



St. Louis Symphony  
Orchestra

stéphane denève : music director

19:20  
140th season

Stéphane Denève, conductor  
Timothy McAllister, saxophone

Friday, March 6, 2020, at 10:30AM  
Friday, March 6, 2020, at 8:00PM  
Saturday, March 7, 2020, at 8:00PM

**HONEGGER**  
(1892–1955)

*Pacific 231* (1923)

**JOHN ADAMS**  
(b. 1947)

*Short Ride in a Fast Machine* (1986)

**GUILLAUME CONNESSON**  
(b. 1970)

*A Kind of Trane* (2015) (U.S. Premiere)

There is None Other

Ballade

Coltrane on the Dancefloor

Timothy McAllister, saxophone

INTERMISSION

**ROUSSEL**  
(1869–1937)

*Symphony No. 3 in G minor, op. 42* (1929–1930)

Allegro vivo

Adagio

Vivace

Allegro con spirito

**RAVEL**  
(1875–1937)

*Bolero* (1928)

#### ACKNOWLEDGMENTS

The 2019/2020 Classical Series is presented by **The Steward Family Foundation** and **World Wide Technology**. Presented by **Aon**.

Timothy McAllister is the **Ann and Paul Lux Guest Artist**.

The concert of Friday morning is underwritten in part by a generous gift from **Mr. and Mrs. Norman L. Eaker**.

The concert of Friday evening is underwritten in part by a generous gift from **Mr. and Mrs. Jerry E. Ritter**.

The concert of Saturday, March 7, is underwritten in part by a generous gift from **Dr. and Mrs. Thomas M. Siler**.

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

# PROGRAM NOTES

By Tim Munro

Stéphane is taking us on short rides in some very fast machines.

Arthur Honegger stamps our tickets as we board a powerful steam train. John Adams straps us—terrified—into an Italian sports car. Maurice Ravel brings us to a bloodthirsty drama near a Spanish factory. Guillaume Connesson exploits the power and brilliance of a musical machine: the saxophone.

Then there is Albert Roussel. Escaping the sound and fury of this technology, Roussel retreats to his isolated seaside French home to rediscover the old-fashioned symphonic form.

Today, we might agree with Roussel: technology can distance us from our humanity, can lead “to brutality.” But there is evidence that technology helped us become human. Long ago, as we manipulated the natural world—making weapons and tools from stone, developing cooking processes—our brains grew larger, our thinking became more sophisticated.

Is this concert an indictment of inhuman machines, driving us away from ourselves? Or does it celebrate humanity’s ability to innovate and invent?

## PROGRAM

1. *Beethoven*.....Overture to Goethe’s Drama “Egmont”
2. *Brahms*.....Symphony No. 1 in C Minor, Op. 68
  - I. Un poco sostenuto; Allegro.
  - II. Andante sostenuto.
  - III. Un poco allegretto e grazioso.
  - IV. Adagio; Allegro non troppo, ma con brio.

## Intermission

3. *Goossens*.....Concertino for String Orchestra  
(First Performances in Saint Louis)
4. *Mendelssohn*.....Scherzo from Music for Shakespeare’s “A Midsummer Night’s Dream”
5. *Ravel* .....Bolero  
(First Performances in Saint Louis)

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The concerts will begin promptly on the hour announced—**FRIDAYS AT 3:00, SATURDAYS AT 8:30, SUNDAYS AT 3:15.** None will be seated during the performance of the work. Patrons having to leave before the end of a concert will kindly do so between numbers. Hats **must** be removed during the concert.

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Program from the SLSO’s premiere of *Bolero* in 1930, which took place less than two years after its world premiere in Paris.



## ARTHUR HONEGGER

**Born** March 10, 1892, Le Havre, France

**Died** November 27, 1955, Paris, France

### *Pacific 231*

The first machine is a train.

In the 19th and early 20th centuries, the industrial revolution changed society forever. Powering this change—taking us across plains and mountains and rivers—was the steam train.

To artists, the train represented modernity, change, the future. Hundreds of composers wrote pieces inspired by these machines, thrilled and terrified by their sound.

