

CONCERT PROGRAM
February 27-March 1, 2015

Hans Graf, conductor
Augustin Hadelich, violin

LYADOV *Baba-Yaga*, op. 56 (1891-1904)
(1855-1914)

The Enchanted Lake, op. 62 (1909)

Kikimora, op. 63 (1909)

TCHAIKOVSKY *Violin Concerto in D major*, op. 35 (1878)
(1840-1893)

Allegro moderato
Canzonetta: Andante—
Finale: Allegro vivacissimo

Augustin Hadelich, violin

INTERMISSION

STRAVINSKY *The Firebird Suite* (1910, rev. 1945)
(1882-1971)

Introduction—
Prelude, Dance of the Firebird and Variations—
Pantomime I—
Pas de deux (Firebird and Ivan Tsarevich)—
Pantomime II—
Scherzo (Dance of the Princesses)—
Pantomime III—
Rondo (Khorovod)
Infernal Dance—
Lullaby (Berceuse)—
Final Hymn

Performed without pause

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

Hans Graf is the Edna W. Sternberg Guest Conductor.

Augustin Hadelich is the Essman Family Charitable Foundation Guest Artist.

The concert of Friday, February 27, is underwritten in part by a generous gift from Ms. Lesley A. Waldheim.

The concert of Saturday, February 28, is underwritten in part by a generous gift from Mr. H. Chandler Taylor.

The concert of Sunday, March 1, is underwritten in part by a generous gift from Mr. Richard G. Engelsmann.

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

Amanda Stewart, Associate Principal Trombone, on Stravinsky's *The Firebird Suite*:
“The first time I played it was at Interlochen Music Camp in a side-by-side with the Detroit Symphony and Neeme Järvi conducting. I was only 16 at the time. At that moment I was thankful that it was a side-by-side concert so I could play along with professionals who knew it.

“Stravinsky creates a different atmosphere than had existed before in orchestral music. Even before *The Rite of Spring*, Stravinsky is creating music of a folk nature, a primal nature, with an animalistic character and a rhythmic pulse. The melodies he writes are both simple and chromatic. He presents a lot of technical challenges for the trombones. We provide a lot of atmosphere to the piece.”



The Trombones of the St. Louis Symphony (left to right): Gerard Pagano, Timothy Myers, Amanda Stewart, and Jonathan Reycraft

THREE RUSSIANS, THREE FATES

BY DANIEL DURCHHOLZ

TIMELINKS

1878

PYOTR IL'YICH TCHAIKOVSKY

Violin Concerto in D
major, op. 35
Treaty of Berlin divides
Africa amongst European
powers

1904-09

ANATOLY LYADOV

Baba-Yaga, op. 56;
The Enchanted Lake,
op. 62;
Kikimora, op. 63
Czar Nicholas II dissolves
Finland's legislature

1945

IGOR STRAVINSKY

The Firebird Suite
World War II ends

Two of the three Russian composers represented in this weekend's concerts are yoked by a strange occurrence, or rather a non-occurrence, which is perhaps what makes it strange. It's not based on what they did, mind you, but on what one of them did not do.

Anatoly Lyadov is considerably less well-known than Pyotr Il'yich Tchaikovsky or Igor Stravinsky, and to some degree that may be his own fault. Though a composer of considerable skill and a professor (albeit an eccentric and pedantic one) at the St. Petersburg Conservatory whose students included Sergey Prokofiev and Nikolay Myaskovsky, Lyadov produced no works of substantial length and grandeur, as had a number of his contemporaries. Stravinsky, though an admirer of Lyadov, accurately characterized his oeuvre as "short-winded."

Lyadov was similarly critical of his comparatively meager output, admitting in his memoirs that his most remarkable feature is "laziness." Whether it was that particular character flaw that forever tied him to Stravinsky's name is uncertain.

What is known, however, is that in 1909, when Sergey Diaghilev, impresario and founder of Paris's Ballets Russes, was mounting a new ballet, *The Firebird*, he asked Lyadov to supply the score. Whether Lyadov turned down the commission or accepted it and simply failed to do the work in the time allotted is a matter of dispute. Diaghilev turned to the younger and much-less experienced Stravinsky instead, whose groundbreaking work brought him to instant international prominence.

Would Lyadov's *Firebird* have done even nearly as well as Stravinsky's? It's impossible to say, though it seems unlikely, since Lyadov never worked on so broad a canvas. Instead, he is remembered for a series of orchestral pieces—exquisitely wrought miniatures—based on Russian folk tales. We will visit three of these this weekend.

