

David Robertson, conductor
Augustin Hadelich, violin

Friday, January 12, 2018 at 10:30AM
Saturday, January 13, 2018 at 8:00PM

THOMAS ADÈS

(b. 1971)

Powder Her Face Suite (1995/2017 SLSO co-commission)

Overture –
Scene with Song –
Wedding March –
Waltz –
Ode –
Paperchase –
Hotel Manager's Aria "It is too late" –
Finale

BRITTEN

(1913–1976)

Violin Concerto, op. 15 (1939)

Moderato con moto –
Vivace –
Passacaglia: Andante lento (un poco meno mosso)

Augustin Hadelich, violin

INTERMISSION

SHOSTAKOVICH

(1906–1975)

Symphony No. 1 in F minor, op. 10 (1925)

Allegretto; Allegro non troppo
Allegro
Lento –
Lento; Allegro molto

ACKNOWLEDGMENTS

The 2017/2018 Classical Series is presented by **World Wide Technology**, **The Steward Family Foundation**, and **Centene Charitable Foundation**.

These concerts are sponsored by **St. Louis College of Pharmacy**.

The concert of Friday, January 12 is underwritten in part by a generous gift from **Renee and Bruce Michelson**.

The concert of Saturday, January 13 is underwritten in part by a generous gift from **Norman and Susan Gilbert**.

David Robertson is the **Beofor Music Director and Conductor**.

Augustin Hadelich is the **Carolyn and Jay Henges Guest Artist**.

Pre-Concert Conversations are sponsored by **Washington University Physicians**.

NEW VOICES

BY BENJAMIN PESETSKY

TIMELINKS

1925 F. Scott Fitzgerald publishes *The Great Gatsby*.

1939 Marian Anderson sings at the Lincoln Memorial for an audience of 75,000 after being denied permission to sing for an integrated audience at DAR Constitution Hall.

1995 O.J. Simpson is tried and acquitted of murder.

2017 A solar eclipse, called “The Great American Eclipse,” passes from the Pacific to the Atlantic, with the path of totality crossing much of Missouri.

Thomas Adès, Benjamin Britten, and Dmitri Shostakovich were all under the age of 30 when they wrote the pieces on today’s program. Adès’s opera, *Powder Her Face*, and Shostakovich’s Symphony No. 1 launched their composers to fame, receiving international performances soon after their premieres. Britten’s Violin Concerto has burned its way into the repertoire more slowly, increasingly recognized for its subtlety and beauty.

There are also personal, professional, and aesthetic connections between these three composers. In the 1960s, Britten and Shostakovich became friends, connected by their mutual collaborator, the cellist Mstislav Rostropovich. Though two generations younger, Adès, an Englishman, was artistic director of the Aldeburgh Festival, founded by Britten in 1948.

All three works show a concern for public relevance, belying the narrative that 20th-century classical music invariably drifted toward academic obscurity. Here is a strand of complex musical artistry, attuned to audience understanding, running from 1925 to the present day.



THOMAS ADÈS

Born March 1, 1971, London

Now Lives London

Powder Her Face Suite

Powder Her Face is Thomas Adès's 1995 chamber opera, based on Margaret Campbell, Duchess of Argyll, whose real-life 1963 divorce created a sensational sex scandal in England. Her husband accused her of infidelity, introducing a set of stolen Polaroid photos as evidence in court. Later in life, she squandered her inheritance and ended up living in a hotel suite. This is where the opera finds her, as she slips into the past, conjuring scenes set in the 1930s through '70s.

Both the 24-year-old Adès and his librettist, Philip Hensher, were drawn to the tabloid tale when they were commissioned by London's Almeida Opera in the mid-1990s. "The Almeida didn't disguise their complete bewilderment at what we were proposing," Hensher told *The Guardian* in 2008. "The director of opera said he had no idea what I meant when I said I wanted it to seem like scenes from the life of a medieval saint, only with shopping expeditions instead of miracles." The opera was met with a mix of outrage and admiration—and is now one of the most frequently produced operas of the late 20th century.

