




DETROIT SYMPHONY ORCHESTRA

Leonard Slatkin, *Music Director* Neeme Järvi, *Music Director Emeritus*
Jeff Tyzik, *Principal Pops Conductor*
Terence Blanchard, *Jazz Creative Director*
Gabriela Lena Frank, *Music Alive Composer-in-Residence*

CLASSICAL SERIES


Friday, October 10, 2014 at 10:45 a.m.
Saturday, October 11, 2014 at 8 p.m. 
Sunday, October 12, 2014 at 3 p.m.
in Orchestra Hall

LEONARD SLATKIN, *conductor*
SARAH CHANG, *violin*

John Stafford Smith Star Spangled Banner
(1750-1836)
Lyrics by Francis Scott Key;
arr. Arthur Luck

William Bolcom *Circus Overture*
(b. 1938)


Ron Nelson *Sarabande for Katharine in April*
(b. 1929)

Samuel Barber Concerto for Violin and Orchestra, Op. 14 
(1910-1981)
Allegro
Andante
Presto in moto perpetuo
Sarah Chang, violin

INTERMISSION

Johannes Brahms Symphony No. 1 in C minor, Op. 68
(1833-1897)
Un poco sostenuto - Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio - Più andante - Allegro non troppo,
ma con brio

 Part of the 2014-15 Concerto in America celebration

 This performance will be webcast at dso.org/live

This Classical series performance is generously sponsored by



Get the most out of each classical concert by attending pre-concert presentations, one hour prior to performances (excluding Coffee Concerts). The presentations are informal and may include special guests, lectures and music that reveal interesting facts about the program and provide a behind-the-scenes look at the art of making music.

The DSO can be heard on the Live From Orchestra Hall, Chandos, London, Mercury Records, Naxos and RCA labels.

LEONARD SLATKIN

Leonard Slatkin is Music Director of the Detroit Symphony Orchestra and the Orchestre National de Lyon, France. During the 2013-14 season, he conducted at Krzysztof Penderecki's 80th birthday celebration in Warsaw, recorded with Anne Akiko Meyers and the London Symphony, and appeared with the Chicago Symphony, the Pittsburgh Symphony and the St. Louis Symphony. He also toured China and Japan with the Orchestre National de Lyon and led the Detroit Symphony Orchestra in concerts across southern Florida

Highlights of the 2014-15 season include a collaborative celebration of his 70th birthday on both sides of the Atlantic, a three-week Tchaikovsky festival in Detroit, a Brahms symphony cycle in Lyon, and engagements with the New York Philharmonic, Tokyo's NHK Symphony Orchestra and the Deutsches Symphonie-Orchester Berlin.

Slatkin's more than 100 recordings have won seven Grammy awards and earned 64 nominations. With the Orchestre National de Lyon, he has embarked on recording cycles of the Rachmaninoff piano concerti featuring Olga Kern and the symphonic works of Maurice Ravel and Hector Berlioz. With the Detroit Symphony, he has released a digital box set of the Beethoven symphonies and plans to offer the concerti and symphonies of Tchaikovsky in the future.

Slatkin has received the USA's prestigious National Medal of Arts, the League of American Orchestra's Gold Baton Award and several ASCAP awards. He has earned France's Chevalier of the Legion of Honor,



Austria's Declaration of Honor in Silver, and honorary doctorates from The Juilliard School, Indiana University, Michigan State

University and Washington University in St. Louis. He is also the recipient of a 2013 ASCAP Deems Taylor Special Recognition Award for his book, *Conducting Business*.

Slatkin has served as Music Director of the St. Louis Symphony Orchestra and the National Symphony Orchestra in Washington, D.C., and as Chief Conductor of the BBC Symphony Orchestra in London. He has held Principal Guest Conductor positions with the Royal Philharmonic Orchestra, the Los Angeles Philharmonic, the Philharmonia Orchestra of London and the Pittsburgh Symphony Orchestra.

Founder and director of the National Conducting Institute and the St. Louis Symphony Youth Orchestra, Slatkin continues his conducting and teaching activities at the Indiana University Jacobs School of Music, the Manhattan School of Music and The Juilliard School.

Born in Los Angeles to a distinguished musical family, he is the son of conductor-violinist Felix Slatkin and cellist Eleanor Aller, founding members of the famed Hollywood String Quartet. He began his musical studies on the violin and studied conducting with his father, followed by Walter Susskind at Aspen and Jean Morel at The Juilliard School.