ANATOLY LYADOV

Baba-Yaga, op. 56

Baba-Yaga is a witchlike figure out of Slavic folklore. She lives deep in the forest, in a hut that stands on chicken legs. She flies in a mortar and wields a pestle. Though she cuts a decidedly ominous and horrifying figure, she is not inherently evil, and is known to help some that encounter her, but, well, yes...consume others. So maybe she's more than a little evil.

Baba-Yaga made her way from folk tales into other forms of Russian art and at least one other notable classical composition. Prior to Lyadov's *Baba-Yaga*, Mussorgsky portrayed the Baba-Yaga legend in a section of his *Pictures at an Exhibition* titled "The Hut on Fowl's Legs."

In a fabulous (and fabulist) twist, the character, or at least the name Baba-Yaga has made the transition to contemporary folklore in the form of comic books, anime, video games, and movies.

Lyadov's version is brief but vivid and full of action, adventure, and intrigue.



Born

May 11, 1855, St. Petersburg

Died

August 28, 1914, Polinovka, in Novgorod District

First Performance

Unknown

STL Symphony Premiere

March 4, 1909, Max Zach conducting

Most Recent STL Symphony Performance

December 14, 2014, Steven Jarvi conducting

Scoring

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

Performance Time

approximately 4 minutes

First Performance

February 21, 1909, in
St. Petersburg, Lyadov
conducted

STL Symphony Premiere

January 19, 1962, Laszlo
Somogyi conducting

Most Recent STL Symphony Performance

October 31, 1999, at the Tilles
Center in New York, Hans
Vonk conducting

Scoring

3 flutes
2 oboes
3 clarinets
2 bassoons,
4 horns
timpani
bass drum
harp
celesta
strings

Performance Time

approximately 6 minutes

First Performance

December 12, 1909, in
St. Petersburg, Lyadov
conducting

STL Symphony Premiere

February 16, 1912, with Max
Zach conducting

Most Recent STL Symphony Performance

January 23, 2004, Matthias
Bamert conducting

Scoring

2 flutes
piccolo
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
4 horns
2 trumpets
timpani
xylophone
celesta
strings

Performance Time

approximately 7 minutes

ANATOLY LYADOV

The Enchanted Lake, op. 62

Another charming miniature, *The Enchanted Lake*, though it derives from no specific folk-tale scene, was regarded by Lyadov as a “fable-tableau.” He wrote this description in a letter to a friend: “How picturesque it is, how clear, the multitude of stars hovering over the mysteries of the deep. But above all no entreaties and no complaints; only nature—cold, malevolent, and fantastic as a fairy tale. One has to feel the change of the colors, the chiaroscuro, the incessantly changeable stillness and seeming immobility.”

ANATOLY LYADOV

Kikimora, op. 63

Kikimora is based on another figure from Slavic folklore—this one a house spirit who lives behind the stove, or in the cellar. Like Baba-Yaga, she can be kind, doing housework and looking after the chickens, or malevolent, making noises and tormenting the children at night...and worse. She spins at night, and should someone happen to see her at her wheel, he or she will die.

Lyadov’s piece is at first slow and somewhat cryptic, reflecting the character’s upbringing in the mountains. Later, it becomes faster and more malevolent as the *Kikimora* gets up to her tricks. In the hushed ending, she fades away.

PYOTR IL'YICH TCHAIKOVSKY

Violin Concerto in D major, op. 35

OF TIME AND THE CRITICS Time has a way of silencing critics. Not all of them, of course, but it's not unusual for a piece of music to survive a critical drubbing dished out at its premiere, only to be reevaluated at a later date. For it to go on to become regarded as a masterwork, though, places it in more rarified air.

Such was the case with Tchaikovsky's Violin Concerto, which premiered in Vienna on December 4, 1881, with soloist Adolf Brodsky and the Vienna Philharmonic.

"Long and pretentious" is how the piece was dismissed by Europe's preeminent critic, Eduard Hanslick, who went on to say that it "brought us face to face with the revolting thought that music can exist which stinks to the ear....The violin is no longer played; it is tugged about, torn, beaten black and blue...." And of the finale, he wrote, it "transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze."

As they say, haters gonna hate.

Perhaps things would have been different had the Violin Concerto been premiered as intended, in March 1879, by violinist Leopold Auer, to whom it was originally dedicated. But he was no fan of the piece, either, and it has been said that he regarded the violin solo as being "unplayable," an assessment he later softened considerably. "What I did say," Auer claimed, "was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined."

In the end, Auer declared, "It is impossible to please everybody."

Which is true. Yet over the years, the Violin Concerto has been tamed by some who have played it and pleased many who have heard it.