In 2007, Adès extracted three orchestral numbers from the opera and published them as *Dances from Powder Her Face*. Since the original score used a 15-piece pit band, he rescored the music for full orchestra. For the 2017 *Powder Her Face* Suite performed on today's program, he added five more movements, now including some vocal writing transcribed for purely instrumental forces. The expanded suite was co-commissioned by the Berlin Philharmonic, the Danish National Symphony Orchestra, the London Philharmonic Orchestra, the Philadelphia Orchestra, Carnegie Hall, and the St. Louis Symphony Orchestra.

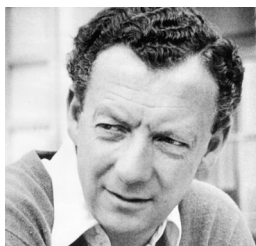
First Performance May 31, 2017, in Berlin, Simon Rattle conducting the Berlin Philharmonic

First SLSO Performance this week

Scoring 3 flutes (3rd doubling piccolo), 3 oboes, 3 clarinets (all doubling bass clarinets), 3 bassoons (3rd doubling contraforte), soprano saxophone, alto saxophone (doubling tenor saxophone), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, glockenspiel, high hat, pop gun, rototoms, tam-tam, tambourine, triangle, vibraslap, side drum, antique cymbals, cabasa, flexatone, guiro, lion's roar, sizzle cymbal, wood wind chimes, clash cymbal, monkey drum, paper bag (for bursting), xylophone, tubular bells, bongos, washboard, anvil, rattle, kit bass drum, 2 whips, 2 suspended cymbals, 3 brake drums, 3 temple blocks), harp, piano, and strings

Performance Time approximately 32 minutes

Scene with Song comes from the opera's opening, where a maid and an electrician fool around in the Duchess's hotel room, laughing and mocking the old woman behind her back. *Wedding March*, *Waltz*, and *Ode* call back to her earlier life and draw on the popular dance styles of the time. *Paperchase* finds the Duke searching for incriminating evidence. In the libretto's stage directions, "*he goes over to the trunk and starts pulling out clothes and letters. Papers scatter everywhere, on the floor, on the bed . . . finally in the last drawer, he finds a camera. He rips it open and pulls out the film.*" *Hotel Manager's Aria* and *Finale* return to the end of the Duchess's life, when she is evicted from the hotel. The Manager, originally sung by a bass, and here portrayed by the horn, is an avatar of death.



BENJAMIN BRITTEN

Born November 22, 1913, Lowestoft, United Kingdom

Died December 4, 1976, Aldeburgh, United Kingdom

Violin Concerto, op. 15

Britten is so closely associated with his native England that it may be hard to imagine that for a few years at the beginning of the Second World War he emigrated to the United States—and might have stayed, had he not grown homesick by 1942. But it was an important three-year detour: his relationship with his traveling companion, Peter Pears, grew from an ambiguous friendship into affirmed romance. He found critical success in New York, and then drove across the continent with Pears in a borrowed Ford, arriving to stay with friends in Escondido, California. It was in a Southern California bookshop in 1941 that he picked up a collection by the 19th-century English poet George Crabbe, which made him nostalgic for his coastal home in Suffolk and inspired his 1945 opera, *Peter Grimes*.

First Performance March 29, 1940, with Antonio Brosa as soloist and John Barbirolli conducting the New York Philharmonic

First SLSO Performance September 26, 1986, with Ida Haendel as soloist and Raymond Leppard conducting

Most Recent SLSO Performance May 1, 2002, Silvan Iticovici as soloist with David Amado conducting

Scoring solo violin, 3 flutes (2nd and 3rd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (snare drum, suspended cymbal, triangle, cymbals, glockenspiel, bass drum, tenor drum), harp, and strings

Performance Time approximately 30 minutes

Britten's American journey was motivated by his commitment to pacifism in the face of war in Europe. He began the Violin Concerto in England and completed it in Quebec during the summer of 1939, just before he and Pears settled temporarily in New York. The piece feels more of its time than of a particular place: it's serious and uneasy, with lyrical surfaces built on a dangerously unstable foundation.

Britten creates this impression through harmony: from the start, he undermines the clarity of the key. The opening violin melody starts in F major, but by the third measure drifts toward F minor, then falls a woozy half step toward F-flat, before recovering back up—all while tracing the contour of a much more conventional tune. This is just one example of this concerto's tonal ambiguities, which crop up on both small and large scales.

