

Gemma New, conductor  
St. Louis Symphony Youth Orchestra

Friday, November 17, 2017 at 8:00PM

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**BORODIN**

(1833–1887)

*Polovtsian Dances from Prince Igor* (1918)

Dance of the Polovtsian Maidens  
Polovtsian Dances

**ANNA CLYNE**

(b. 1980)

*Abstractions* (2016)

Marble Moon: Inspired by Sara VanDerBeek's  
*Marble Moon* (2015)

Auguries: Inspired by Julie Mehretu's *Auguries* (2010)

Seascape: Inspired by Hiroshi Sugimoto's  
*Caribbean Sea, Jamaica* (1980)

River: Inspired by Ellsworth Kelly's *River II* (2005)

Three: Inspired by Brice Marden's *3* (1987–88)

INTERMISSION

**DVOŘÁK**

(1841–1904)

*Symphony No. 8 in G major, op. 88* (1918)

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

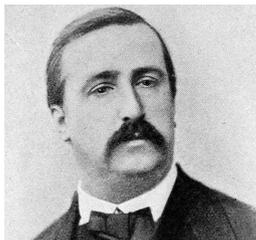
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**ACKNOWLEDGMENTS**

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**Whole Foods, G.A. Jr. & Kathryn M. Buder Charitable Foundation**  
and **ESCO Technologies Foundation**.

# NOTES ON THE PROGRAM



## ALEXANDER BORODIN

**Born** November 12, 1833, Saint Petersburg

**Died** February 27, 1887, Saint Petersburg

## *Polovtsian Dances from Prince Igor*

BY RICHARD FREED

Borodin was not a full-time musician: he was by profession a chemist and physician, and while an important one, as documented by the statues erected in Russia in honor of Borodin the scientist. *Prince Igor*, his most ambitious musical work, occupied him for some 18 years, but his other commitments left him no time for completing the opera. He wrote his own libretto, with the help of the critic Vladimir Stasov, based on *The Epic of Igor and His Army*. He studied the lore and music of the Turkomans and Tatars, and he set about to write a thoroughly Russian opera, as Mussorgsky had done, owing little or nothing to Italian or German tradition. Portions of *Prince Igor* were performed during Borodin's lifetime, but he never got to orchestrating the opera or drawing it together in finished dramatic shape. Both of these tasks were left to his friend Nikolai Rimsky-Korsakov and Rimsky's brilliant young pupil and colleague, Alexander Glazunov.

One of Glazunov's feats was the reconstruction of the opera's overture, which Borodin had played once on the piano but had never written down. He and Rimsky divided the orchestration between them, and Rimsky is generally credited with orchestrating the entire second act, in which the famous dances occur. More recent research, however, indicates that Borodin himself had actually completed the

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**First Performance** November 4, 1890 at the Mariinsky Theatre in Saint Petersburg

**First YO Performance** this week

**Scoring** 2 flutes, piccolo, 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (snare drum, tambourine, glockenspiel, triangle, cymbal, bass drum), harp, and strings

**Performance Time** approximately 14 minutes

orchestration of the *Polovtsian Dances*, leaving little for Rimsky to do in this section beyond a little editorial polishing.

The epic on which the opera is based is the story of Prince Igor Sviatoslavich of Sversk and his campaign, in 1185, to save his city of Putivl from raids by the Tatar tribe of Polovtsi. He and his son Vladimir are captured by the Polovtsi, whose chief, Khan Konchak, treats them as honored guests and offers Igor his freedom in exchange for his pledge not to resume the fight. Igor, refusing that offer, manages to escape, rejoin his wife, and deal with the intrigues that have arisen in his absence.

The *Polovtsian Dances* which end Act II represent the culmination of the lavish entertainment the Khan stages for Igor. Enslaved girls, warriors, and young boys take part in the various numbers which range in mood from seductive languor to barbaric abandon—and incorporate actual folk themes from the Caucasus and as far from Russia as the Moorish segments of North Africa.



## ANNA CLYNE

Born March 9, 1980, London

### ABSTRACTIONS

The composer writes:

*Abstractions* is a suite of five movements inspired by five contrasting contemporary artworks from the Baltimore Museum of Art and from the private collection of Rheda Becker and Robert Meyerhoff, whom this music honors.

1. *Marble Moon*: Inspired by Sara VanDerBeek's *Marble Moon* (2015)
2. *Auguries*: Inspired by Julie Mehretu's *Auguries* (2010)
3. *Seascape*: Inspired by Hiroshi Sugimoto's *Caribbean Sea, Jamaica* (1980)
4. *River*: Inspired by Ellsworth Kelly's *River II* (2005)
5. *Three*: Inspired by Brice Marden's 3 (1987–88)

In drawing inspiration from these artworks, I have tried to capture the feelings or imagery that they evoke, the concept of the work, or the process adopted by the artists. Such examples are the filtered blues and the contrast between light falling on the earthy stone and the mysterious moon, that characterize VanDerBeek's *Marble Moon*; the long arching lines, compact energetic marks, and dense shifting forms of a system on the verge of collapse in Mehretu's *Auguries*; the serene horizon with rippled water in Sugimoto's *Seascape*; the stark juxtaposition of the energetic black and white lines that enlarge Kelly's brushstrokes in *River II*; and the lines, which, inspired by Asian calligraphy and the structure of seashells, appear to dance in Marden's 3.

