting

**Scoring**

solo English horn  
oboe  
bass clarinet  
2 bassoons  
4 horns  
3 trombones  
timpani  
bass drum  
harp  
strings

**Performance Time**

approximately 10 minutes



## JOHN ADAMS

*My Father Knew Charles Ives*

### Born

February 15, 1947, Worcester, Massachusetts

### Now Resides

Berkeley, California

### First Performance

April 30, 2003, in San Francisco, Michael Tilson Thomas conducted the San Francisco Symphony

### STL Symphony Premiere

This week

### Scoring

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

### Performance Time

approximately 25 minutes

**AMERICAN MASTERS** The development of American concert music over the course of the last century is chronologically bracketed by the work of two composers, Charles Ives and John Adams. Ives, the flinty New Englander who wrote largely in obscurity and often suffered incomprehension and ridicule from those few who heard his music, is now recognized as our nation's first great composer and a quintessential American loner-original. Adams also grew up in New England but has spent most of his adult life in California. Like Ives, he has pursued his own path as a composer and developed a distinctive musical style. Unlike Ives, he has been richly recognized and rewarded during his lifetime. Now the most frequently performed of all American composers, he has received the Pulitzer Prize and the prestigious Grawemeyer Award. His work has enjoyed a prominent place on the concert programs of the St. Louis Symphony, especially during the past decade.

*My Father Knew Charles Ives* is Adams's tribute to his great predecessor. It also is a remembrance of the composer's father, whom Adams credits as an important early influence on his own musicianship. It was from his father that Adams learned to play clarinet, his first instrument, and the two performed together in local bands and orchestras in New Hampshire. Adams further credits his father with introducing him to both classical and popular music without prejudicial favoring of one over the other. Carl Adams never met Charles Ives, so the composition's title is a small fantasy. But, Adams observes, the two men had experiences and interests in common, and the composer imagines that they would have liked each other.

**PLACES, PEOPLE, MEMORIES** The first movement of *My Father Knew Charles Ives* is titled "Concord." The village near Boston that bears that name was important to Ives as the home of Emerson, Thoreau, and Hawthorne, whom he deeply admired and who inspired perhaps his greatest composition, the Concord Sonata. For Adams,

however, Concord is the town in New Hampshire where he spent much of his boyhood, and this initial movement is, among other things, a musical picture of the place. It begins serenely, evoking what Adams calls “the hazy stillness of a summer morning.” A wide-stepping melody for trumpet recalls Ives’s most famous work, *The Unanswered Question*. Later Adams presents music for a parade, something Ives did also in his *Three Places in New England*. A return of the trumpet melody precedes the movement’s close.

“The Lake,” the second movement, is laden with memory. The opening section conveys the lulling movement of water and a poetic spirit in the form of a melody for oboe. From across the lake comes the sound of dance music, the indistinct bits of melody blending with the watery sonorities. Adams relates that it was at a lakeside bandstand, where his father was playing with a swing-era dance band, where his parents met, in 1935.

The finale, “The Mountain,” was inspired by boyhood memories of Mount Kearsarge, in New Hampshire, but also by more recent experiences hiking in California’s high country. Beginning gently, the music gathers momentum as it traces a series of ascents to energetic climaxes. The last of these gives way to a musical vista of “serene majesty and majestic serenity ... a moment of sudden, unexpected astonishment,” as Adams describes it.

## **SERGEY PROKOFIEV**

Symphony No. 5 in B-flat major, op. 100

**MUSIC IN WARTIME** Prokofiev wrote his Fifth Symphony during the summer of 1944, which he spent at the Soviet Composers’ Retreat east of Moscow. “I conceived it,” the composer later explained, “as a symphony of the grandeur of the human spirit.”

We can be more specific about the impulse behind this work. Although famously apolitical and self-absorbed, Prokofiev was well aware of the military struggle still raging in Russia as he wrote this music, and of the triumph that was at last in sight. Both the accessible style of the Fifth Symphony and its unmistakable feeling of optimism suggest that the “human spirit” it extols is that of the Russian people in their hour of victory.

