

David Robertson, conductor  
Simon Trpčeski, piano

Saturday, April 14, 2018 at 8:00PM  
Sunday, April 15, 2018 at 3:00PM

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**COPLAND**

(1900–1990)

*Fanfare for the Common Man* (1942)

**RACHMANINOFF**

(1873–1943)

Piano Concerto No. 2 in C minor, op. 18 (1901)

Moderato

Adagio sostenuto

Allegro scherzando

Simon Trpčeski, piano

INTERMISSION

**HANSON**

(1896–1981)

Symphony No. 2, op. 30, “Romantic” (1930)

Adagio; Allegro moderato

Andante con tenerezza

Allegro con brio

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**ACKNOWLEDGMENTS**

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

The concert of Saturday, April 14 is underwritten in part by a generous gift from **Mr. and Mrs. Jan Ver Hagen**.

The concert of Sunday, April 15 is underwritten in part by a generous gift from **Rex and Jeanne Sinquefield**.

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

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

# AMERICAN VOICES

BY RENÉ SPENCER SALLER

## TIMELINKS

**1901** Vice President Theodore Roosevelt says “speak softly and carry a big stick” at the Minnesota State Fair.

**1930** Gandhi leads the Salt March to protest British taxation of salt production.

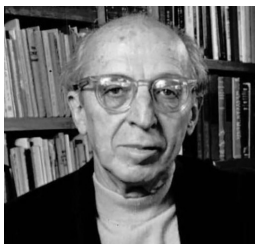
**1942** Anne Frank begins her diary shortly before going into hiding in Amsterdam.

All three composers featured in this concert were citizens of the United States. But what does it mean to be an American composer?

Aaron Copland, who was born in New York in 1900, made music that sounds like America: cowboys, hymns, wide-open frontiers, and folk-tunes. His *Fanfare for the Common Man*, which opens this program, was composed in 1942, as part of the war effort. It was intended as a patriotic gesture, and it still resonates in similar ways for many.

Serge Rachmaninoff, a native of Russia, became a naturalized US citizen in early 1943, just weeks before he died, in Beverly Hills, California. But when he composed his Piano Concerto No. 2, in 1901, Rachmaninoff was still a Russian, with no plans of being otherwise. Before the Revolution of 1917, he had enjoyed the benefits of his family's estate and the revenues it generated. After the Revolution, he had a more urgent need to earn money. He focused on his lucrative career as a world-touring piano virtuoso, which eventually allowed him to settle down, first in Switzerland, later in Southern California.

A fanfare is often defined as a freestanding piece with a ceremonial feel. Typically, the brass is at the forefront, bolstered by festive percussion. Howard Hanson's Symphony No. 2 “Romantic,” op. 30, from 1930, offers fanfares galore. Movie fans will recognize at least one passage toward the end of the first movement, because it's used to unforgettable effect in the film *Alien* (1979), when the heroine Ripley, played by Sigourney Weaver, signs off as the last surviving member of her crew and heads her spaceship back toward Earth, across the distant reaches of outer space. As the closing credits roll, Hanson's gleaming and sensuous melodies conjure up a hopeful world, one where order and reason will eventually prevail.



## AARON COPLAND

**Born** November 14, 1900, Brooklyn

**Died** December 2, 1990,  
North Tarrytown, New York

### *Fanfare for the Common Man*

Like so many American composers of his generation, Copland developed his trademark sound in Paris. But he never cared much about borders and boundaries. He absorbed a diverse range of influences: jazz, blues, Stravinsky, Latin dance bands. He believed in the melting-pot vision of America, an idealistic, open-hearted sanctuary for the world's tired, hungry, and poor. His own parents, Harris and Sarah Copland, were Lithuanian Jews who owned a department store in Brooklyn. Aaron, the youngest of their five children, got a somewhat late start in music: he began taking piano lessons at age thirteen and added counterpoint a few years later. Instead of going to college, he decided to continue his studies with his teacher, Rubin Goldmark, after graduating from high school.

In 1921, when he was 20 years old, Copland left New York for the first time and enrolled at the recently opened American Conservatory at Fontainebleau, just outside Paris. There he studied composition and orchestration with the legendary teacher, conductor, organist, and composer Nadia Boulanger, who trained everyone from Walter Piston to Astor Piazzolla and Quincy Jones. Copland, like so many of her other students, credited her with helping him develop his craft and find his voice.