Some common threads between the artworks are their use of limited color palettes, references to nature, and the capturing of time as a current that flows—distilling and preserving it so that we can contemplate it as the viewer. I was also attracted to the structures of these works—for

**First Performance** May 7, 2016 in North Bethesda, Maryland, Marin Alsop conducting the Baltimore Symphony Orchestra

**First YO Performance** this week

**Scoring** 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, whip, sandblock, suspended sizzle cymbal, crotales, vibraphone, suspended cymbal, tam-tam, wind machine, Tibetan singing bowls), harp, piano, and strings

**Performance Time** approximately 20 minutes

example *River II* and *Auguries*, which at first sight could be seen as random, and even chaotic, are in fact created within a sense of order – they feel both dynamic and structural.

Thank you to Marin Alsop and the Baltimore Symphony for this wonderful opportunity to write music in honor of Rheda Becker and Robert Meyerhoff, and to Kristen Hileman, senior curator of contemporary art at the Baltimore Museum Art, for her generosity of time and knowledge.

— Anna Clyne



## ANTONÍN DVOŘÁK

**Born** September 8, 1841, Nelahozeves, Bohemia

**Died** May 1, 1904: Prague, Czech Republic

## SYMPHONY NO. 8 IN G MAJOR, OP. 88

BY DANIEL DURCHHOLZ

For his Symphony No. 8, Antonín Dvořák said he wished to compose a work “different from the other symphonies, with individual thoughts worked out in a new way.”

To be sure, the great Czech composer did not reinvent the symphonic form with his Eighth, though he did find unique ways of presenting his ideas, working his way through a variety of themes and composing with great invention, verve, and a deep affection for the music of his Bohemian homeland.

More than anything, Dvořák’s Eighth stands in stark contrast to the tragic hue of his Seventh, which was written following the death of his mother; a time, he said, “of doubt, and obstinacy, silent sorrow and resignation.” Yet that particular work stands as one of his most profound achievements.

The Eighth is every bit its equal, but is its attitudinal polar opposite. As Dvořák would say, “different.” It is notable for its exuberance, its tunefulness, and its use of Slavic folk idioms, something Dvořák excelled at throughout his career. It was his fellow Czech composer Leoš Janáček—himself no stranger to borrowing from his native culture—who declared Dvořák the “sole representative of Czech music.” The Eighth Symphony is one reason why.

Perhaps the mood of the piece and the sources it draws upon have something to do with the circumstances of its composition. By the time he undertook the Eighth, Dvořák was living in comfortable circumstances. Brahms had praised Dvořák and made connections for him and noted conductors, such as Hans Richter and Hans von Bülow, also championed his work. He traveled extensively (though

not yet to America, which would inspire his Symphony No. 9 “From the New World”) and he was famous as a conductor as well as a composer.

Success had not turned Dvořák’s head, though, and he remained deeply devoted to Czech nationalism and to the music of his homeland—a passion that burned within him since his early work with another great Czech composer, Bedřich Smetana. But success had accorded him a certain degree of comfort, including the purchase of a summer home in Bohemia, where he composed and orchestrated his Symphony No. 8 in a mere two and a half months—between August 26 and November 8, 1889.

Being in the countryside no doubt inspired the symphony’s bucolic feel and lent to the ease and speed of its composition. “Melodies simply pour out of me,” he said at the time.

That much is evident in the first movement, which begins with a bit of melodic misdirection. Rather than the key of G major, which is promised in the title, Dvořák introduces a theme in G minor. Its somber sound is comparable to a sky full of gloomy clouds whose purpose is to remain only long enough to offer a contrast to the moment when they disperse and allow the sun to burst through. Present also in the first moment is a playful “bird call” melody played on the flute as well as energetic bursts—lots of timpani, to be sure—and an abundance of melodic ideas following fast on one another’s heels.

The second movement, more peaceful and pastoral, tracks the passage of a day in the countryside. Woodwinds and strings evoke the tranquil beauty, while brass and timpani threaten to bring a thunderstorm, though it comes to nothing.

The third movement features a lovely waltz that moves suddenly from its 3/8 time signature to 2/4—a shift from a staid tempo to a more frenetic one characteristic of a Slavic *dumka*—a folk form borrowed by Dvořák on numerous occasions.

Opening with a trumpet fanfare, the final movement offers a theme and variations, with energetic dance rhythms and Czech folk melodies, giving way to a more lyrical sequence and then a rip-roaring finale.