This notion received a kind of uncanny confirmation when Prokofiev conducted the premiere performance, in Moscow, on January 13, 1945. Sviatoslav Richter, the great Soviet pianist, was present on the occasion and remembered that “when Prokofiev had taken his place on the podium and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised. He waited and began only after the cannons had stopped. There was something very significant in this, something symbolic. It was as if all of us—including Prokofiev—had reached some kind of shared turning point.”

The cannonade that delayed the performance that day was ceremonial, signaling that the Red Army had begun crossing the Vistula into Nazi Germany. For the Soviet people, it marked the regaining of their country. The same might be said for Prokofiev. The Fifth Symphony proved his most successful work since his return to the Soviet Union in the mid-1930s, after some fifteen years of living in Europe and America. In this work he reached out to a large audience

**Born**

April 23, 1891, Sontsova,  
Ukraine

**Died**

March 5, 1953, Moscow

**First Performance**

January 13, 1945, in Moscow,  
the composer conducted  
the USSR State Symphony  
Orchestra

**STL Symphony Premiere**

November 1, 1946, Vladimir  
Golschmann conducting

**Most Recent STL Symphony  
Performance**

November 28, 2010, Leonard  
Slatkin conducting

**Scoring**

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

**Performance Time**

approximately 46 minutes

of his compatriots on a high artistic level, creating his most successful symphonic score.

**GRANDEUR AND A HYMN** Without fanfare or introduction, the main theme of the opening movement sounds in the flute and bassoon. Prokofiev explores this melody at length before presenting a second, rather more intimate subject in the oboes and flutes. The development of these ideas frequently involves different thematic fragments set against each other in counterpoint. Although Prokofiev achieves a variety of moods, colors, and textures, the overall impression is one of epic grandeur.

The scherzo-like second movement is a throwback to the style of Prokofiev's pre-Soviet period. We hear not only his characteristic humor in the opening clarinet solo but the brittle textures, driving rhythms, and colorful orchestration that gained the composer notoriety during the 1920s.

There follows a lyrical Adagio whose principal melody first appears over an accompaniment of steady triplets in the strings. A contrasting central section moves toward darker thoughts, culminating in wrenching discords and anguished cries plummeting from the upper registers of the woodwinds. The abrupt and seemingly effortless return to the initial idea seems a sudden flood of sunlight over a cloud-darkened landscape.

A brief prelude in slow tempo, built around recollections of the symphony's opening measures, introduces the finale. This movement also uses two principal subjects: a melody presented at the outset by Prokofiev's favorite instrument, the clarinet; and a more pastoral idea heard in the flute and clarinet. These light-hearted themes alone might have imparted too carefree a character here, but Prokofiev balances them with a more sober thought that rises hymn-like from the low strings midway through the movement.

Program notes © 2014 by Paul Schiavo



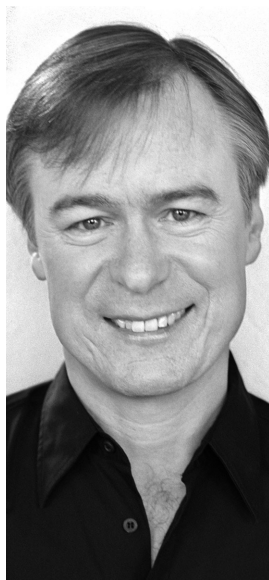
## DAVID ROBERTSON

BEOFOR 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, 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. In 2013-14, Robertson led the St. Louis Symphony in a Carnegie Hall performance of Britten's *Peter Grimes* on the Britten centennial that Anthony Tommasini, in the *New York Times*, selected as one of the most memorable concerts of the year, and in the spring Nonesuch Records released a disc of the orchestra's performances of two works by John Adams: *City Noir* and the *Saxophone Concerto*.

Robertson is a frequent guest conductor with major orchestras and opera houses around the world. In his inaugural year with the Sydney Symphony Orchestra, he led the ensemble in a seven-city tour of China in June 2014. He also led the summer 2014 U.S. tour of the National Youth Orchestra of the United States of America, a project of Carnegie Hall's Weill Music Institute, in cities including Boston and Chicago, culminating in a concert at Walt Disney Concert Hall in Los Angeles. In the fall of 2014, David Robertson conducts the Metropolitan Opera premiere of John Adams's *The Death of Klinghoffer*.