Arthur Honegger spent thousands of hours traveling by train as a student in Paris. “I love locomotives passionately,” he wrote. “For me they are living creatures and I love them as others love women or horses.”

Much of his travel was on a class of steam locomotive known in France as “Pacific” or “2-3-1.” The digits refer to the number of axles on the engine: looking from the side, we see two small pilot wheels, then three larger driving wheels, then one small trailing wheel.

Honegger’s *Pacific 231* grows slowly, from “the quiet turning-over of the machine at rest,” writes Honegger, to “the sense of exertion as it starts up, the increase in speed and then finally the emotion, the sense of passion inspired by a 300-ton train hurtling through the night.”

The piece was an instant hit. “The audience adored Honegger’s strange new train music,” wrote a journalist of the premiere, “and applauded for nearly seven minutes without pause!” This adulation disconcerted Honegger, who preferred music at its “most serious and austere... I have no taste for the fairground.” He instead linked his piece to an old-fashioned form called the chorale prelude: in *Pacific 231*, fragments of a melody only come together in the brass at the very end.

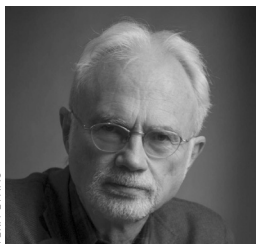
**First performance:** May 8, 1924, by the Paris Opéra, Serge Koussevitzky conducting

**First SLSO performance:** March 6, 1925, Rudolph Ganz conducting

**Most recent SLSO performance:** May 16, 1970, Walter Susskind conducting

**Scoring:** piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, cymbals, tam tam, tenor drum, strings

**Performance time:** Approximately 7 minutes



## JOHN ADAMS

Born February 15, 1947, Worcester, Massachusetts

### *Short Ride in a Fast Machine*

The next machine is an Italian sports car.

John Adams' music is littered with gadgets, engines, devices. There are the player pianos in *Century Rolls*, the oil tankers of *Harmonielehre*, the record player in *The Chairman Dances*, the atom bomb at the end of *Dr. Atomic*. His music exists at the juncture between old and new, between trembling organic beauty and mechanical precision.

One day, a friend took Adams for a drive in an Italian sports car. He found the experience terrifying, and when he came to write a fanfare on commission from the Pittsburgh Symphony Orchestra, he remembered this short ride: "I had not recovered. [*Short Ride*] is an evocation of that experience: thrilling and white-knuckle."

Adams writes:

The piece starts with the knocking of a woodblock, which creates a sort of rhythmic gauntlet through which the orchestra has to pass. We hear fanfare figures in the brass, but in a kind of rat-a-tat, tattoo staccato form, which typifies most of the activity of this very fast orchestral fanfare.

Part of the fun is making these large instruments—the tuba and double basses, and contrabassoon—move. They have to boogie through this very resolute and inflexible pulse set up by the woodblock.

It's only at the very end that the orchestra feels free—as if it's the third stage of a rocket that's finally broken loose of earth's gravity and is allowed to float. It's at that moment that we hear the triumphant "real" fanfare music in the trumpets and horns.

**First performance:** June 13, 1986, by the Pittsburgh Symphony Orchestra, Michael Tilson Thomas conducting

**First SLSO performance:** November 1, 1996, Marin Alsop conducting

**Most recent SLSO performance:** December 31, 2017, David Robertson conducting

**Scoring:** 2 piccolos, 2 flutes, 2 oboes, English horn, 2 clarinets (2 additional clarinets optional), 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, bass drum with pedal, crotales, glockenspiel, sizzle cymbal, snare drum, suspended cymbal, tam tam, tambourine, triangle, woodblock, xylophone, (2 optional synthesizers), strings

**Performance time:** Approximately 4 minutes



## GUILLAUME CONNESSON

Born May 5, 1970, Boulogne-Billancourt, France

### *A Kind of Trane* (Saxophone Concerto)

(U.S. Premiere)

Back to trains. Well, a ‘trane. As in, John Coltrane.

Guillaume Connesson draws from every possible artistic world to create his music. He is spurred by books, by art, by contemplation of the universe itself. He is the sum of many musical parts: from French composers like Ravel and Honegger, to American composers like John Adams, to the sounds of disco and hip-hop.

