

CONCERT PROGRAM

March 22, 2015

Steven Jarvi, conductor

Grant Riew, cello, YO APS Competition Winner

Hava Polinsky, violin, YO Concerto Competition Winner

ST. LOUIS SYMPHONY YOUTH ORCHESTRA

FAURÉ *Elegy for Cello and Orchestra, op. 24* (1901)
(1845-1924)

Grant Riew, cello

GROFÉ *Grand Canyon Suite* (1931)
(1892-1972)

Sunrise
Painted Desert
On the Trail
Sunset
Cloudburst

INTERMISSION

MENDELSSOHN *Violin Concerto in E minor, op. 64* (1844)
(1809-1847)
Allegro molto appassionato—
Andante—
Allegretto non troppo; Allegro molto vivace
Hava Polinsky, violin
Performed without pause

ARTURO MÁRQUEZ *Danzón No. 2 for Orchestra* (1994)
(b. 1950)

This concert is presented by Famous Footwear.

This concert is sponsored by St. Louis Children's Hospital.

Scholarships for tonight's soloists are provided by the Artist Presentation Society.

FROM THE STAGE

Hava Polinsky on Mendelssohn's Violin Concerto: "Since I became interested in the violin as a long project, I've dreamed of playing this concerto. I love the length of it, long but not that long. The lyrical lines and melody are so beautiful. The interaction between soloist and orchestra is a call-and-response—the violin says it and the orchestra repeats it.

"I've definitely been researching the piece as I prepare to perform it. You play a piece so much better if you know it better. This is Mendelssohn's last orchestral work. It has some unique specific features—the violin solo begins at the very start of the piece; all the movements are connected to each other without pause; and it took the composer six years to complete it.

"I'm so lucky and so excited to have this opportunity. I love this orchestra, I love Powell Hall."



Hava Polinsky backstage at Powell Hall

YOUTH MOVEMENT

TIMELINKS

1844

MENDELSSOHN

Violin Concerto in E minor, op. 64

Samuel Morse taps out first telegraph message, "What hath God wrought"

1901

FAURÉ

Elegy for Cello and Orchestra, op. 24

Posthumous exhibition of Vincent van Gogh's work causes sensation in Paris

1931

GROFÉ

Grand Canyon Suite

St. Louis Cardinals win World Series

1994

ARTURO MÁRQUEZ

Danzón No. 2 for Orchestra

Nelson Mandela elected President of South Africa

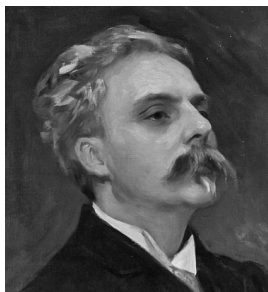
How marvelous it is for the St. Louis Symphony Youth Orchestra to play a concert in which all of the compositions, but one, were written in the 20th century. Most grownup orchestras can't claim this. What this says about the state of the majority of grownup orchestras and their programming—let's just not discuss it right now.

What it says for the St. Louis Symphony Youth Orchestra, however, is worth celebrating. Since the YO was reimagined and restructured under the leadership of Jessica Ingraham, who recently became the St. Louis Symphony's Director of Education and Youth Orchestra, it has done what one would expect youth to do—try new things, be flexible, be daring, and inspire. YO musicians don't possess the stale prejudices many of their elders hold against 20th century music. To YO musicians, this is old music. The vast majority of them weren't even born in 1994. And because these young musicians are so talented and so charming and exude so much joy in their music-making, they make their elders listen. The 20th century sounded like this! Who knew?

The new YO is all about giving the musicians more real-musician experience. If you are going to take on the life of a professional musician, chances are you are not going to have the backing of a major organization—such as an orchestra—to take care of all that needs to be done to promote your gigs. Chances are you'll need to find jobs as best you can, get the word out about your shows via social media, etc., and, if you so choose, write your own program notes and make them available online and/or in printed form.

What should those notes be like? Ingraham invited four musicians to write about the four pieces on tonight's program. The four program notes authors here all took their own route. I edited as an editor and not so much as a teacher, letting them look over my shoulder at the edits. It's been a pleasure spending time with their work. On the page as on the stage, they inspire.