The first movement's second theme is bold and belligerent, yet also lighthearted, perhaps mocking military pomp. Later, in what might be the concerto's most breathtaking moment, the orchestral strings take up the opening violin melody—now hushed, muted, and elongated—while the soloist picks up the original orchestral accompaniment (mixed with the restless second theme) in sharp accents, plucking, and strumming.

Though the concerto's three movements are linked together without pause, the beginning of the second movement is clear from its instant rambunctiousness. But the movement also holds periods of stasis, which grow into surprising colors. One passage finds the violin in its highest range, whistling almost pitchlessly. Then it hands the effect over to two piccolos before the tuba enters, six octaves below, creating a harrowing chasm of range. The movement ends with a cadenza, which plays with material from both the first and second movements.

With an echo of the concerto's opening theme, the cadenza bridges into the finale. The trombones enter down low with a phrase that will be repeated—sometimes boldly and sometimes subtly—throughout the movement. This is the *passacaglia*, an idea Britten borrowed from Baroque music, where a whole piece is built over a repeated ground bass. Britten, however, weakens the form's usual stability with another harmonic trick: The first four entrances each shift down a half step—almost imperceptible to the listener, but enough to maintain the concerto's deep-seated unease. Toward the end of the movement, a newfound brightness starts to shine through. In the final measures, the concerto coalesces around the key of D, shedding most of its harmonic complications, while still wavering between sweet major and bitter minor.

The *New York Times* review of the March 1940 premiere (at Carnegie Hall with the New York Philharmonic and violinist Antonio Brosa) noted, “the ending is uncommon, very earnest and far from the conventional ‘hoopla’ finale.” The writer also struck a note of praiseful restraint, observing “there is more in this interesting work than was to be fully grasped or finally assessed at first hearing.”



DMITRI SHOSTAKOVICH

Born November 25, 1906, Saint Petersburg

Died August 9, 1975, Moscow

Symphony No. 1 in F minor, op. 10

In the mid-1920s, a decade before Shostakovich was denounced by Stalin and made to fear for his life, his troubles were simply those of a student: not enough money, conflicts with teachers, and shaky confidence in his own work. He held evening jobs playing piano in cinemas, which he detested, while studying at the Leningrad Conservatory.

Shostakovich began his Symphony No. 1 as a conservatory assignment, and it became his graduation piece. At first he was dismissive, writing in October 1924, “Now I’m writing a symphony ... which is quite bad, but I have to write it so that I can be done with the conservatory this year.” He grew more invested in the project and defended it from the criticism of his teacher, Maximilian Steinberg, who thought its drafts were excessively grotesque. By May of 1925, Shostakovich completed a two-piano version of the symphony, which he played for his teachers as a final exam. He passed, and was pleased with his work, but could not have expected it would soon bring him international fame.

The public premiere of the complete, orchestrated symphony came a year later, in May 1926, with the Leningrad Philharmonic, on a special concert presented by the Leningrad Association for Contemporary Music. It was an immediate success, pleasing both the composer and the public. It also established Shostakovich as an emblematic Soviet composer, fit for export abroad.

In January 1927, Shostakovich met the conductor Bruno Walter in Leningrad and played his new symphony on the piano for him. Walter was impressed and promised to perform the piece in Germany with the Berlin Philharmonic. Shostakovich attended the concert the following spring, traveling at the expense of the Soviet government, though he chose to sit anonymously in the hall, unacknowledged.

First Performance May 12, 1926, Leningrad, Nikolai Malko conducting the Leningrad Philharmonic

First SLSO Performance March 3, 1939, Carlos Chávez conducting

Most Recent SLSO Performance April 29, 2012, Hans Graf conducting

Scoring 3 flutes (2nd and 3rd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, alto trumpet, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, glockenspiel, snare drum, tam-tam, triangle), piano, and strings

Performance Time approximately 30 minutes

From Europe, the piece spread to the United States, where it was premiered by the Philadelphia Orchestra under Leopold Stokowski in 1928 (five years before the United States and the Soviet Union would establish diplomatic relations). It was first taken up by the St. Louis Symphony Orchestra in 1939, under the direction of the Mexican composer and conductor Carlos Chávez.