Writing his first saxophone concerto, he recalled the late, great jazz saxophonist and composer John Coltrane. Coltrane’s playing pushed the limits of instrumental virtuosity, producing what have been called “sheets of sound.” He took music to unknown realms with albums that aimed for a sort of spiritual transcendence.

*A Kind of Trane* is an homage to Coltrane’s albums and to his musicianship. Soloist Tim McAllister says that Connesson knows how to write for the instrument. “He was raised amongst the elite [saxophone] players of the French school,” he says. “And he has an affinity for modern American jazz.”

The saxophone is a complex piece of musical machinery. Made from some 300 hand-crafted parts, it was invented in the 1840s, a time of instrumental innovation. Adolphe Sax was looking for a sound that bridged the divide between bright brass and mellow woodwind.

McAllister has toured Connesson’s concerto across the globe. He says that stamina is a major challenge in the work: switching between instruments, the demand for fast and sustained playing at very high volume.

Although the work is a homage to John Coltrane, “it really is a survey of all the influences on Connesson’s compositional voice,” says McAllister, “from Ravel’s density and Debussy’s colors to John Adams’s rhythms and the soaring ballads of jazz icons of yesteryear.”

**First movement:** soprano saxophone. Coltrane’s album *A Love Supreme* has been called a “struggle for purity, an expression of gratitude.” Connesson’s solo saxophone captures some of Coltrane’s wild flights of freedom, while the tight orchestral groove builds to a forceful climax.

**Second movement:** alto saxophone. Coltrane’s album *Ballads* may have been a response to critics who thought his music too complex. Coltrane’s quartet arrived at the studio with songs they didn’t yet know, discussed their plan, then recorded the album. Connesson responds to *Ballads* with gentleness, with calm. McAllister says that this music “melts my heart each time with its beauty.”

**Third Movement:** soprano saxophone. Man versus the machine. Connesson contrasts the freedom of Coltrane's playing with what he thinks is the "robotic" nature of today's dance music. The finale includes "some of the hardest music ever composed for soprano saxophone," says McAllister. "It is quite the workout!"

**First performance,** version for solo saxophone and wind ensemble: July 2015 at the World Saxophone Congress and Festival in Strasbourg, France, with Joonatan Rautiola (mvmt. 1), Jean-Yves Fourmeau (mvmt. 2), and Nicolas Prost (mvmt. 3) as soloists.

**First SLSO performance,** and U.S. premiere of version for solo saxophone and orchestra: This weekend's concerts

**Scoring:** piccolo, 2 flutes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, bass drum with pedal, chimes, claves, cymbal with buttons, glockenspiel, guiro, high hat, marimba, mark tree, sandpaper, shaker, snare drum, 2 suspended cymbals, tam tam, 3 tom toms, triangle, vibraphone, wood block, piano, strings

**Performance time:** Approximately 22 minutes

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## ALBERT ROUSSEL

**Born** April 5, 1869, Tourcoing, France

**Died** August 23, 1937, Royan, France

## Symphony No. 3

The next machine is...well...the next machine is no machine at all.

Albert Roussel fled city chaos, fled the sound of factories, fled Italian sports cars. "The invasion of mechanization," he wrote, can often lead "to brutality." Roussel lived his beliefs, making his home in Vasterival, an idyllic village nestled between woods and ocean in northern France.

By the time he was in his 50s, Roussel had found his mature musical voice. As a young man he spoke the language of fellow French composers like Debussy and Ravel. As a thirty-something, his music gathered detail, complexity. Now, Roussel spoke with simpler sounds.

He put his hope in what he called "cleaner lines, more forthright statements, more vigorous rhythms." And he noticed that music around him was changing too. "Programmatic compositions and descriptive symphonic poems seem to be abandoned in favor of classical forms, where music alone reigns."

The Third Symphony was written for the Boston Symphony Orchestra. For a composer who had never experienced any sort of international success, the Third Symphony was a surprise-hit. After its Boston premiere, the *Globe* critic wrote that if Mozart had still been composing, he would write like Roussel.

