

Gemma New, conductor
Theo Bockhorst, violin

Sunday, May 26, 2019 at 3:00pm

ALYSSA WEINBERG *Reign of Logic* (2012)
(b. 1988)

BRUCH *Scottish Fantasy for Violin and Orchestra, op. 46* (1880)
(1838-1920)
Prelude: Grave - Adagio cantabile
Allegro
Andante sostenuto
Finale: Allegro guerriero
Theo Bockhorst, violin

INTERMISSION

RIMSKY-KORSAKOV *Scheherazade, op. 35* (1888)
(1844-1908)
Largo e maestoso; Allegro non troppo
(The Sea and Sinbad's Ship)
Lento; Allegro molto
(The Story of the Kalandar Prince)
Andantino quasi allegretto
(The Young Prince and Princess)
Allegro molto
(Festival in Baghdad; The Sea;
Shipwreck; Conclusion)

ACKNOWLEDGMENTS

This concert is presented by **Kathleen Lucas**.

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This concert is supported by the **ESCO Technologies Foundation**.

PROGRAM NOTES



ALYSSA WEINBERG

Born 1988

Reign of Logic

Reign of Logic was originally written for the Manhattan School of Music Composer's Orchestra in late 2012 and early 2013. The title comes from André Breton's 1924 Surrealist Manifesto, a document, along with the art surrounding it, that I've drawn inspiration from in much of my work. I believe that the acoustic properties of sound itself and particularly the manner in which they are manipulated into music are inherently Surrealistic. *Reign of Logic* is an early exploration into those ideas.

Introduction by Alyssa Weinberg
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First Performance February 2013, New York City, New York, Manhattan School of Music

First SLSYO Performance May 26, 2019, Gemma New conducting

Scoring 2 flutes (2nd doubling alto flute), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, crotales, glockenspiel, suspended cymbal, slap stick, vibraphone, and tam tam), harp, piano, and strings

Performance Time approximately 8 minutes



MAX BRUCH

Born January 6, 1838, Cologne, Germany

Died October 2, 1920, Berlin-Friedenau, Germany

Scottish Fantasy for Violin and Orchestra, op. 46

Had you been singing in a British or German choir (or even a Colonial one) in the 19th century, you would have recognized instantly the name of Max Bruch. Some larger choirs still sing his works occasionally; but today it is more likely that you will associate his name with three works for soloist and orchestra: his *Kol nidrei* for cello, the Violin Concerto No.1, and the *Scottish Fantasy*.

Born in Cologne on January 6 (Twelfth Night), 1838, Max Bruch began his musical studies as a pianist. His precocious talent was recognized very early on by musicians such as Moscheles. Later, Bruch spent three years (1880-83) in England as Conductor of the Liverpool Philharmonic Society, as well as holding numerous posts as Music Director in Germany.

The *Scottish Fantasy* was written during the winter of 1879, a year before his departure for Britain. Perhaps he was influenced by the contemporary German fascination for the stories of Ossian (the fake Celtic bard whose works were written in the 18th century by James Macpherson) or by Mendelssohn's 'Scottish' works – the Third Symphony and the *Hebrides* Overture. One source asserts that Bruch was influenced by the German translations of Sir Walter Scott; another that he had acquired the folk anthology *The Scots Musical Museum*, compiled by James Johnson and Robert Burns. Bruch said in an interview in the early 1900s:

A good folk tune is more valuable than 200 created works of art. I would never have come to anything in this world if I had not, since my 24th year, studied the folk music of all nations with seriousness, perseverance and unending interest.

Perhaps he had been examining British folk music in preparation for his new post in Liverpool. The first performance of the *Scottish Fantasy* took place in Liverpool on February 22, 1881, with the composer conducting and Joseph Joachim the soloist. The influence of Pablo Sarasate, whose playing had inspired Bruch in the first place, and of Joachim, who advised Bruch during the writing of the work, can be sensed in the frenzy of the *Allegro guerriero*.

Originally entitled 'Fantasie in E flat, for violin with orchestra and harp; using Scotch folksongs freely', the *Scottish Fantasy* uses four traditional Scottish melodies. A reviewer of the Heifetz recording of the 1960s commented:

...such melodies may be present if the Habsburg whispers of the score are parted and a careful scrutiny made of the features. To all intents and purposes however, this is a highly Germanic piece, a virtuoso concerto.