Michael Tawano

David Robertson begins his 10th season as St. Louis Symphony Music Director.

## CALLY BANHAM



Don Dennis

Cally Banham most recently performed as soloist with the Symphony in October 2009.

Cally Banham has been a proud member of the St. Louis Symphony since 2006, when she was appointed to the Solo English Horn Chair by Music Director David Robertson. A native of Philadelphia, she attended Temple University and studied with the late renowned Philadelphia Orchestra English hornist Louis Rosenblatt. She later moved to New York and received a Masters from the Manhattan School of Music, as a scholarship student of Joseph Robinson, New York Philharmonic Principal Oboist emeritus.

Hailed by the *New York Times* for “supremely beautiful playing and graceful virtuosity,” and by the *Boston Globe* for playing “outstanding in quality of tone and eloquence of phrase,” Banham has performed as a guest in the principal English horn chairs of the New York Philharmonic, Chicago Symphony, L.A. Philharmonic, New Jersey Symphony, and the Cleveland Orchestra.

With the STL Symphony she was soloist in Fiala’s English Horn Concerto in 2009, and Copland’s *Quiet City*, in 2008. She has performed nationally and abroad at various festivals, among them Tanglewood, UBS Verbier Festival in Switzerland, Spoleto USA, Pacific Music Festival in Japan, Sun Valley Summer Symphony, and the Bellingham Music Festival in Washington State.

Banham is also a teacher. She has given English horn master classes at the New World Symphony, University of Illinois, Lynn University, and Duke University, among others. She often gives educational demonstration concerts in St. Louis elementary schools, and coaches the oboe students of the STL Symphony Youth Orchestra, while also maintaining a private teaching studio.

When Cally Banham is not working, she is seriously dedicated to the art of Argentine Tango. Banham is the founder and leader of Cortango, a dance band that explores the repertoire of the great Argentinian composers and dance orchestra leaders of the 1930s, ’40s and ’50s.

# 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 is "ostinato"?

**Ostinato:** a term used to refer to the repetition of a musical pattern many times in succession while other musical elements are generally changing

## PLAYING PROKOFIEV:

JONATHAN REYCRAFT, TROMBONE

"In the first movement the trombones are peppering the harmony, playing some really satisfying chords. I like dissonance, and here the dissonance always resolves.

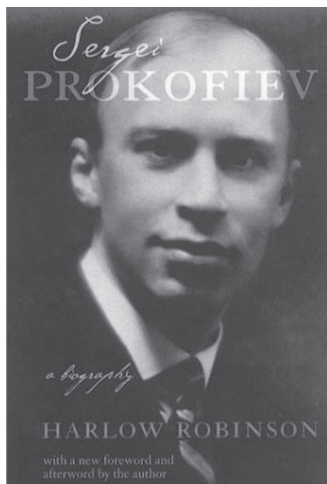
"The third movement is a joy to listen to and to play. The climax of that movement is an ostinato that churns. A lot of what the trombones do in this symphony is engine driven. It's fun to watch. Our role is very rhythmic, not a lot of melody for the trombones, except for that churning ostinato."



Jonathan Reycraft

# 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.



**David Hurwitz, *Sibelius Orchestral Works: An Owner's Manual***

**Amadeus Press**

An excellent guide to this music

**[sibelius.fi/english](http://sibelius.fi/english)**

The Jean Sibelius website, with film, photos, audio clips and more

**Thomas May, *The John Adams Reader: Essential Writings on an American Composer***  
**Amadeus Press**

Elaboration and context for Adams's music

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

John Adams's website

**Harlow Robinson, *Sergei Prokofiev***  
**Viking Press**

A thorough and thoughtful biography

Read the program notes online at **[stlsymphony.org/en/connect/program-notes](http://stlsymphony.org/en/connect/program-notes)**

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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### **Thompson Coburn's support of the STL Symphony goes back a decade. Why does the firm believe in supporting the orchestra?**

In addition to its cultural importance for the St. Louis community, Thompson Coburn has a unique connection to the Symphony: our private client partner Larry Katzenstein sits on the Symphony's board and has been an ardent supporter of the organization for more than 30 years. Each year, Larry dons a white-tie tuxedo, takes up the baton, and conducts a private concert for several hundred friends and clients.