Roussel thought the symphony was “the best thing that I have done.” He grips us by the scruff of the neck right away, with a first movement that is forceful, vigorous—a tempest that only occasionally finds calmer waters.

Solo winds introduce a slow second movement that could be a funeral oration: alternately sorrowful, passionate, strident, a little quirky. The short third movement whirs and spins around the orchestra, giving every section a chance to join the fun.

Continuing the high spirits, Roussel’s final movement feels like we’ve stumbled on a street festival in a busy city. Children play, vendors yell, bands compete for attention. A violin solo offers a quiet moment of reflection before the hijinks begin again.

**First performance:** October 24, 1930, by the Boston Symphony Orchestra, Serge Koussevitzky conducting

**First SLSO performance:** November 31, 1951, Vladimir Golschmann conducting

**Most recent SLSO performance:** November 8, 1981, Erich Leinsdorf conducting

**Scoring:** 3 flutes (2nd and 3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, tam tam, tambourine, triangle, 2 harps, celesta, strings

**Performance time:** Approximately 23 minutes

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## MAURICE RAVEL

**Born** March 7, 1875, Ciboure, France

**Died** December 28, 1937, Paris, France

## *Bolero*

The final machines are those of a factory.

By the late 19th century, factories across Europe had revolutionized the production of goods. France was slow to turn to industrialization, and far fewer factories operated in the country. Where they did exist, pay was terrible, working conditions were abhorrent.

Ravel grew up around factories. “In my childhood I had a great interest in mechanical things,” he wrote. His father was a civil engineer, and Ravel loved “going over factories and seeing vast machinery at work. It is awe-inspiring.”

When approached to write a new ballet score, Ravel set a story of jealousy and retribution in the shadow of a factory. The scenario was eventually rejected, but Ravel’s machine-like music remains.

The ballet was set in Spain, a country that provided Ravel with inspiration throughout his career. “I have always had a predilection for Spanish things,” he wrote. “I was born near the Spanish border, and my parents met in Madrid.”

By the time he wrote the ballet, Ravel had never stepped foot in Spain. *Boléro* mimics sounds he knew: guitars (in the plucked strings), castanets (in the snare drums), and “tunes of the usual Spanish-Arabian kind.”

The Spanish boléro emerged in the 18th century as a mix of folk and classical dances. Like Ravel’s *Bolero*, the traditional dance has three slow beats in a bar, but Ravel’s version takes liberties with the rhythm. “In reality,” he wrote, “there is no such boléro.”

For the French, Spain was considered exotic. It lay close to North Africa, and Africa was—according to one prominent writer of the time—“half Asiatic.” Many today find such attitudes problematic, but Ravel’s audiences were seized by the thrill of “alien” lands.

*Bolero* is a vast musical machine. A simple rhythm is played again and again on snare drum, while soloists snake above, playing two sinuous melodies. Standard orchestral wind instruments begin (flute, clarinet, bassoon), then more distant cousins continue (oboe d’amore, tenor and soprano saxophone).

The music gathers steam. One soloist becomes a duet, becomes a trio, becomes a full orchestral section. Another snare drum joins the first. At its peak, the din is deafening. Trombone whoops and gong strikes herald the end. But is this a factory, or warfare?

**First performance:** November 20, 1928, by the Paris Opéra, conducted by Walther Straram

**First SLSO performance:** February 28, 1930, Eugene Goossens conducting

**Most recent SLSO performance:** November 26, 2017, Jun Märkl conducting

**Scoring:** piccolo, 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling oboe d’amore), English horn, 2 clarinets (2nd doubling E-flat clarinet), bass clarinet, 3 saxophones (soprano, alto, and tenor), 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, 2 snare drums, tam tam, harp, celesta, strings

**Performance time:** Approximately 13 minutes

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*Tim Munro is the St. Louis Symphony Orchestra’s Creative Partner. A writer, broadcaster, and Grammy-winning flutist, he lives in Chicago with his wife, son, and badly-behaved orange cat.*





## TIMOTHY MCALLISTER

Ann and Paul Lux Guest Artist

Acclaimed saxophonist Timothy McAllister is one of today's premier wind soloists, a member of the renowned PRISM Quartet, and a champion of contemporary music credited with over forty recordings and two hundred premieres of new compositions by eminent and emerging composers worldwide. McAllister has appeared with more than forty of the world's most prominent orchestras and ensembles in over twenty countries, and he has the distinction of being the second saxophone soloist to appear in the 125-year history of the BBC London Proms concerts.