A PRODUCT OF A BAD MARRIAGE Written in the aftermath of his ill-conceived marriage to Antonina Milyukova, which was so disastrous it led to a botched suicide attempt, Tchaikovsky poured his overflowing emotions into his work. This included the completion of his Symphony



Born

May 7, 1840, Kamsko-Votkinsk, Russia

Died

November 6, 1893, St. Petersburg

First Performance

December 4, 1881, Adolf Brodsky was soloist with the Vienna Philharmonic

STL Symphony Premiere

December 1, 1906, soloist and conductor unknown

Most Recent STL Symphony Performance

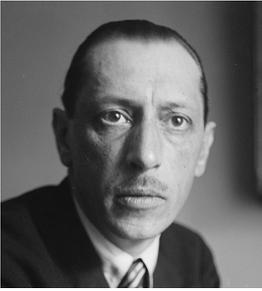
November 18, 2012, Vadim Gluzman was soloist, with Andrey Boreyko conducting

Scoring

solo violin
2 flutes
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets
timpani
strings

Performance Time

approximately 33 minutes

**Born**

June 17, 1882, Oranienbaum, Russia

Died

April 6, 1971, New York City

First Performance

June 25, 1910, in Paris; Gabriel Pierné conducted the orchestra of the Ballets Russes

STL Symphony Premiere

January 12, 1923, Rudolf Ganz conducting the 1910 Suite

Most Recent STL Symphony Performance

March 10, 2012, David Robertson conducted the complete version at Carnegie Hall

Scoring

2 flutes
piccolo
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets
3 trombones
tuba
timpani
percussion
harp
piano
strings

Performance Time

approximately 31 minutes

No. 4 and the opera *Eugene Onegin*. Next came the Violin Concerto, which he wrote in a mere 11 days. The scoring was completed a couple of weeks later.

Today, it seems that some (if not all) of Hanslick's criticisms say more about the critic than they do about the work in question, and that what he regarded as the Violin Concerto's failures are among its strengths: the difficulty of the solo part is a virtuosic challenge to be conquered; the music that surrounds it, meanwhile, with its lyrical charm and folklike themes—especially the distinctly Russian flavor of the finale—hardly constitute a vulgar display, but rather a reflection of the culture that birthed both Tchaikovsky and his Violin Concerto.

Though it endured extreme difficulty in earning its status, it has become one of the composer's most beloved works.

IGOR STRAVINSKY*The Firebird Suite*

STRAVINSKY'S LUCK Stravinsky's stroke of luck (discussed above) of snapping up the commission—either refused or left to lay fallow by Lyadov—was the end point of a string of coincidences that brought the young composer and Diaghilev, the great ballet impresario, together to produce the first of several radical, groundbreaking collaborations, beginning with *The Firebird*.

Prior to working with Diaghilev, Stravinsky had only written a couple of pieces that showed flashes of his onrushing genius, *Scherzo fantastique* and *Feu d'artifice*, which Diaghilev happened to hear at a St. Petersburg concert in 1909. That led Diaghilev, who was on the lookout for exciting new composers, to ask Stravinsky to orchestrate two Chopin pieces for his ballet *Les Sylphides*. Diaghilev loved the resultant works and, when his previous plans for *The Firebird* began to unravel, he turned to Stravinsky.

FOLK ART/MODERN ART Based on a Russian folk tale, the ballet tells the story of Prince Ivan, who enters the magical realm of Kashchei the Immortal and encounters the Firebird, which he

captures and releases in exchange for its assistance. Ivan sees and falls in love with a princess, but is threatened by Kashchei. The Firebird enchants them all and makes them dance. Afterward, while they sleep, the Firebird reveals the secret to Kashchei's immortality, which Ivan destroys, freeing himself and the princesses from Kashchei's clutches.

Stravinsky's score makes references to the work of his teacher, Nikolay Rimsky-Korsakov, but Maurice Ravel, who attended the ballet, wrote to a colleague, "This goes further than Rimsky." It was with the score's radical rhythmic shifts that Stravinsky made his mark.

The ballet was a rousing success and Stravinsky became an overnight sensation. He continued his collaborations with Diaghilev, scoring *Petrushka* in 1911 and *The Rite of Spring* in 1913, the premiere of which is legendary for the chaos that broke out in the theater between supporters and detractors of Stravinsky's revolutionary, visceral score.

Over the years, Stravinsky returned to *The Firebird* score and produced three suites, each revised to include or omit different material. They date from 1910, 1919, and 1945—the latter of which is presented in this concert.

It is a much shorter distillation of the full ballet, and it is said Stravinsky came to prefer this version, calling the original "too long and patchy." But its continuous movements retain the original's drama, color, and wild rhythmic invention.