Thompson Coburn has a unique connection to the St. Louis Symphony.

### **One of the performances you're generously supporting this season is next month's Brahms Requiem (October 4 & 5). What drew you to that performance?**

The Requiem is one of Brahms's longest and most complex compositions. From its haunting first notes, this piece communicates powerful messages of grief, comfort, and redemption that resonate deeply with everyone who listens to it.

### **Being that we are celebrating our 135th "birthday" this season, what is your wish for the orchestra?**

Our birthday wish for the St. Louis Symphony is that it continues to entertain and delight, perform its critical outreach into our communities and schools, and introduce new generations to the joy and beauty of the symphony.

*For more information on Thompson Coburn, please visit [thompsoncoburn.com](http://thompsoncoburn.com), and follow them on Twitter and LinkedIn.*

# RED VELVET BALL: LANG LANG



## **OCTOBER 18**

David Robertson, conductor; Lang Lang, piano; Mark Sparks, flute  
*Lynn and Thriess Britton, Red Velvet Ball Co-chairs*

The annual St. Louis Symphony gala, the Red Velvet Ball, features international piano sensation Lang Lang, one of the most exciting live performers on the planet. He plays Tchaikovsky's Piano Concerto No. 1, a work of explosive passions. Also on the program, St. Louis Symphony Principal Flute Mark Sparks plays a delightful Bach suite. David Robertson leads the orchestra in this stellar event. All proceeds benefit the St. Louis Symphony.

*Gala packages include pre-concert cocktails and dinner, premium concert seatings, and desserts and dancing. Symphony musicians join the party after the concert! For more information and to make your reservations contact Mary Balmer at 314-286-4446.*

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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.

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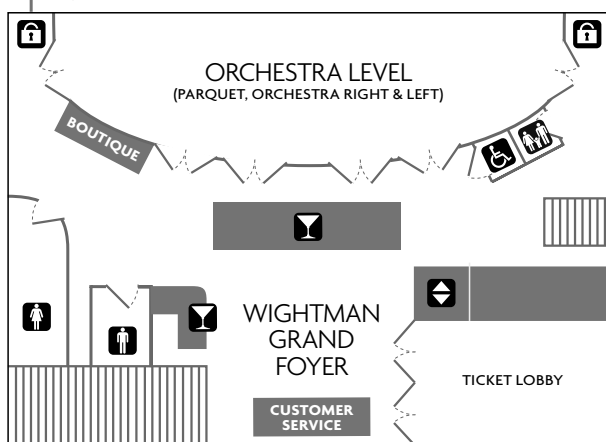
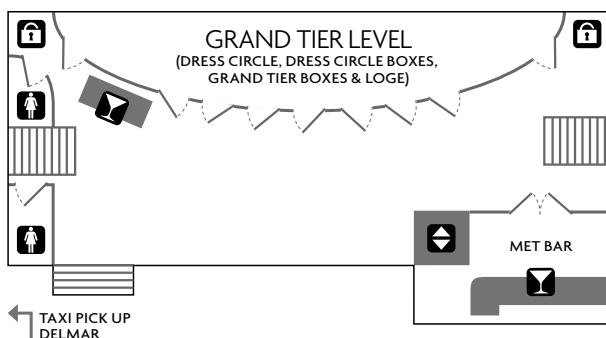
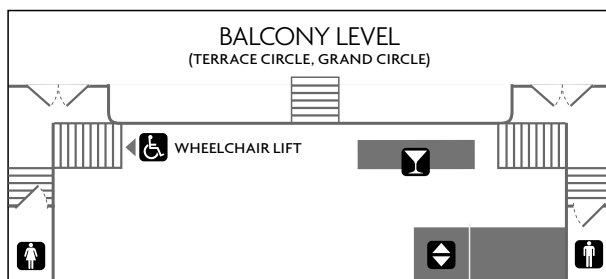
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