Shostakovich's aunt, Nadezhda, had emigrated to America, where she heard a performance of her nephew's symphony. She later told a biographer that she recognized themes from his childhood piano improvisations and early, now-lost compositions. The final two movements are tenuously linked to Hans Christian Andersen's "The Little Mermaid"—a story which interested Shostakovich and inspired sketches for a ballet he left incomplete. Under one interpretation, the dramatic snare drum roll linking the third and fourth movements of the symphony represents the mermaid's transition from the underwater world to the land of human beings.

Whatever the sources, there is an unmistakable collage quality to the First Symphony. And it's very plausible that—like many young artists—Shostakovich drew from adolescent sketches to complete his first largescale work. The process of revisiting and reworking is part of what gives a composer a distinctive voice, and already in the Symphony No. 1, you can hear the recognizable voice of Shostakovich. It is not as harrowed as his later works, and its sarcastic edges gleam with acerbity more than grim irony. But it's this youthful voice that first made an impression on listeners around the globe, who had never before heard of Shostakovich, and had no idea of his later (now nearly mythologized) torment.

The symphony is also striking for its creative orchestration, sometimes surprisingly thin, verging on chamber music. Exposed solos pop from bare textures, with especially prominent roles for the concertmaster, principal cello, and piano. The first two movements, *Allegretto* and *Allegro* (also called a scherzo in Shostakovich's notes)—are lean, brisk, and satirical. The expressive weight of the symphony rests on the third and fourth movements. In them you can hear a premonition of the later symphonies in his towering output.

Benjamin Pesetsky is a composer, writer, and consultant to the SLSO.

FROM THE ARCHIVES

SIXTEENTH SYMPHONY CONCERTS

Friday Afternoon, March 3, at 2:30

Saturday Evening, March 4, at 8:30



CARLOS CHAVEZ, Conducting

- 1. **Symphony in C major, "The Bear"** - - - - - Haydn
 - I. **Vivace assai**
 - II. **Allegretto**
 - III. **Menuetto; un poco Allegretto**
 - IV. **Finale; Vivace assai**

- 2. **Chaconne in E minor** - - - - - Buxtehude-Chavez

- Intermission

- 3. **Symphony No. 1, Opus 10** - - - - - Shostakovitch
 - I. **Allegretto; Allegro non troppo**
 - II. **Allegro**
 - III. **Lento**
 - IV. **Allegro molto**

- 4. **"Sinfonia India"** - - - - - Carlos Chavez



STEINWAY PIANO



Subscribers who are unable to attend are urged to co-operate with the Ladies' Friday Musical Club in giving deserving students an opportunity to hear the concerts. Tickets should be sent as early as possible, but at least two hours in advance of concert, to MRS. DAVID KRIEGSHABER, 4943 WASHINGTON BLVD., or the location telephoned to her at FOrrest 2594.

Program from the 1939 St. Louis Symphony premiere of Shostakovich's Symphony No. 1, led by the Mexican composer and conductor Carlos Chávez.



JAY FRAM

DAVID ROBERTSON

Beofor Music Director and Conductor

David Robertson—conductor, artist, thinker, and American musical visionary—occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate advocacy for the art form is widely recognized. A consummate and deeply collaborative musician, Robertson is hailed for his intensely committed music making.

Currently in his valedictory season as music director of the St. Louis Symphony Orchestra, and his fifth season as chief conductor and artistic director of the Sydney Symphony Orchestra, he has served as artistic leader to many musical institutions, including the BBC Symphony Orchestra, the Orchestre National de Lyon, and, as a protégé of Pierre Boulez, the Ensemble Intercontemporain. With frequent projects at the world's most prestigious opera houses, including the Metropolitan Opera, La Scala, Bayerische Staatsoper, Théâtre du Châtelet, the San Francisco Opera, and more, Robertson will return to the Met in 2018 to conduct the premiere of Phelim McDermott's new production of *Così fan tutte*.