Stravinsky went on to become one of—if not *the*—greatest composer of the 20th century. But *The Firebird* is where his legend truly begins.



Hans Graf most recently conducted the St. Louis Symphony in April 2012.

HANS GRAF

EDNA W. STERNBERG GUEST CONDUCTOR

Known for his wide range of repertoire and creative programming, the distinguished Austrian conductor Hans Graf is one of today's most highly respected musicians.

Appointed Music Director of the Houston Symphony in 2001, Graf concluded his tenure in May 2013 and is the longest serving Music Director in the orchestra's history. He currently holds the title of Conductor Laureate. Prior to his appointment in Houston, he was the Music Director of the Calgary Philharmonic for eight seasons and held the same post with the Orchestre National Bordeaux Aquitaine for six years. He also led the Salzburg Mozarteum Orchestra from 1984 to 1994.

During the summer of 2013, Graf returned to the Salzburg Festival for three different performances, including conducting a new work by Austrian composer Gerhard Wimberger with the Mozarteum Orchestra, and leading an unusual, multi-media TV production of Mozart's *The Abduction from the Seraglio* with the Camerata Salzburg. He has also participated in other such prestigious European festivals as the Maggio Musicale Fiorentino, Bregenz, and Aix-en-Provence. His U.S. festival appearances include Tanglewood, Blossom Music Festival, Aspen Music Festival and School, Bravo! Vail Valley Music Festival, and the Grant Park Music Festival in downtown Chicago.

Born near Linz, Hans Graf first studied violin and piano. After receiving diplomas in piano and conducting from the Musikhochschule in Graz, he continued his studies in Italy with Franco Ferrara and Sergiu Celibidache, and in Russia with Arvid Jansons. Graf was awarded the Chevalier de l'Ordre de la Légion d'Honneur by the French government for championing French music around the world, as well as the Grand Decoration of Honor in Gold for Services to the Republic of Austria. In addition to his conducting activities, he is currently a Professor of Orchestral Conducting at the University Mozarteum Salzburg.

AUGUSTIN HADELICH

ESSMAN FAMILY CHARITABLE FOUNDATION
GUEST ARTIST

Continuing to astonish audiences with his phenomenal technique, poetic sensitivity, and gorgeous tone, Augustin Hadelich has established himself as one of the most sought-after violinists of his generation. His remarkable consistency throughout the repertoire, from Paganini to Adès, is rarely encountered in a single artist.

Highlights of Hadelich's 2014-15 season include debuts with the Minnesota Orchestra, Danish National Symphony, and the London Philharmonic, as well as repeat engagements with the New York Philharmonic and the symphonies of Baltimore, Houston, Indianapolis, Liverpool, and Seattle. Other recent and upcoming projects include his recital debut at the Wigmore Hall in London, an Artist-in-Residency with the Netherlands Philharmonic, and tours with both the Toronto and San Diego symphonies.

In addition to several recital CDs, Hadelich's first major orchestral recording, featuring the violin concertos of Jean Sibelius and Thomas Adès (*Concentric Paths*) with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra, was released to great acclaim in March 2014 on the AVIE label. The disc has been nominated for a Gramophone Award, and was listed by NPR on their Top 10 Classical CDs of 2014. A recent recording of the Mendelssohn Violin Concerto and Bartók's Concerto No. 2, with the Norwegian Radio Orchestra under Miguel Harth-Bedoya, is scheduled for release on AVIE in the spring of 2015.

The 2006 Gold Medalist of the International Violin Competition of Indianapolis, Hadelich is the recipient of an Avery Fisher Career Grant (2009), a Borletti-Buitoni Trust Fellowship in the U.K. (2001), and Lincoln Center's Martin E. Segal Award (2012). He received an artist diploma from the Juilliard School, where he was a student of Joel Smirnoff.

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



Augustin Hadelich made his St. Louis Symphony debut with his previous performances, in April 2013.

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, how was the Ballets Russes, which premiered *The Firebird*, different from traditional ballet?

Ballets Russes: Jennifer Holmans writes in her superb *Apollo's Angels: A History of Ballet*, "'Russian' ballet in the sense that the French came to understand it—exotic, Eastern, primitive, and modern—did not exist until Diaghilev and his artists invented it." Paris was hungry for Russian art in the way the world was hungry for reggae in the days of Bob Marley and Peter Tosh. Diaghilev presented to the Parisians Stravinsky, who totally emphasized his Russianness in his early career, and dancers who were fiery, athletic, alluring, sexy, and androgynous. No tutus, no taffeta, no balloon trousers.