The soloist leads in the orchestra with the tune *Auld Rob Morris*, played in the manner of a funeral march, evolving into a lyrical *Adagio cantabile*. *The Dusty Miller*, a dance tune, is the musical basis of the *Allegro* second movement, with its bagpipe-like drones. The orchestra and the soloist share the theme, tossing it back and forth with abandon. Sitting further from the home key, the middle section of the *Allegro* sounds questioning; but the spirit of the opening brushes any concerns away, returning with the brighter-sounding brass joining the fun of the drone. Before the conclusion of this orchestral skirl, the flute and the violin break into unison song. In the *Andante sostenuto*, once more following straight on from the previous movement, the violin indulges in a resigned confession, sighing, *I'm a doun for a lack o' Johnnie*. The tune is taken up by the orchestra.

The last movement, by complete contrast, bellows with pride. It is based on two themes, the first a Scottish-sounding tune that is an original work of Bruch, played by the harp and elaborated upon by the violin. The second is the battle song *Scots wha' hae wi' Wallace bled*, which is played by the orchestra and then by the violin, using triple stopping and other virtuosic techniques. *Auld Rob Morris* returns briefly before the orchestra has its last fling.

Program note by Jillian Harding

Symphony Australia © 1999

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First Performance February 22, 1881, Liverpool, England, Bruch conducting the Liverpool Philharmonic Society with Joseph Joachim as soloist

First SLSYO Performance May 26, 2019, Gemma New conducting with Theo Bockhorst as soloist

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

Performance Time approximately 30 minutes



NIKOLAI RIMSKY-KORSAKOV

Born March 18, 1844, Tikhvin, Russia

Died June 21, 1908, Lyubensk, Russia

Scheherazade, op. 35

Teller of Tales

The Sultan Shahriar, convinced of the falsehood and infidelity of all women, had sworn an oath to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by arousing his interest in the wonderful tales she told for a thousand and one nights. She spun miraculous stories, borrowing verses

from the poets and words from folk songs, fairy tales, and accounts of strange adventures. Driven by curiosity, the Sultan postponed her execution from day to day and finally abandoned his wicked plan.

The rich compendium of folk tales known as the *Tales of Arabian Nights* is one of the great collective art works of Islamic culture and one of the world's literary treasures. It has inspired a number of musical treatments. Maurice Ravel and Karol Szymanowski are two of the better-known composers who have based scores on this subject. But the most famous musical treatment of these marvelous stories and the cunning woman who tells them is the symphonic suite *Scheherazade* by the Russian composer Nikolai Rimsky-Korsakov.

A Kaleidoscope of Fairy-Tale Images

Composed in 1888, this work is famous for its colorful instrumentation, a characteristic of much of Rimsky-Korsakov's music. Although Rimsky-Korsakov had certain scenes from the tales in mind as he wrote the four movements that comprise his *Scheherazade*, the music does not present a linear narrative of any of the stories. As the composer explained in his autobiography:

The program I had been guided by in composing *Scheherazade* consisted of separate, unconnected episodes from the *Tales of Arabian Nights* scattered through all four movements of my suite: the sea and Sinbad's ship, the fantastic narrative of Prince Kalander, the Prince and Princess, the Baghdad festival, the ship dashing itself against the rock ... yet presenting, as it were, a kaleidoscope of fairytale images.

He added, "All I had desired was that the hearer ... should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairytale wonders." In other words, it is the general mood and tenor of the Arabian tales that the composer hoped to convey in this music, along with occasional suggestions of certain narrative details experienced as "a kaleidoscope of fairy-tale images." Rimsky-Korsakov did admit one detail: the sinuous melody of the solo violin heard in each of the four movements "delineates Scheherazade herself as telling her wondrous tales to her stern Sultan." Even so, the composition can be enjoyed as much for its purely musical qualities—its vivid melodic ideas and brilliant orchestration—as for its evocation of oriental mystery and exotic tales.

Program note by Paul Schiavo

First Performance October 28, 1888, St. Petersburg, Russia, Rimsky-Korsakov conducting

First SLSYO Performance May 22, 1987, Tsung Yeh conducting

Most Recent SLSYO Performance May 30, 2015, Steven Jarvi conducting

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

Performance Time approximately 42 minutes



GEMMA NEW

Resident Conductor and Director of the St. Louis Symphony Youth Orchestra
Jean L. Rainwater Guest Artist

Sought after for her insightful interpretations and dynamic presence, New Zealand-born conductor Gemma New is currently Music Director of the Hamilton Philharmonic Orchestra in Ontario, Canada, and Resident Conductor of the St. Louis Symphony Orchestra.

In the 2018/2019 Season, New enjoys guest engagements with Los Angeles Chamber Orchestra, CMI Chamber Orchestra of San Antonio, and Santa Fe Pro Musica, as well as the Philharmonic Orchestras of Calgary, Louisiana, and Rochester, the Symphony Orchestras of Charlotte, Detroit, Drummondville, Jacksonville, San Diego, Toronto, Tucson, and Winnipeg, the Florida Orchestra, and the Brandenburgisches Staatsorchester in Germany.