During his 13-year tenure with the St. Louis Symphony Orchestra, Robertson has solidified the orchestra's standing as one of the nation's most enduring and innovative. His established and fruitful relationships with artists across a wide spectrum is evidenced by the orchestra's ongoing collaboration with composer John Adams. The 2014 release of *City Noir* (Nonesuch Records)—comprising works by Adams performed by the SLSO with Robertson—won the Grammy Award for Best Orchestral Performance. Robertson is the recipient of numerous musical and artistic awards, and in 2010 was made a Chevalier de l'Ordre des Arts et des Lettres.



PAUL GLICKMAN

Augustin Hadelich most recently appeared with the SLSO in April 2017.

AUGUSTIN HADELICH

Carolyn and Jay Henges Guest Artist

Musical America's 2018 instrumentalist of the year, Augustin Hadelich has firmly established himself as one of the great violinists of today. He has performed with every major orchestra in the United States, many on numerous occasions, as well as an ever-growing number of major orchestras in Europe and Asia.

One of the highlights of Hadelich's 2017/18 season will be a return to the Boston Symphony, performing the Ligeti Concerto with Thomas Adès on the podium, featuring the U.S. premiere of Adès's new cadenza for the concerto. Additional highlights include performances with the San Francisco Symphony and the symphony orchestras of Atlanta, Detroit, Houston, Indianapolis, Milwaukee, Nashville, Oregon, Pittsburgh, Seattle, and Utah. Abroad, he will play with the Seoul Philharmonic Orchestra, Polish National Radio Orchestra, the Lahti Symphony, Royal Scottish National Orchestra, the Hallé Orchestra, and the Orquesta Sinfónica de Castilla y León.

Among recent and upcoming worldwide performances are the BBC Philharmonic, BBC Symphony, Bournemouth Symphony, Concertgebouw Orchestra, Danish National Symphony, Finnish Radio Orchestra, Hamburg Philharmonic, Hong Kong Philharmonic, London Philharmonic, Mozarteum Orchestra, Netherlands Philharmonic, Norwegian Radio Orchestra, NHK Symphony, São Paulo Symphony, and the radio orchestras of Cologne, Frankfurt, Saarbrücken, and Stuttgart.

Hadelich's career took off when he was named gold medalist of the 2006 International Violin Competition of Indianapolis. Since then, he has garnered an impressive list of honors, including the inaugural Warner Music Prize in 2015, and a 2016 Grammy Award for his recording of Dutilleux's Violin Concerto, *L'arbre des songs*, with the Seattle Symphony under Ludovic Morlot.

Hadelich plays the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

IF YOU LIKED THIS...

If you love the music you hear today, come back for these concerts:

BENJAMIN EALOVEGA



James Ehnes

EHNES PLAYS SAINT-SAËNS

Saturday, March 10 at 8:00PM

Sunday, March 11 at 3:00PM

Cristian Măcelaru, conductor

James Ehnes, violin

BRITTEN *Sinfonia da requiem*

SAINT-SAËNS Violin Concerto No. 3

VAUGHAN WILLIAMS Symphony No. 4

“A supreme virtuoso of the instrument” (*Daily Telegraph*), violinist James Ehnes returns to astound with Saint-Saëns’s Violin Concerto No. 3, a tour-de-force culminating in a grandiose finale. Guest conductor Cristian Măcelaru brings Vaughan Williams’s fierce and defiant Fourth Symphony to life in a work full of imagination and lyricism, leading the listener to a grandiose finale of fury.

GIORGIA BERTAZZI



Christian Tetzlaff

BRUCKNER 4

Friday, April 27 at 10:30AM

Saturday, April 28 at 8:00PM

David Robertson, conductor

Christian Tetzlaff, violin

WIDMANN Violin Concerto

BRUCKNER Symphony No. 4, “Romantic”

Upheld as one of the Bruckner’s most famous works, his Symphony No. 4, the “Romantic,” builds with anticipation and tension that leads to triumph as the orchestra launches the listener into his fairytale world. Declared by the *St. Louis Post-Dispatch* “phenomenal, performing in a manner that had to be seen, as well as heard, to be believed,” Christian Tetzlaff returns to perform Widmann’s otherworldly and mystifying Violin Concerto.