Thanks to its widespread use in civic settings, *Fanfare for the Common Man* is a de facto national anthem. Copland wrote it in 1942, during a populist period in his development, marked by lean melodies and strong, syncopated rhythms. It was commissioned by Eugene Goossens, music director of the Cincinnati Symphony, who had requested patriotic fanfares from 18 different American composers. Only Copland's contribution caught on with the public. The title was inspired by a speech delivered by Henry Wallace, in which the vice president called the 20th century "the century of the common man." Goossens suggested March 12, 1943, for its premiere, and Copland agreed: "I am all for honoring the common man at income-tax time," he reportedly quipped.

Later the composer offered a more serious response: "I sort of remember how I got the idea of writing *Fanfare for the Common Man*—it was the common man,

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**First Performance** March 12, 1943, Eugene Goossens conducting the Cincinnati Symphony Orchestra

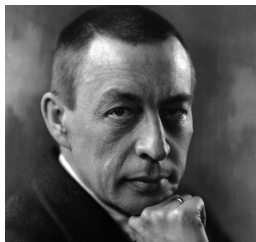
**First SLSO Performance** October 6, 1971, Leonard Slatkin conducting

**Most Recent SLSO Performance** May 8, 2015, David Robertson conducting

**Scoring** 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum and tam tam)

**Performance Time** approximately 3 minutes

after all, who was doing all the dirty work in the War and the army. He deserved a fanfare.” Copland liked *Fanfare* so much that he used it again in 1946, as the main theme of the fourth movement of his Third Symphony. Copland’s admirer and champion Leonard Bernstein called *Fanfare* “the world’s leading hit tune.”



## **SERGE RACHMANINOFF**

**Born** April 1, 1873, Semyonovo, Russia

**Died** March 28, 1943, Beverly Hills, California

### **Piano Concerto No. 2 in C minor, op. 18**

For Sergei Rachmaninoff the Second Piano Concerto represented much more than a career breakthrough. The simple fact that he had managed to compose something so substantial, after years of creative paralysis, was significant in itself. The concerto’s dedicatee, the doctor and hypnotherapist Nikolai Dahl, was largely responsible for Rachmaninoff’s recovery from a debilitating trauma. The Piano Concerto No. 2 was an immediate popular success and remains among Rachmaninoff’s most frequently performed compositions. On the one hand, it’s a virtuoso showpiece: the composer himself, one of the most impressive pianists of this or any other age, gave the world premiere on November 9, 1901. On the other hand, the concerto is remarkably subtle and transparent, attuned to the intimate frequencies of chamber music: at several points, the piano melts into the orchestra, becoming mere accompaniment, another textural ingredient.

#### **Post-Traumatic Triumph**

Mortified by harsh reviews of his First Symphony, in 1897, Rachmaninoff developed a bad case of writer’s block. The once-prolific 24-year-old virtuoso turned to the internist and hypnotherapist Nikolai Dahl, who also happened to be a gifted violinist and cellist. Part hypnotist, part life coach, Dahl helped Rachmaninoff triumph over self-doubt. (Many years later the grateful composer wrote, “New musical ideas began to stir within me—far more than I needed for my concerto.”) In 1901 Rachmaninoff dedicated his Second Piano Concerto to Dahl; a year later he married their mutual friend, his first cousin, Natalia Satina, despite the heated objections of friends, family members, and authorities from the Russian Orthodox Church. The union was a happy one that endured until the composer’s death in 1943.

Along with self-affirming mantras (“You will begin your concerto; it will be excellent.”), Dr. Dahl prescribed a final compositional exercise to cap off years of therapy: a second piano concerto. Rachmaninoff had dashed off his Piano Concerto No. 1 while still a confident teenage prodigy. He performed the first movement once, in early 1892, and put it aside until late 1917. His Piano Concerto No. 2 in

C minor, composed in late 1900 and early 1901, represents a hard-won triumph over the forces that had sabotaged his creative drive. It catapulted him to fame as a concerto-composer; more than a century later, it remains an audience favorite. Soundtrack scorers and pop musicians have lifted tunes from “Rocky Two,” as it is affectionately called. Two well-known examples are the 1945 British film *Brief Encounter* and Eric Carmen’s 1975 soft-rock hit “All By Myself.”