SARAH CHANG

Since her debut with the New York Philharmonic at the age of 8, Sarah Chang has dazzled audiences with her technical virtuosity and emotional depth.

Chang's most recent recording for EMI Classics — her 20th for the label — featured the Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie, and was received to excellent critical and popular acclaim. She has also recorded Prokofiev Violin Concerto No.1 and Shostakovich Violin Concerto No.1 live with the Berliner Philharmoniker under the baton of Sir Simon Rattle; *Fire and Ice*, an album of popular shorter works for violin and orchestra with Plácido Domingo conducting the Berliner Philharmoniker; the Dvořák Violin Concerto with the London Symphony Orchestra and Sir Colin Davis; as well as several chamber music and sonata discs with artists including pianists Leif Ove Andsnes and Lars Vogt.

Along with Pete Sampras, Wynton Marsalis, and Tom Brady, Chang has been a featured artist in Movado's global advertising campaign "The Art of Time." In 2006, Chang was honored as one of 20 Top Women in Newsweek Magazine's "Women and Leadership, 20 Powerful Women Take Charge" issue.

In 2012, Chang received the Harvard University Leadership Award, and in 2005, Yale University dedicated a chair in Sprague Hall in her name. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the young-



est person ever to receive the Hollywood Bowl's Hall of Fame award. Also in 2004, Chang was awarded the Internazionale Accademia Musicale

Chigiana Prize in Sienna, Italy. She is a past recipient of the Avery Fisher Career Grant, Gramophone's "Young Artist of the Year" award, among many other honors. In 2011, Ms. Chang was named an official Artistic Ambassador by the United States Embassy.



Concerto in America

The DSO and Slatkin's seventh season of a partnership celebrates the Concerto in America. Look for the above symbol denoting concerti written by American composers and those that received their World Premiere within American borders.

“The Star-Spangled Banner” (1814)

JOHN STAFFORD SMITH (MUSIC)

b. 30 March 1750, Gloucester, Great Britain
d. 21 September 1836, London, United Kingdom

FRANCIS SCOTT KEY (LYRIC)

b. 1 August 1779, Carroll County, Maryland
d. 11 January 1843, Baltimore, Maryland

WORK COMPOSED AND PREMIERED: FRANCIS SCOTT KEY'S LYRIC WAS INSPIRED BY THE SUCCESSFUL DEFENSE OF BALTIMORE FROM BRITISH ATTACK ON 13–14 SEPTEMBER 1814 DURING THE WAR OF 1812. KEY DRAFTED THE POEM ABOARD HIS OWN AMERICAN TRUCE SHIP ON WHICH HE WAS DETAINED DURING AND FOLLOWING THE BATTLE. HE FINALIZED THE POEM ON HIS RETURN TO BALTIMORE ON 16 SEPTEMBER AND HAD THE POEM PRINTED AS A BROADSIDE AND DISTRIBUTED TO THE TROOPS WHO HAD DEFENDED FORT MCHENRY THE FOLLOWING DAY. ITS FIRST RENDITION LIKELY TOOK PLACE IMMEDIATELY. THE SONG'S FIRST DOCUMENTED PERFORMANCE WAS ON 19 OCTOBER 1814 AT THE BALTIMORE THEATRE SUNG BY AN ACTOR IDENTIFIED ONLY AS MR. HARDINGE.

A 1931 act of Congress endorsed by the signature of then President Herbert Hoover made “The Star-Spangled Banner” the official national anthem of the United States of America. Yet 117 years earlier when lawyer and amateur poet Francis Scott Key penned the lyric, he wrote just a patriotic song celebrating a heroic (and unexpected) triumph. The U.S. army reinforced by the citizen militia of Baltimore withstood a 25-hour sea bombardment and ground attack to preserve not only the city, but the nation in this pivotal battle of the War of 1812, often referred to as the United States’ Second War of Independence. Key, who as an officer in Georgetown’s militia had three weeks earlier witnessed firsthand the efficiency of British forces when they marched

almost unopposed into Washington, D.C. and burned government buildings to the ground, expected no less at Baltimore. Thus, for Key, the defeat of superior British forces was just cause for a song in honor of the battle’s American heroes.