—Eddie Silva, External Affairs and Publications Manager



Fauré by John Singer Sargent

Born

May 12, 1845, Pamiers, France

Died

November 4, 1924, Paris

First Performance

April 1901, Pablo Casals was soloist, with Fauré conducting the Société Nationale de Musique, in Paris

YO Premiere

Today's performance

Scoring

solo cello
2 flutes
2 oboes
2 clarinets
2 bassoons
4 horns
strings

Performance Time

approximately 8 minutes

GABRIEL FAURÉ

Elegy for Cello and Orchestra, op. 24

COMPOSITION In 1880, Gabriel Fauré completed his first piano quartet and then began working on a cello sonata. Fauré never completed this work, but he transformed the sketch of the slow movement into an *Elegy* for cello and piano. Eventually, he transcribed this piece into a work for cello and orchestra, which is the version the St. Louis Symphony Youth Orchestra performs tonight.

INNER TURMOIL Throughout his life, Fauré suffered from periods of depression. These bouts were often brought on by failures, both musically and personally. Although many historians agree that Fauré was very attractive to women and had passionate relationships with many, his overall romantic success was limited. In 1877, he became engaged, but she broke off the engagement for unknown reasons. Eventually, in 1883, he married Marie Fremiet, but their marriage was not a happy one. Marie disliked Fauré's long trips abroad and his love affairs, of which he had many during his marriage. It seems that neither Fauré's personal nor professional life was ever completely fulfilled. A happy marriage eluded him, and he had limited musical success. Although his music was popular in France, it was slow to migrate to other countries. Today few people can claim to know much of Fauré's music. The *Elegy* performed this evening may be heard as a portrayal of the overwhelming sadness of failure, as a summary of his life. Fauré's *Élégie* in C minor serves as a reminder of a different kind of beauty, the kind that emerges out of melancholy.

MUSICAL STRUCTURE The music begins with the exposition of a dark and heartfelt theme played exuberantly by the cello. Fauré explores this theme before proceeding to a quiet, playful, and hopeful section. Here, one can observe call-and-response phrases in the woodwinds. Then, suddenly, the hopeful mood is crushed by a turbulent argument between orchestra and cello as they trade powerful motifs. The music builds to the first theme, restated higher and more mightily. At the end of the piece, Fauré returns to the

previous hopeful theme, but this time with deeper shadows. The music ebbs away, like the slow and tragic death of hope.

—William Schatz, viola, Lafayette High School

FERDE GROFÉ

Grand Canyon Suite

As a contemporary of great American composers such as Aaron Copland and George Gershwin, Ferde Grofé, also called “Ferdie,” was born in New York City in 1892. Accomplished in a large variety of musical styles, Grofé was a composer, arranger, and pianist. Some of his more popular works, outside of his own compositions, were his arrangements that he completed for Paul Whiteman, which included popular songs and Broadway show music. Grofé’s *Grand Canyon Suite*, was written between the years 1929 and 1931. It was first performed in the same year it was completed, on November 22, at the Studebaker Theatre in Chicago.

The experience of listening to this five movement suite brings many vivid images to mind. This piece was first entitled *Five Pictures of the Grand Canyon*, with each movement painting a different scene. The first movement, “Sunrise,” opens with a timpani roll and harmonics being played by the violins, creating an eerie ambience that perfectly duplicates what a sunrise must look like rising over the edge of the Grand Canyon. As the movement progresses, other sections of the orchestra join and begin a gradual ascent, symbolizing the sun slowly rising to its place in the sky. The second movement, “Painted Desert,” is very different in its character, giving the sensation of being in the oppressive heat of the sun in the middle of a desert region. The title “On the Trail” perfectly embodies the image that comes to mind when listening to the third movement. The rhythm in the percussion section at times sounds like the hooves of a mule walking on a path into the canyon. This theme has been used several times independently from the suite in movies such as *A Christmas Story* (1983) and has also been adapted into a jazz arrangement.



Born

March 27, 1892, in New York City

Died

April 3, 1972, Santa Monica, California

First Performance

November 22, 1931, Paul Whiteman Orchestra in the Studebaker Theatre in Chicago

YO Premiere

Today's concert

Most Recent YO Performance

Scoring

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

Performance Time

approximately 36 minutes

In the fourth movement, “Sunset,” the image becomes peaceful as nightfall approaches. The fifth and final movement, “Cloudburst,” tells the story of the night. The turning point in this movement—from peaceful night to tumultuous storm—is when the rest of the orchestra fades away and only one cello is left playing. As the solo continues, the melody shifts from a major to minor key, creating suspense. From there, the music grows into a torrential storm, complete with lightning and thunder claps demonstrated by the percussion and howling winds by the strings.