### A Closer Listen

The compact three movements demand from the soloist speed, dexterity, and endurance, as well as sensitivity to subtle dynamic and rhythmic shadings.

The opening *Moderato* starts with the piano, which issues several chiming chords, each punctuated by a deep tolling note. After some intensifying exchanges with the orchestra, the piano erupts into a Russian folk–flavored motive; a secondary theme is lavishly lyrical. Later, a horn solo ventures into unexpected harmonic terrain, but the home key is quickly restored, and the movement ends with a resounding chord.

The *Adagio sostenuto*—the source of Carmen’s pop ballad—boasts a fearsome cadenza, with glittering passagework that subsides in Bachian arpeggiated chords. A chamber-music intimacy prevails: delicate textures, floating accompaniment.

Two years after Rachmaninoff’s death, the young Frank Sinatra crooned the song “Full Moon and Empty Arms,” which recycled the finale’s sinuous main theme. The famous tune surfaces at least three times in the closing *Allegro scherzando*, more resplendent with each variation. The piano gets the final word, flouncing out with a bravura swoop as the concerto ends, emphatically and ecstatically, in C major.

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**First Performance** November 9, 1901, Moscow, with Rachmaninoff as soloist and Alexander Siloti conducting

**First SLSO Performance** March 12, 1915, with Ossip Gabrilowitsch as soloist and Max Zach conducting

**Most Recent SLSO Performance** February 21, 2015, with André Watts as soloist and Juraj Valcuha conducting

**Scoring** solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (snare drum, bass drum, cymbals, and suspended cymbal), harp, and strings

**Performance Time** approximately 33 minutes



## HOWARD HANSON

**Born** October 28, 1896, Wahoo, Nebraska

**Died** February 26, 1981, Rochester, New York

### Symphony No. 2, op. 30, “Romantic”

Even if you don't think you've heard it before, you will probably recognize several passages of Howard Hanson's music. It sounds familiar because so many of his successors have paid him the ultimate compliment: stealing his ideas. Hanson's brand of “Prairie Romanticism” is stamped on several generations of Hollywood composers, including John Williams. But listening to his Second Symphony means hearing this familiar music in its original context. The piece isn't programmed often, but is ripe for a 21st-century revival.

#### From Wahoo to Rome

Brilliant and precocious, Hanson was born in Wahoo, Nebraska, to Swedish immigrant parents. His mother was his first music teacher. He graduated from Northwestern University at age 20, and then, a mere three years later, became the dean of the College of the Pacific, in San Jose, California. In 1921 he won the prestigious Prix de Rome, which funded his next few years in Italy, where he studied orchestration and focused, for the first time in his life, on his own compositions. In his unpublished memoir, the composer denied the widespread claim that he had taken lessons from Ottorino Respighi.

When he returned to the United States in 1924, Hanson began conducting the New York Symphony Orchestra. He was also appointed director of the Eastman School of Music, in Rochester, New York. The new conservatory was founded in 1921 by the philanthropist George Eastman, inventor of the Kodak camera and roll film. During Hanson's tenure, Eastman became one of the most prestigious music schools in the world. In 1925, a year after he joined the faculty, Hanson launched the American Composers' Concerts, a concert series that hosted many ambitious premieres. Like Copland and Leonard Bernstein, Hanson championed American music and musicians. When he wasn't busy training the next generation, Hanson

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**First Performance** November 28, 1930, Serge Koussevitsky conducting the Boston Symphony Orchestra

**First SLSO Performance** December 8, 1933, Vladimir Golschmann conducting

**Most Recent SLSO Performance** February 17, 1989, Rolla, Missouri, Kirk Muspratt conducting

**Scoring** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (snare drum, bass drum, cymbals, suspended cymbal), harp, and strings

**Performance Time** approximately 28 minutes

conducted his own works and those of his contemporaries, both in concert and in recorded performances.

Over Hanson's long career he composed seven symphonies. His Fourth won the Pulitzer Prize for Music in 1943. Despite his academic credentials, Hanson's musical language was democratic and accessible. He composed his Second Symphony in 1930, when he was 33 years old. It was a commission from Serge Koussevitzky, in honor of the Boston Symphony Orchestra's 50th anniversary. Subtitled "Romantic," it has a rather unconventional cyclic structure, with slow first and second movements and a satisfying, fanfare-studded finale. It remains Hanson's most popular work. In 1939, with the Eastman-Rochester Symphony Orchestra—composed of first-chair players from the Rochester Philharmonic Orchestra and talented students from the Eastman School—he conducted the Second Symphony for a recorded performance.