For his victory lyric Key chose an upbeat, spirited melody. While others later claimed to unite text and tune, it was rather Key himself who wrote the words from the outset to fit the rhythm, form, and melody of “The Anacreontic Song”—a London amateur musicians club anthem and a tune already well known in the United States as a vehicle for such broadside balladry. Composer John Stafford Smith, a church organist and musician in London’s Chapel Royal and Westminster Abbey as well as an award-winning author of popular part songs, wrote the tune in 1775 or 1776. Created to be performed by a trained vocal soloist as part of the club’s meeting, the melody was never intended for mass singing. Key knew it well. He had used the tune before, when in 1805 he wrote the song “When the Warrior Returns” to honor Tripolitan War naval hero Stephen Decatur, Jr. In Key’s day, both of his Anacreontic Song lyrics would have been sung by a soloist with a choral repetition of the final pair of lines (e.g., beginning “O say does that...”) and were performed at an upbeat tempo.

Originally titled “Defence of Fort McHenry,” Key’s lyric repeatedly invoked the phrase “Star Spangled Banner,” connecting song to flag and suggesting the new title that soon transformed a topical battle lyric into a national ode. Propelled by growing patriotic fervor after the War of 1812, Key’s song not only accompanied the flag at Fourth of July celebrations

but followed it into battle. Sanctified by the sacrifice of U.S. soldiers in the Mexican-American War, U.S. Civil War, and Spanish-American War, “The Star-Spangled Banner” was proclaimed by Army and Navy regulations to be the nation’s anthem at the onset of U.S. entry into World War I. Federal legislation in 1931 did not so much make Key’s song into the nation’s anthem, rather it simply gave official recognition to what the nation’s citizens had long decided through ritual and celebration.

Toscanini’s Banner arrangement uses by then traditional harmonies. The Italian conductor’s original expressive contributions are thus located elsewhere—in the grandeur of the especially slow tempo and rich orchestration, including the added bass voices of English horn, bass clarinet, and contrabassoon.

This note by Mark Clague, Ph.D., University of Michigan / Star Spangled Music Foundation in honor of the National Anthem bicentenary.

Circus Overture

WILLIAM BOLCOM

B. May 26, 1938 in Seattle, Washington

SCORED FOR 3 FLUTES, PICCOLO, 2 OBOES, ENGLISH HORN, 2 CLARINETS, BASS CLARINET, E-FLAT CLARINET, 3 BASSOONS, 4 HORNS, 3 TRUMPETS, 3 TROMBONES, 1 TUBA, TIMPANI, PERCUSSION, HARP, KEYBOARD AND STRINGS (APPROX. 7 MINUTES)



[THE AUTHOR IS GREATLY INDEBTED TO COMPOSER/ANNOTATOR ROBERT KIRZINGER, ASSISTANT DIRECTOR OF PROGRAM PUBLICATIONS OF THE BOSTON SYMPHONY ORCHESTRA, FOR HIS GENEROUS PERMISSION TO USE SOME OF HIS MATERIAL FOR THE PREMIERE PERFORMANCE OF BOLCOM’S *CIRCUS OVERTURE*.]

DSO Music Director Leonard Slatkin celebrated his 70th birthday on September 1, and to honor that occasion in advance the Boston Symphony Orchestra commissioned William Bolcom’s *Circus Overture* which began the birthday concert the orchestra gave on August 8th under Slatkin’s direction at the Tanglewood Music Festival in Lenox, Massachusetts. When the BSO asked Slatkin whom he would like the orchestra to commission for the concert opener celebrating his 70th birthday, his choice was William Bolcom. Their paths have crossed and re-crossed many times in the 50-plus years since their first collaboration; in the ensuing years both have earned towering reputations in American classical music, and Slatkin has done as much as any contemporary conductor to further the cause of American concert music. Since his debut with the BSO in 1980, virtually every one of his programs with the orchestra has included a work by an American composer. About Bolcom, Slatkin has written, “Bill and I go back to student days in Aspen around 1962. I was a fledgling kid and Bill was clearly a composer to watch. In that year I did the first of what would be several works by this most important of American composers. It is only fitting, in my final summer of guest conducting, that I once again return to play a premiere by my good friend.” Slatkin had two requests about the new work: “The only thing I’m asking is, one, keep it short and two, do not put ‘Happy Birthday’ in it.”