—Marisa McKeegan, viola, University of Missouri-St. Louis



St. Louis Symphony Youth Orchestra

FELIX MENDELSSOHN

Violin Concerto in E minor, op. 64

LATE WORK, NEW POSSIBILITIES Felix Mendelssohn began as a child prodigy who became a celebrated mature artist. A German composer, pianist, organist, and conductor, Mendelssohn explored the artistic, literary, and intellectual aspects of music, making works of originality and emotional power. His Romantic sensibility is reflected in such works as *A Midsummer Night's Dream* Overture, Symphony No. 4, "Italian," *The Hebrides* Overture, Octet in E-flat major, and the Violin Concerto in E minor. The style of Mendelssohn's work was influenced by the music of his most revered predecessors: Bach, Mozart, and Beethoven. Mendelssohn's work portrays a mixture of the rich sentiment of Beethoven, but also the clarity and light poise of Mozart. This insightful combination led to a new perspective in the stylistic possibilities in music.

The Violin Concerto in E minor is considered the last of Mendelssohn's large orchestral works. The concerto begins with the immediate entrance of the solo violin. A lyrical melody is introduced, accompanied by a mysterious shimmering sound produced by the orchestra. The concerto modulates into the key of G major, carrying with it a kind of density, not unlike Bach's music. The movement is then followed immediately by the Andante, led by the bassoon's long held B from the final chord of the first movement. The movement starts in a lyrical vein, this time in the key of C major, but very soon transforms into a dark and rich A minor. The movement expresses the depth and complexity of the Beethoven style, a major contrast to the final movement. Every note in this movement contains a different sensation of weight and meaning. The final movement displays the aforementioned light poise of the Mozart style. Every intricate note captures a sense of ease as each phrase is formed throughout the movement. Through an impressive change in mood from the first to the third movement, Mendelssohn creates a unique and unpredictable journey.

—Cherry Tomatsu, violin, Clayton High School



Born

February 3, 1809, Hamburg

Died

November 4, 1847, Leipzig

First Performance

March 13, 1845, in Leipzig; Ferdinand David was the soloist, and Niels Gade conducted the Leipzig Gewandhaus Orchestra

YO Premiere

May 8, 1994, with soloist Christina Chia, André Raphael Smith conducting the only previous YO performance

Scoring

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

Performance Time

approximately 26 minutes



ARTURO MÁRQUEZ

Danzón No. 2 for Orchestra

Born

December 20, 1950, Álamos, Mexico

First Performance

March 5, 1994 in Mexico City, Francisco Savin conducted the Orquesta Filarmonica de la UNAM

YO Premiere

Today's concert

Scoring

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

Performance Time

approximately 10 minutes

DANCE PARTNERS Born in the Sonoran town of Álamos, Mexico, Arturo Márquez's first exposures to music were the traditional pieces, waltzes and polkas, his father performed with his many ensembles. After moving to Los Angeles in 1962, Márquez began exploring composition, as well as the violin, piano, trombone, and other instruments. Despite studying with many composers in Mexico, France, and the United States, his music remained relatively unknown outside of Mexico until the early 1990s. He started to gain worldwide recognition with his series of six Danzones in the mid-1990s, which were inspired by Latin ballroom dancing. Danzón No. 2, one of his most popular pieces, was commissioned by the National Autonomous University of Mexico.

The *danzón* (from the Spanish word *danza* for "dance"), is a genre of music that evolved in the mid-1800s in Cuba with roots in the English contradance, the French quadrille (a type of square dance), and African rhythms. It migrated across the Caribbean to the shores of Veracruz, Mexico where elegance supplanted sensuality. Although dancers only glance at each other, rather than making direct eye contact, men take the lead in this three-step, close-contact dance, dipping and spinning their partners. Early performances of this music involved one of two combinations of instruments: cornet, valve trombone, ophicleide (a tuba-like instrument), clarinet, violin, and timpani, or an ensemble of violins, flute, timbales, güiro, double bass, and piano. Márquez combines both ensembles in his Danzón No. 2, featuring the clarinet, oboe, flute, piccolo, violin, trumpet, and piano, as well as spotlighting percussion with exposed Cuban clave rhythms.

Inspired by the original orchestration of traditional *danzón* performance, Márquez also mimics the style of the physical dance with his solo instrument pairings of clarinet and piano, clarinet and oboe, and clarinet and flute, to name a few. Like dance partners, the voices weave around each other with fluid, serpentine melodies. Much like the Mexican *danzón* dancers, who stay farther away from each other than Cuban dancers and use more refined and subtle movements, Márquez's Danzón achieves a delicate balance between passionate fervor and cool self-awareness, leaving listeners satisfied yet thirsting for more.