SHANNON WOOD

timpani

FROM
THE
STAGE

"I'm excited about playing Britten's Violin Concerto and Shostakovich's Symphony No. 1. The Britten opens with a series of timpani strokes, reminiscent of Beethoven's Violin Concerto. The writing and interaction between violin, percussion, and timpani is extraordinary and interesting—lots of beautiful colors and timbres. Shostakovich 1 is equally exciting. It has a transparency and chamber-like quality that balances liveliness and wit with drama and tragedy. The last movement culminates to a dramatic halt with a fortissimo timpani solo, a rhythmic motif featured earlier in the symphony. It's handed over to the cello and then played softly with mutes."

MALLINCKRODT

Corporate Donor Spotlight

Mallinckrodt is a global specialty pharmaceutical company united around a powerful mission: *Managing Complexity. Improving Lives.* Fueled by strong leadership and talented employees, Mallinckrodt is focused on developing innovative branded therapies and cutting-edge technologies that address the unmet medical needs of patients, including small, underserved populations with often severe and critical conditions. Founded in 1867 by three brothers in St. Louis, Mallinckrodt has been a major part of the city's history ever since. With our U.S. corporate shared services headquarters in Hazelwood and operating sites around the world, Mallinckrodt employs more than 3,500 employees globally. Mallinckrodt was recently named a best company for LGBT equality and its inclusion and diversity council ranked number two in the nation by the Association of Employee Resource Groups and Councils.



Mark Trudeau, President and CEO
of Mallinckrodt

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At Mallinckrodt, we believe our corporate responsibility goes beyond the millions of people whose lives we touch every day. This means advocating for patient health and access to medicines, building stronger and safer communities, and employing sustainable business practices. Mallinckrodt strives to advance society in meaningful ways through our charitable giving, employee matching gifts, and volunteer programs. The company's philanthropic reach spans focus areas of health and wellness, science education, life sciences, and anti-drug initiatives.

Mallinckrodt has been a corporate box sponsor for six years. How does your support of the SLSO fit within your overall giving priorities?

A core pillar of Mallinckrodt's corporate social responsibility is giving back to the communities that have helped us grow for more than 150 years. We partner with organizations that are making a tangible difference and driving positive change within local communities through education, economic development, and cultural enrichment. As a cornerstone within the community, the St. Louis Symphony Orchestra improves the lives of people of all ages and backgrounds throughout our region, making St. Louis a better place to live and do business.

To learn more, please visit mallinckrodt.com.

CELEBRATING POWELL HALL AT

50

SAVE THE DATE: SATURDAY, JANUARY 20, 2018

We're celebrating 50 years in our home, the beautiful Powell Hall! We have a whole day dedicated to celebrate — complete with free activities, concessions and a beloved movie on the big screen! Mark your calendar and join us for this celebration.

FREE



11:00am - 11:45am | Lecture in Partnership with the Missouri History Museum

Join Historian Andrew Wanko for a trip down memory lane starting with the St. Louis Theatre in the 1920s to the transition to our beloved Powell Hall in 1968.

FREE



11:45am - 1:15pm | Instrument Petting Zoo & Tours

Have you ever been curious about an instrument and wanted to learn how to play it? Visit our Instrument Petting Zoo in the foyer for a hands-on experience. During this time we will offer tours of Powell Hall to give you the chance to explore and learn fun facts about areas within the building that you've never ventured to before.

FREE



1:30pm - 2:30pm | Youth Orchestra Open Rehearsal

Get a behind-the-scenes look of rehearsals with the St. Louis Symphony Youth Orchestra led by Gemma New and hear for yourself the incredible acoustics of Powell Hall.

\$5

SOUND OF MUSIC



7:00pm | The Sound of Music

The Sound of Music was the last motion picture shown at the St. Louis Theatre before it became Powell Hall. Join us as we bring this beloved film back to the big screen. Admission is \$5.

The St. Louis Symphony Orchestra does not perform for this presentation.

slo.org/powellat50

A black and white photograph of the interior of Powell Hall, showing the ornate dome ceiling with circular medallions and the tiered seating of the auditorium.

50 YEARS *at* POWELL HALL AN EXHIBIT

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