William Elden Bolcom was born in Seattle, Wash., and showing remarkable precocity as a child, entered the University of Washington when he was just 11, studying

composition and piano. He later studied with the distinguished French composer Darius Milhaud at Mills College, with Leland Smith at Stanford University, and with the 20th-century master Olivier Messiaen at the Paris Conservatory, where he was awarded the Second Composition Prize. Bolcom's early compositions employed the somewhat severe 12-tone, or serial technique, but in the 1960s he began to reach out and use a wider variety of musical styles. His main goal as a composer has been to erase the boundaries between popular and classical music. In 1973 he joined the faculty of the University of Michigan's School of Music, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired from the University in 2008 after some 35 years on the faculty. Bolcom's many compositions include nine symphonies, eleven string quartets, four violin sonatas, three operas (*McTeague*, *A View From the Bridge* and *A Wedding*, all commissioned by the Lyric Opera of Chicago), three musical theater works (*Casino Paradise*, *Dynamite Tonight* and *Greatshot*), incidental music for stage plays (including Arthur Miller's *Broken Glass*), two film scores (*Hester Street* and *Illuminata*), several unusual concertos, and a large catalogue of chamber and vocal works. Among his numerous awards and prizes are The Pulitzer Prize for Music, investiture in the American Academy of Arts and Letters, four Grammys in 2006 for his *Songs of Innocence and Experience* (Best Classical Album, Best Choral Performance, Best Classical Contemporary Composition and Best Producer of the Year-Classical), among others.

About Slatkin, Bolcom has said,

"Leonard and I go back 50 years this summer. In 1964 while both students at Aspen, he premiered my brand-new *Concerto-Serenade* for string orchestra. Thus began a lengthy collaborative history. Leonard has commissioned several works from me over the years including two symphonies, and his landmark recording of my *Songs of Innocence and Experience* garnered much attention ten years ago. It takes some courage in the classical world to admit fondness for Leroy Anderson's perfect musical pastries, and then record a bunch of them as Slatkin has done. When the Boston Symphony Orchestra requested a 70th-birthday celebratory piece for the Maestro, I asked Leonard what he wanted, and he suggested something like 'a six-minute fun and lively curtain raiser for concerts.' I immediately thought of Anderson's classic examples, and that is exactly what I set out to do in *Circus Overture* — a traditional concert overture meant just for fun. (As a boy I loved the circus, mostly for its music. My favorite moment was usually when, as the trapeze artist landed, the band would hit a loud B-flat chord no matter what they were playing. Sadly, I could not find a spot to do that trick in the *Overture*.) The listener is free to imagine a circus act here and there in it, but *Circus Overture* is not necessarily programmatic unless one wants it to be. I haven't any program in mind except for one place for a few seconds toward the middle, a sort of sad-clown moment: I couldn't resist a rueful musical glance at the fact that Leonard and I are both very definitely senior people now. But we're not old yet." Bolcom wrote this characterful, high-energy piece in 2013, completing it in September of that year.

Sarabande: For Katharine in April

RON NELSON

B. Dec. 14, 1929 in Joliet, Ill.

SCORED FOR 2 FLUTES, 2 OBOES, ENGLISH HORN, 2 CLARINETS, 2 BASSOONS, 2 HORNS, 2 TRUMPETS, PERCUSSION, HARP, CELESTE AND STRINGS.



Ron Nelson's *Sarabande: For Katharine in April* was awarded the 1994 Edward B. Benjamin Award for Restful Music. The first performance took place on June 6, 1994 over an NBC broadcast conducted by Howard Hanson, one of Nelson's teachers. Dr. Hanson later recorded the work along with eight other award-winning compositions.

Nelson states that the work is not programmatic in nature but credits critic, James M. Fitzwilliam who, in a 2005 review of the Mercury recording, wrote the following:

"Most people can remember, with joy, and longing, and perhaps regret for what might have been, the first time they were ever in love. This is that feeling, expressed in music."

Educated at the Eastman School of Music and in Europe, Nelson joined the faculty of Brown University in 1956 and taught there until his retirement in 1993. He resides with his wife, Michele, in Scottsdale, Ariz.

Concerto for Violin and Orchestra, Op. 14

SAMUEL BARBER

B. March 9, 1910 in West Chester, Pennsylvania

D. Jan. 23, 1981 in New York, New York

BARBER'S VIOLIN CONCERTO WAS FIRST PERFORMED BY ALBERT SPALDING, WHO PLAYED IT WITH EUGENE ORMANDY AND THE



PHILADELPHIA ORCHESTRA, FEB. 7 AND 8, 1941.