—Sóley Hyman, trumpet, Kirkwood High School

STEVEN JARVI

Steven Jarvi is the Resident Conductor of the St. Louis Symphony and the Music Director of the St. Louis Symphony Youth Orchestra. Formerly the Associate Conductor of the Kansas City Symphony (KCS), he won the Bruno Walter Memorial Foundation Award in 2009. He came to the KCS after several years as the Conducting Fellow with Michael Tilson Thomas and the New World Symphony in Miami Beach, as an Associate Conductor for the New York City Opera at Lincoln Center, and as the Apprentice Conductor with the Washington National Opera at the Kennedy Center in Washington D.C.

While Associate Conductor of the Kansas City Symphony, Jarvi led over 150 performances. In his first season with the KCS, he made his Classical Series debut after filling in on short notice with violinist Midori, as Music Director Michael Stern awaited the birth of his second child. Jarvi returned the following season, after studying in Vienna with principal members of the Vienna Philharmonic, conducting a highly praised subscription weekend of Viennese music featuring pianist Simone Dinnerstein.

As the Resident Conductor of the St. Louis Symphony, Jarvi leads a wide range of events including the Live at Powell Hall concert series, Family and Education concerts, Holiday Celebration concerts, and other selected events. He also conducts the St. Louis Symphony Youth Orchestra and assists Music Director David Robertson.

Raised in Grand Haven, Michigan, Steven Jarvi holds a bachelor's degree in Music Theory from the University of Michigan where he studied with Kenneth Kiesler, Martin Katz, and Jerry Blackstone, along with a master's in Orchestral Conducting from the Peabody Institute of the Johns Hopkins University, where he studied with the legendary conducting pedagogue, Gustav Meier.



Steven Jarvi was keynote speaker at the Missouri Music Educators Association conference in January.



Grant Riew will attend Harvard in the fall.

GRANT RIEW

Grant Riew, an 18 year old senior at John Burroughs School, has been playing the cello since he was five years old. He is a student of Catherine Lehr, former Assistant Principal Cello of the St. Louis Symphony. He has also studied with Mary Lou Gotman of the Community Music School of Webster University and Hans Jensen at the Meadowmount School of Music.

Riew is in his fifth year playing with the St. Louis Symphony Youth Orchestra [YO] and was winner of the 2014 YO Concerto Competition, playing Elgar's Cello Concerto in E minor. He was also a 2015 National YoungArts winner, a member of the 2014 National High School Honors Orchestra, and principal cellist of the 2013 Missouri All-State Orchestra. This summer, he will be a member of the National Youth Orchestra of the United States of America, playing at Carnegie Hall and touring seven cities in China.

Grant Riew thanks his wonderful teachers for the support they have given him in his musical endeavors.



Hava Polinsky studied at the Indiana University Jacobs School of Music Summer String Academy.

HAVA POLINSKY

Hava Polinsky, St. Louis Youth Orchestra Concertmaster, is a 15-year-old sophomore at Clayton High School. She began studying violin at the age of five. She studies in St. Louis with Joo Kim and Dana Edson Myers and in Chicago with Almita and Roland Vamos. Polinsky also participates in the Community Music School Preparatory Program under the direction of Vera Parkin. Polinsky won STL's Got Talent Competition, Community Music School Concerto Competition, Belleville Philharmonic Stars of Tomorrow Young Artists Competition, University City Young Artists Competition and Alton Symphony Young Artists Competition, and was a finalist in the St. Louis Teen Talent Competition. Hava Polinsky is the winner of the St. Louis Symphony Youth Orchestra Concerto Competition, and is so excited to be performing here today. It is truly a dream come true!

ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2014-2015

Steven Jarvi
Music Director

Jessica Ingraham
Director of Education and Youth Orchestra

FIRST VIOLINS

Hava Polinsky*
Co-Concertmaster
Hannah O'Brien*
Co-Concertmaster
Amanda Cao
Jason Cohn
Elizabeth Cordell
Will Crock

Katelyn Hamre
Haydn Jones
Gajan Kumar
Selena Lee
Aisling O'Brien
Michelle Tang
Cherry Tomatsu
Madison Ungacta
Jinghang Zhang

SECOND VIOLINS

Aidan Ip*
Co-Principal
Adam Martin*
Co-Principal
Cindy Geng
Rose Haselhorst
Leah Haynes
Salam Karahawa
Lemuel Lan
Rebecca Liu
Grayson Lovelace
Madeline O'Reilly-Brown
Rich Qian
Matthew Robinson
Michael Robinson
Faith Tan
Alejandra Uchitelle
Mary Xu
Anna Zhong
Stephanie Zhong