He is featured on three GRAMMY Award-winning recordings of the music of John Adams, Gavin Bryars, and Kenneth Fuchs on Nonesuch, ECM, and Naxos, respectively, and also appears on the AUR, Albany, Berlin Philharmonic Recordings, Centaur, Innova, New Focus, New Dynamic, Parma, Soundset, Stradivarius, Summit, and XAS/Naxos labels. His recordings of Kenneth Fuchs' Saxophone Concerto, *Rush*, with JoAnn Falletta and the London Symphony Orchestra and John Adams' *City Noir* with the Berlin Philharmonic both appeared as 2019 GRAMMY-nominated albums, with the Fuchs winning for Best Classical Compendium. Recent performances include the China premiere of John Adams' Saxophone Concerto (written expressly for McAllister) with the Hong Kong Philharmonic and the Belgium Premiere of Guillaume Connesson's Saxophone Concerto, *A Kind of Trane*, under Stéphane Denève and the Brussels Philharmonic, recorded for Deutsche Grammophon.

Having premiered the John Adams Saxophone Concerto with the Sydney Symphony Orchestra under the baton of the composer in the Sydney Opera House, his recording of both *City Noir* and the Concerto with the St. Louis Symphony Orchestra and David Robertson won the 2015 Grammy for Best Orchestral Performance.

In addition to these return appearances with the St. Louis Symphony Orchestra, his solo engagements this season include the Seattle Symphony, "The President's Own" United States Marine Band, Buffalo Philharmonic, and the New York Philharmonic, among others. In January 2021, he will premiere a new concerto by John Corigliano with the San Francisco Symphony.

A revered teacher of his instrument, McAllister is Professor of Saxophone at the University of Michigan School of Music, Theatre, and Dance.



## JOHN ADAMS

Composer, conductor, and creative thinker John Adams occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes; his stage compositions, all in collaboration with director Peter Sellars, have transformed the genre of contemporary music theatre. Spanning more than three decades, works such as *Harmonielehre*, *Shaker Loops*, *El Niño*, and *Nixon in China* are among the most performed of all contemporary classical music.

As a conductor he has led the world's major orchestras, programming his own works with a wide variety of repertoire ranging from Beethoven, Mozart, and Debussy to Ives, Carter, and Ellington. Among his honorary doctorates are those from Yale, Harvard, Northwestern, and Cambridge universities and from The Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a frequent contributor to The New York Times Book Review. Since 2009 Adams has been Creative Chair of the Los Angeles Philharmonic.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at age ten and his first orchestral pieces were performed while he was still a teenager. In 2017 Adams celebrated his 70th birthday with festivals of his music in Europe and the U.S., including special retrospectives at London's Barbican, Cité de la Musique in Paris, and in Amsterdam, New York, and Geneva, among other cities. In 2019 he was the recipient of both Spain's BBVA "Frontiers of Knowledge" award and Holland's Erasmus Prize "for notable contributions to European culture, society and social science."



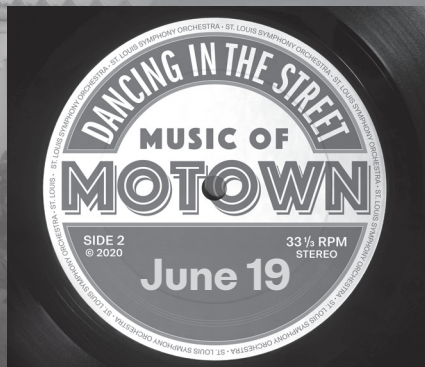
## **GUILLAUME CONNESSON**

Guillaume Connesson is currently one of the most widely performed French composers worldwide. Commissions are at the origin of most of his works (Royal Concertgebouw Orchestra, Philadelphia Orchestra, Orchestre National de France...) including *Pour sortir au jour*, commissioned by the Chicago Symphony Orchestra, and *Les Trois Cités de Lovecraft*, co-commissioned by the Netherlands Philharmonic Orchestra and the Orchestre National de Lyon. His music is regularly played by orchestras including the Brussels Philharmonic, Orchestre National de France, National Symphony Orchestra of Washington, Cincinnati Symphony Orchestra, and BBC Symphony Orchestra.