Hanson never authorized the use of his music in the *Alien* soundtrack, and although he wasn't happy about it, he never sued anyone associated with the film. Hanson died in Rochester, on February 26, 1981, at the age of 84.

### **The Composer Speaks**

The Symphony for me represents my escape from the rather bitter type of modern musical realism [that] occupies so large a place in contemporary thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this Symphony to create a work that was young in spirit, lyrical and romantic in temperament, and simple and direct in expression.

— Howard Hanson



# FROM THE ARCHIVES

## Eleventh Symphony Program

FRIDAY AFTERNOON, FEBRUARY 13th, AT 3:00

SATURDAY EVENING, FEBRUARY 14th, AT 8:15

Soloist—SERGE RACHMANINOFF—Pianist

The present generation has not produced a more interesting musical figure than Serge Rachmaninoff. As Pianist, Composer, and Conductor, he is pre-eminent. His Symphonies, Concertos, Piano pieces, and Songs, occupy prominent places on the best musical programs throughout the world. As Conductor of the Imperial Opera at Moscow he established a reputation that was later enhanced by his wonderful leadership of the famous Philharmonic Orchestra of the same city. He came to America a year ago and played a few concerts in the larger cities and it is safe to say that no Pianist, since the palmy days of Paderewski, has created such a great sensation.

The patrons of these concerts will enjoy the unusual treat of hearing this great artist interpret one of his own, and perhaps his greatest work for the piano, at next week's concerts.

### The Complete Program

Brahms....."Tragic" Overture, Op. 81

Schumann.....Symphony No. 2, C Major, Op. 61

I—Sostenuto assai: Allegro ma non troppo

II—Scherzo: Allegro vivace

III—Adagio espressivo

IV—Allegro molto vivace

Rachmaninoff.....Concerto for Piano, No. 2, in C Minor, Op. 18

I—Moderato; allegro

II—Adagio sostenuto

III—Allegro scherzando; presto

Single Admission Tickets for these concerts: Parquet, \$2.00; Box seats, \$2.50; Balcony, \$1.50 and \$1.00. No War Tax. Sale opens Monday, February 9th, at Baldwin Piano Co., 1111 Olive Street. Telephones: Olive 4370, Central 6765. Mail orders accompanied by check or money order payable to St. Louis Symphony Society, filled in order of receipt. Enclose stamped addressed envelope if you wish tickets mailed.





## 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 returned 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.



LUBE SAVESKI

Simon Trpčeski most recently appeared with the SLSO in April 2015.

## **SIMON TRPČESKI**

Simon Trpčeski performs with the world's foremost orchestras including London Symphony Orchestra, Royal Concertgebouw, Russian National Orchestra, NDR Elbphilharmonie Orchester, WDR Sinfonieorchester Cologne, Helsinki Philharmonic, Oslo Philharmonic, Orchestre National de France, Real Filharmonía de Galicia, New York Philharmonic, Los Angeles Philharmonic, New Japan Philharmonic, China Philharmonic, and Melbourne Symphony Orchestra. He regularly gives solo recitals in New York, London, Paris, Munich, Prague, and Tokyo, and plays chamber music at Verbier, Aspen Music Festival, Bergen International Festival, the Baltic Sea Festival, and the BBC Proms.

Conductors he regularly collaborates with include Marin Alsop, Lionel Bringuier, Thomas Dausgaard, Gustavo Dudamel, Jakob Hrůša, Vladimir Jurowski, Susanna Mälkki, Andris Nelsons, Gianandrea Noseda, Sakari Oramo, Antonio Pappano, Vasily Petrenko, Jukka-Pekka Saraste, Lahav Shani, Dima Slobodeniouk, Robin Ticciati, and Krzysztof Urbanski.