SCORED FOR TWO FLUTES (SECOND DOUBLING PICCOLO), TWO OBOES, TWO CLARINETS, TWO BASSOONS, TWO HORNS, TWO TRUMPETS, TIMPANI, PERCUSSION, PIANO AND STRINGS (APPROX. 25 MINUTES).

The concerto is written in the best traditions Barber championed. It is lyrical, conservative in style and fastidiously orchestrated. The first movement is in a standard sonata form, opening with a transparent, long-spun solo violin theme that various commentators have likened (perhaps inappropriately) to a theme by Mozart. When this has run its course, the clarinet takes up a puckish second theme, then the violin returns with a rhythmically active theme, marked by numerous bounding-bow passages. The first two themes are rigorously developed before the first theme returns in a major orchestral climax, signaling the recapitulation.

A smoothly rising oboe melody at the beginning of the slow movement imparts an oriental flavor to the music. As this gradually fades away, it is joined by a horn theme that again becomes important at the end of the movement. In the meantime, the solo violin dominates the freely designed central section of the movement in what amounts to the closest thing to a cadenza heard anywhere in the concerto. The solo violin then takes up the oboe theme and the horn theme, bringing the movement to a close.

The perpetual-motion finale is not only a tour de force for the solo violin, but for the orchestra as well. It is a fleet, light-footed movement cast in a rondo form and while much of its dazzling character is meant to show off the solo violin, the challenges to orchestra members are equally formidable.

Symphony No. 1 in C minor, Op. 68 (1862–1876)

JOHANNES BRAHMS

B. 7 May 1833 in Hamburg, Germany D. 3 April 1897 in Vienna, Austria

FIRST PERFORMED ON 4 NOV. 1878 IN KARLSRUHE, GERMANY UNDER THE DIRECTION OF FELIX OTTO DESSOFF. SCORED FOR PAIRS OF FLUTES, OBOES, CLARINETS, AND BASSOONS, CONTRABASSOON, 4 HORNS, 2 TRUMPETS, 3 TROMBONES, TIMPANI, AND STRINGS. (APPROX. 45 MINS.)



While many of today's concertgoers associate Johannes Brahms with his masterful string quartets and symphonies from the 1870s and '80s, he was lauded much earlier for his piano sonatas, lieder and chamber music. By 1853, at the age of 20, he impressed the virtuosos Joachim and Liszt, prompting the former to introduce Brahms to the influential composer and critic Robert Schumann and his wife Clara.

While Brahms's music is often pegged as conservative and traditional, it is just as revelatory and rich in progressive musical practices as the music of Wagner and Liszt—two composers who, despite speculation, Brahms admired.

No composer had yet built successfully upon Beethoven's instrumental legacy, and it was not until the last 25 years of Brahms's life that he silenced his skeptical critics. Having completed two popular string quartets in the summer of 1873 (op. 51, in C minor and A minor), Brahms announced himself the rightful heir to Beethoven by finishing a 'Grand' Symphony in C minor in the summer of 1876, the culmination of 15 years of compositional anguish.

The weight of expectation Brahms

felt to advance the Beethovenian tradition surely played a role in delaying the symphony, and certainly influenced the work itself, prompting conductor Hans von Bülow to call it "Beethoven's Tenth." In fact, Brahms's First Symphony seems most clearly indebted to Beethoven's Fifth, which served as an obvious model. Both works begin their struggle in C minor and eventually triumph in C major, linking individual movements thematically and by key area to create an overarching sense of transformation.

Cast in the typical four-movement symphonic form, Brahms's First Symphony is noteworthy for its uncanny combination of contrapuntal density and craft, harmonic richness, rhythmic complexity and soaring lyricism. The main thematic idea of the opening movement is, in actuality, a complex of three separate motifs presented simultaneously. These are immediately developed, varied and transformed, employing a new, forward-looking method that would influence modernist composers such as Arnold Schoenberg, who named the technique "developing variation." Here, Brahms's phrases are of irregular lengths, constantly changing over conflicting rhythmic layers. Both the first and last movements employ lengthy slow introductions in C minor, with the finale revisiting the turbulent mood of the first movement's introduction. An unexpectedly majestic horn call and trombone chorale, echoed throughout other sections of the orchestra, lead to the now-famous primary theme of the final movement. This stately C Major melody, first presented in the strings, has been linked to Beethoven's "Ode to Joy" theme, both in general mood and intervallic content, and was later borrowed by Mahler to open his Third Symphony.