He won a Victoire de la Musique award in 2015 and 2019 as well as Sacem's Grand Prize in 2012. His discography includes two monographs of chamber music and three symphonic monographs on the Deutsche Grammophon label. They have received critical distinctions such as the Diapason d'Or de l'Année and the *Classica* Choc de l'Année.

After studies at the Conservatoire National de Région in Boulogne-Billancourt (his birthplace) and the Paris Conservatoire, he obtained premiers prix in choral direction, history of music, analysis, electro-acoustic, and orchestration. He has been professor of orchestration at the Aubervilliers-La Courneuve Conservatory since 1997. From 2019 to 2021, he is in residence with the Orchestre National d'Ile-de-France.

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St. Louis Symphony  
Orchestra

stéphane denève : music director

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# SLSO Stories

Tales from Backstage, at the Hall, and in the Community  
with the St. Louis Symphony Orchestra

**SLSOStories.org** shares the many different stories about the SLSO from backstage, in Powell Hall, and throughout the St. Louis region. This new site features stories, photos, program notes, and videos about the various aspects of the SLSO—including concerts, community programs, education initiatives, special events, and more.







# First Time Here? Welcome!

Whether it's your very first visit or your first time back since a grade school field trip, welcome to Powell Hall and to your St. Louis Symphony Orchestra. We're happy you're here!

An incredible thing about symphonic music is that you don't need to be an expert to feel its powerful impact. Even so, here are some insider tips to help you feel in tune. Relax and enjoy the experience. This is *your* SLSO.

## What should I expect?

Classical concerts last approximately two hours with a 20-minute intermission.

Movies and other Live at Powell Hall events typically have one intermission in the middle of the program.

The Program Notes in the center of this Playbill have a list of pieces to be performed and provide interesting background on the composers and artists.

See the Audience Information page in the back of this Playbill for more FAQs and helpful tips.

## When do I clap?

For classical concerts, tradition is to wait until an entire piece is finished before clapping. Keep in mind there may be multiple movements in one piece. Look to the conductor for cues and, if you're unsure, wait until you hear everyone else begin to applaud.

## Food & Drink

Non-iced beverages purchased on site in SLSO Keep Cups may be taken into the auditorium for all performances.

All concessions purchased on site may be taken into the auditorium for select performances when indicated by signage.

## Social Media

Check out our designated Selfie Spots in the Grand Foyer for the best photos! Share your experience on social media before and after the concert.

   #SLSOLive

## Want more?

We're celebrating our 140th season with some exciting events and concerts. Classical tickets start at just \$15.

Visit [slo.org/subscribe](https://slo.org/subscribe) for more information.

# Creating Your Legacy



## Enriching Lives Through the Power of Music

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**You have an opportunity to create a legacy that will enrich lives through the power of music.** By making a gift to the St. Louis Symphony Orchestra through your estate, will or trust, the music will play on, the community programs will thrive, and the

world-class spectacular programming will continue. Through all of this, you will help introduce the next generation to the music. Please let us know if you are interested in including the SLSO in your will or if you would consider other smart ways to make a gift.





# Symphony Volunteer Association

**Volunteer to support the St. Louis Symphony Orchestra and music you love!**

Join the Symphony Volunteer Association (SVA) to support the world-renowned St. Louis Symphony Orchestra. Play a special part in projects including Picture the Music, Express the Music, and Instrument Playground, a traveling hands-on experience of musical instruments presented at schools and other community venues. Serve as a Powell Hall tour guide, assist with Youth Orchestra auditions, or complete "one and done" projects, providing much appreciated help to SLSO staff. Enjoy member-only events and small group experiences with the musicians.

Most of all, experience the reward of working with other SVA members as we share our love of the SLSO with the St. Louis community.

For additional information contact the SVA Office at **314-286-4153** or **[slo.org/volunteer](https://slo.org/volunteer)**.