During the 2017/2018 season, Trpčeski reunites with the San Francisco Symphony, City of Birmingham Symphony Orchestra, Philharmonia Orchestra, New Zealand Symphony Orchestra, and the Tonhalle-Orchester Zürich on tour, and joins the Stavanger Symphony Orchestra, Orchestra del Teatro di San Carlo, BBC Scottish Symphony Orchestra, Tasmanian Symphony Orchestra, Ulster Orchestra, and Slovenian Philharmonic, among others.

Born in the Republic of Macedonia in 1979, Trpčeski was previously a BBC New Generation Artist and was honored with the Royal Philharmonic Society Young Artist Award in 2003.

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Christian Tetzlaff

## **BRUCKNER 4**

**Friday, April 27 at 10:30AM**

**Saturday, April 28 at 8:00PM**

David Robertson, conductor

Christian Tetzlaff, violin

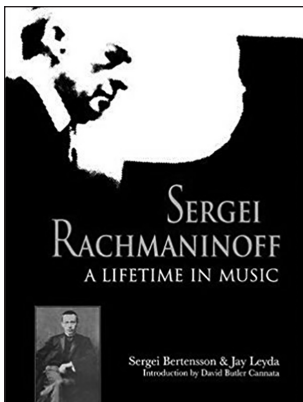
**WIDMANN** Violin Concerto

**BRUCKNER** Symphony No. 4, "Romantic"

Upheld as one of 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.

*Supported in part by an award from the National Endowment for the Arts.*

# YOU TAKE IT FROM HERE



**AARON COPLAND**  
***What To Listen for in Music***  
**by Aaron Copland**  
**Signet Reissue Edition, 2011**

Originally published in 1939, this earnest and provocative music-appreciation primer remains a classic, thanks to Copland's clear and engaging tone. Whether he's discussing Mozart or Duke Ellington, Copland demystifies the process of composition. This slender volume reveals the same open-hearted enthusiasm that we hear in Copland's *Fanfare for the Common Man* and other "populist" works.

***Aaron Copland: The Life and Work of an Uncommon Man***  
**by Howard Pollack**  
**University of Illinois Press, 2000**

Published on the centennial of Copland's birth, this

massive volume doesn't gloss over the "startling dichotomies" in its subject's life and work. Pollack follows Copland's creative development from his Paris years, under the tutelage of Nadia Boulanger, to his late-life experiments in 12-tone composition.

***Copland: 1900 through 1942***  
**by Aaron Copland (with Vivian Perlis)**  
**St. Martin's Press, 1984**

In this endearing oral autobiography, Copland wittily reminisces about his childhood in turn-of-the-century Brooklyn, his personal relationships, and his artistic trajectory.

**SERGE RACHMANINOFF**  
***Sergei Rachmaninoff: A Lifetime in Music***  
**by Sergei Bertensson and Jay Leyda**  
**Indiana University Press, 2009**

Originally published in 1957 and widely regarded as the definitive biography of Rachmaninoff, this comprehensive volume reflects research from a wealth of primary sources, including interviews with Rachmaninoff's associates and correspondents. The authors also unearthed many privately held (and never before published) letters written by the composer.

***Rachmaninoff: Life, Work, Recordings***  
**by Max Harrison**  
**Bloomsbury, 1995**

Carefully researched and considered, this overview presents thoughtful musical and biographical analysis in an engaging, accessible way.

**HOWARD HANSON**  
***Howard Hanson in Theory and Practice***  
**by Allen Cohen**  
**Praeger, 2003**

In this comprehensive analysis, Cohen, a music professor, composer, conductor, and pianist, evaluates Hanson's contributions to contemporary music theory. By examining the relationship between the composer's theory and practice, Cohen makes a strong case for Hanson's enduring significance.

**[youtube.com/watch?v=mPqyx1XjEtM](https://www.youtube.com/watch?v=mPqyx1XjEtM)**

Hanson's 1939 recording of his Symphony No. 2, "Romantic" with the Eastman-Rochester Symphony Orchestra.

# GRAYBAR

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As a St. Louis-based company, Graybar works to strengthen the institutions that make St. Louis a great place to live, work, and play. We're proud to support the St. Louis Symphony Orchestra, which not only provides world-class concerts and events, but also offers community programs to share the gift of music for free with tens of thousands of people each year.

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Contact [susanp@slso.org](mailto:susanp@slso.org) to schedule your audition appointment.  
For more information, visit [slso.org/chorusauditions](http://slso.org/chorusauditions).

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