New was a Conducting Fellow at Tanglewood Music Center in the summer of 2018. Previously, she has been Dudamel Conducting Fellow at the Los Angeles Philharmonic, a Conducting Fellow at the Aspen Music Festival, an Ansbacher Fellow at the Salzburger Festspiele, and a Felix Mendelssohn-Bartholdy Fellow with the Leipziger Symphonieorchester.



THEO BOCKHORST

Theo Bockhorst, a native of St. Louis, has expressed a passion for music his entire life. Starting the violin at the age of four, he began lessons under the direction of Susan McDonald at the Community Music School (CMS). In sixth grade, he began taking lessons from Joo Kim, who is his current teacher. Throughout his entire life, he has been inspired by many members of his family who are professional violinists.

Theo is now in his fourth year as a member of the St. Louis Symphony Youth Orchestra (SLSYO), currently serving as co-concertmaster. He has been a member of the Missouri All-State Orchestra for three years, serving as concertmaster in the 2019 season. An avid chamber musician, Theo has participated in the Preparatory program at CMS for three years. As part of the program, his quartet has been accepted into the finals of the St. Paul National String Quartet Competition in Minnesota and the quarterfinals of the Fischhoff National Chamber Music Competition in Indiana twice.

In addition to orchestral and chamber music, Theo has won nearly all St. Louis-Area competitions, including the Alton Symphony Orchestra, St. Louis Civic Orchestra, Missouri Baptist Orchestra, Southeast Missouri University Orchestra, UMSL Orchestra, St. Louis Symphony Youth Orchestra, and University City Symphony Concerto Competitions. Most notably, Theo played the fourth movement of Bruch's *Scottish Fantasy* as soloist with the St. Louis Symphony Orchestra at its annual Forest Park concert in front of an audience of more than 15,000.

Theo also enjoys composing, having performed one of his own compositions at the MTNA State Senior Strings competition, where he placed second. He thanks his friends, family, and teacher for their support of his perpetual endeavor to play the violin to the best of his ability.

ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2018/2019

Gemma New
Music Director

Samantha Sachtleben
Youth Orchestra Manager

Violin

Theo Bockhorst,
co-concertmaster
Anna Zhong,
co-concertmaster
Ethan Mayer,
assistant concertmaster
Rose Haselhorst,
co-principal 2nd violin
April Moon,
co-principal 2nd violin
Rich Qian,
assistant principal 2nd violin
David Corbo
Madeleine Davis
Madeline De Geest
William Dong
Julia Harris
Katie He
Jolie Ho
Josh Jones
Rebecca Lang
Michael Lu
Ava Mandoli
Jason Martin
Kate Reynolds
Julia Serafimov
Katie Shaw
Luke Stange
Hikari Umemori
Jason Wan
Andrew Withrow
Mary Xu
Ellie Yang
Sarah Yoo
Claire Zhang
Kevin Zhou

Viola

Molly Prow, co-principal
Noah Eagle, co-principal
Philip Duchild, assistant
principal
Olivia Davis
Rosalie Doyle
Linnea Johansen
Jay Lipsutz
Franklin Liu
Jack Rittendale
Jacob Sheldon
Katie Snelling
Junyi Su

Cello

Alex Cho,
co-principal
Adam Zhao,
co-principal
Justin Collins,
assistant principal
Daniel Diringler
Molly Farrar
Jacob Hinton
Roland LaBonté
Nayeon Ryu
Hannah Smith
Daniel Tse
Alexander Unseth

Bass

Emma Weeks,
co-principal
Sammie Lee,
co-principal
Madison Hassler
Colby Heimbürger
Kai Montgomery
Ryan Williams

Harp

Sophie Thorpe
Mary Grace Stamos

Flute/Piccolo

Abby Grace
Daphne Levy
Anne Luetkenhaus
Colleen McCracken

Oboe

Garrett Arosemena-Ott
Polly Rekittkke
Walter Thomas-Patterson
Sarah Tuncel

English Horn

Garrett Arosemena-Ott

Clarinets

Zachary Foulks
Nita Isom
Jennifer Jones
Ian Marino

Bassoon

Lawrence Liu
Lauren Nadler
Benjamin Weppler
Gavin Wilhelm

Horn

Colin Akers
Rafi Brent
Richard Cheng
Nathan Stricker
Ethan Wang

Trumpet

Jude Nejmanowski
Dylan Potthoff
Raymond Wetzel-Meehan

Trombone

Noah Korenfeld
Geoffrey Ladue
Kyle Shewcraft

Bass Trombone

Evan Smith

Tuba

Wyatt Moore

Percussion

Ethan Brown
Asher Gunn
Aleczander Hines
Jakob Mueller
Jenna Pieper
Aaron Zoll

Piano

Christopher Ye