PLAYING STRAVINSKY:

AMANDA STEWART, ASSOCIATE PRINCIPAL TROMBONE

"The 'Infernal Dance' movement is fast, loud, and marcato for the trombones. You need really clean articulation. Even if you've played it multiple times, you need to practice it again and again.

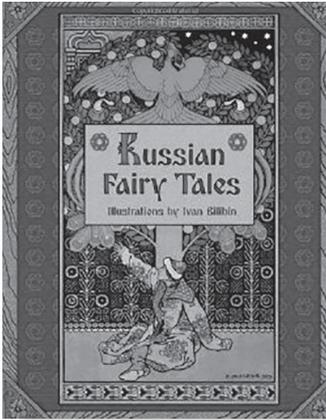
"There are also lots of trills, very loud trilling of high notes that are challenging. You already know that every note the trombone plays is going to be heard, so you need to be ready."



Amanda Stewart

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.



**Alexander Afanasyev and Ivan Bilibin,
Russian Fairy Tales
The Planet**

Russian folklore is a rich cultural treasure, in a beautifully illustrated edition

**David Brown, *Tchaikovsky: The Man and His Music*
Pegasus**

Brown is one of the more reliable, and sane, of Tchaikovsky biographers.

**Jan Kounen, director,
Coco Chanel and Igor Stravinsky
DVD**

Depicting their brief love affair, the film is as trashy as can be, but what the heck?

Read the program notes online. Go to stlsymphony.org. Click “Connect,” then “Program Notes.”

Learn more about this season of anniversaries with **videos and podcasts**. Click “Connect,” then “10-50-135.”

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via stlsymphony.org/blog.

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The St. Louis Symphony is on



CLASSICAL CONCERT: TCHAIKOVSKY SYMPHONY NO. 4

Ken Sauer



David Robertson

March 14-15

The St. Louis Symphony and David Robertson are taking Tchaikovsky's Symphony No. 4 to Carnegie Hall. Hear it in the Symphony's home of Powell Hall before they go to New York. Also on the program, Debussy's *Nocturnes* with Women of the St. Louis Symphony Chorus, and James MacMillan's Violin Concerto, with Vadim Repin, whom Yehudi Menuhin described as "...simply the best and most perfect violinist that I have ever had the chance to hear."

The St. Louis Symphony's appearance at Carnegie Hall is supported by Dr. Jeanne and Rex Sinquefield.

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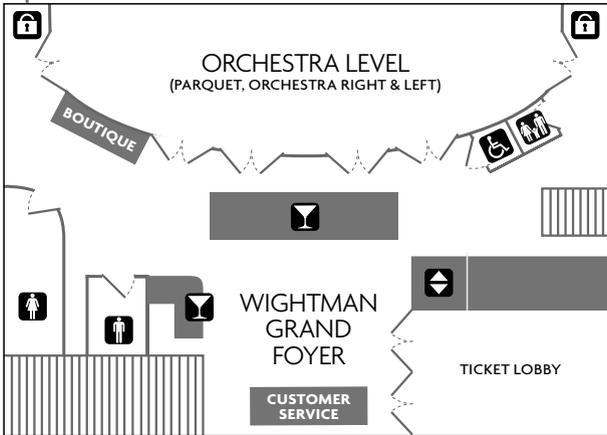
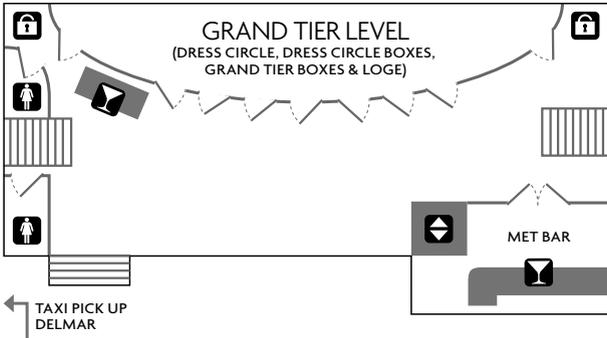
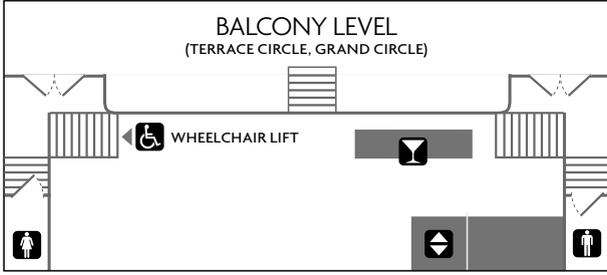
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