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**First Performance** February 2, 1890 by the National Theatre Orchestra in Prague, with Dvořák conducting

**First YO Performance** February 15, 1971, Leonard Slatkin conducting

**Most Recent YO Performance** November 24, 2013, Steven Jarvi conducting

**Scoring** 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings

**Performance Time** approximately 35 minutes



## **GEMMA NEW**

Resident Conductor and Director of the St. Louis Symphony Youth Orchestra

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New was appointed in 2016 as resident conductor of the St. Louis Symphony Orchestra and director of the St. Louis Symphony Youth Orchestra. She also holds the position of music director for the Hamilton Philharmonic Orchestra in Ontario and enjoys guest engagements this season with the Royal Scottish National Orchestra, Helsingborgs Symfoniorkester, Filharmonia Szczecin, and Orchestre de Chambre de Lausanne in Europe; the Omaha, Albany, and Berkeley Symphonies in the United States; and the Auckland Philharmonia and Christchurch Symphony in New Zealand.

In St. Louis, New leads education, family, community, and Live at Powell Hall performances, covers for Music Director David Robertson and guest conductors, and leads the Youth Orchestra.

She moved to the St. Louis Symphony Orchestra from her successful time with the New Jersey Symphony Orchestra as its associate conductor. In recent seasons, she has guest conducted the Atlanta, San Diego, Grant Park, Toledo, Orlando, and Long Beach Symphonies, as well as the Christchurch Symphony and Opus Orchestras in New Zealand.

# ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2017-2018

## **Violins**

Rose Haselhorst,  
Co-Concertmaster  
Anna Zhong,  
Co-Concertmaster  
Rebecca Lang,  
Assistant Concertmaster  
Theo Bockhorst, Co-Principal  
2nd Violin  
Rich Qian,  
Co-Principal 2nd Violin  
Ellie Yang, Assistant Principal  
2nd Violin  
David Corbo  
Grace Crockett  
Leanne Dang  
Madeleine Davis  
Madeline De Geest  
William Dong  
Nathaniel Eulentrop  
Charlie Hamilton  
Julia Harris  
Katie He  
Joshua Jones  
Michael Lu  
Jason Martin  
Ethan Mayer  
April Moon  
Josephine Moten  
Nina Ruan  
Hannah Serafino  
Julia Serafimov  
Eva Shanker  
Katie Shaw  
Atul Srinivasan  
Luke Stange  
Hikari Umemori  
Jason Wan  
Mary Xu  
Sarah Nayoung Yoo  
Lucy Zhao

## **Viola**

Elizabeth Nguyen,  
Co-Principal  
Molly Prow, Co-Principal  
Lauren Prais,  
Assistant Principal  
Rohan Bohra  
Philip Duchild  
Noah Eagle  
Jerome Eulentrop  
Jack Rittendale

Jacob Sheldon  
Katie Snelling  
Junyi Su  
Emily Vago

## **Cello**

Anna Groesch, Co-Principal  
Alex Cho, Co-Principal  
Torri Weidinger,  
Assistant Principal  
David Brown  
Justin Collins  
Daniel Diringner  
Molly Farrar  
Jacob Hinton  
Claire Lin  
Glen Morgenstern  
Nayeon Ryu  
Adam Zhao

## **Double Bass**

Joel Hsieh, Co-Principal  
Ryan Williams, Co-Principal  
Lauren Wash,  
Assistant Principal  
Madison Hassler  
Colby Heimbarger  
Sammie Lee  
Max Thorpe  
Lillian Van Rees

## **Harp**

Sophie Thorpe

## **Flute**

Myah Frank  
Anthony Kandilaroff  
Taylor Poenicke  
Jane Wang

## **Piccolo**

Taylor Poenicke

## **Oboe**

Gwyneth Allendorph  
Garrett Arosemena-Ott  
Kenneth Owens  
Walter Thomas-Patterson

## **English Horn**

Garrett Arosemena-Ott

## **Clarinet**

Zachary Foulks  
Jennifer Jones  
Evynd Levy  
Jonah Stuckey

## **E-flat Clarinet**

Zachary Foulks

## **Bass Clarinet**

Jonah Stuckey

## **Bassoon**

Joseph Hendricks  
Lauren Nadler  
Jack Snelling  
Elizabeth Verrill

## **Horn**

Colin Akers  
Rafi Brent  
Dana Channell  
Richard Cheng  
Kelsey Moore  
Ethan Wang

## **Trumpet**

Philip Gurt  
Edward Lee  
Jude Nejmanowski  
Andrew Storz

## **Trombone**

Thomas Curdt  
Noah Korenfeld  
Kyle Shewcraft

## **Bass Trombone**

Wyatt Forhan

## **Tuba**

Mike Owens

## **Percussion**

Jade Heuer  
Alec Hines  
Jakob Mueller  
Jenna Pieper  
Aaron Zoll

## **Piano**

Christopher Ye