VIOLAS

Marisa McKeegan*
Co-Principal
Sharanya Kumar*
Co-Principal
Tyler Bruggmann
Adam Garrett
Chwas Hasan
Caleb Henry
Sarah Mason
Kathleen McFarland
Maggie Mueller
Will Schatz
Phoebe Yao

CELLOS

Julie Holzen*
Co-Principal
Eric Cho*
Co-Principal
Amy An
Anna Bird
Sean Hamre
Joshua Hart
Nathan Hsu
Dylan Lee
Joanne Lee
Glen Morgenstern
Grant Riew
Torri Weidinger

DOUBLE BASSES

Alex Niemaczek*
Co-Principal
Ryan Wahidi*
Co-Principal
Pieter Boswinkel
John Paul Byrne
Dax Faulkingham
Alex Hammel
Benjamin Vennard

HARP

Katie Hill

FLUTES

Lynell Cunningham
Madeleine Goedegebuure
Leah Peipert
Rachel Petzoldt*

PICCOLO

Lynell Cunningham
Rachel Petzoldt*

OBOES

Devin Gilbreath
Ethan Leong*
Curt Sellers

ENGLISH HORN

Ethan Leong

CLARINETS

Zachary Foulks
Earl Kovacs*
Aleksis Martin
Stephanie Uhls

BASS CLARINET

Stephanie Uhls

BASSOONS

Helen Bednara
Rowan Faulkner
Joseph Hendricks*
Emily Schaper

CONTRABASSOON

Rowan Faulkner

HORNS

TJ Abernathy*
Elena Hammann
Rachel Martin
Jonas Mondschein
Eli Pandolfi*
Andrew Schaper

TRUMPETS

Philip Gurt
Sóley Hyman
Charles Prager*
James Robinson

TROMBONES

Ashley Cox*
Jacob Melsha
Caleb Shemwell

BASS TROMBONE

Noelle McCord

TUBA

Alec Lang
Nick Rayne

TIMPANI

Sam Lopate

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Matthew Clark
Emilie Curry
Ryan Helenthal*
Sam Lopate
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A BRIEF EXPLANATION

You don't need to know what "andante" means or what a glockenspiel is to enjoy a St. Louis Symphony Youth Orchestra concert, but it's always fun to know stuff. For example, what are those long dashes that follow the movements on the program page for Mendelssohn's Violin Concerto?

Attacca: in Italian it means "attack," but don't be wary; it's the composer's directive telling the conductor and musicians that the movements need to be performed without pause from one to the next. Mendelssohn is one of those artists who didn't like applause between movements. Making the concerto sound like one long movement was his solution.

PLAYING MENDELSSOHN:

HAVA POLINSKY, YO CONCERTO COMPETITION CO-WINNER

"Intonation for this concerto is super difficult. I found myself making multiple intonation errors when I began. There is a lot of low and a lot of high, so I'm constantly jumping around on the violin. I want to think of Mendelssohn's long phrases, but I can't think of them as phrases without end.

"My favorite part is the cadenza in the first movement. It gives me chills every time I play it. That cadenza is why I really wanted to play this concerto.

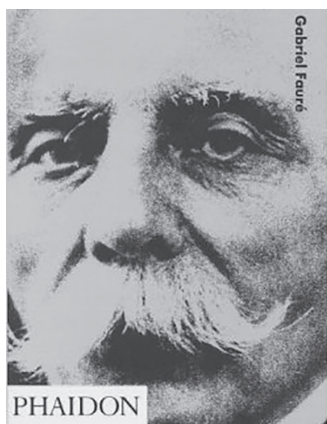
"There are so many moments that are so great with the orchestra. They make it so enchanting."



Hava Polinsky

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.



Jessica Duchen, *Gabriel Fauré* (20th Century Composers)

Phaidon

A concise, admirable biography from a worthy music series

Theresa Schiavone, “Grand Canyon Suite”

NPR

An itinerant pianist drove his Jeep into the Arizona desert, he came back with the inspiration for *Grand Canyon Suite*; Google: “Grand Canyon Suite NPR”

dailykos.com

An entertaining analysis of Mendelssohn’s Violin Concerto, with video. The easiest way to find it is via Google: “Daily Kos Mendelssohn Violin Concerto.”

Gustavo Dudamel and the Simon Bolivar Symphony Orchestra of Venezuela, Márquez’s Danzón No. 2

YouTube

Dudamel and the famed youth orchestra of Venezuela took ownership of this piece during a landmark tour of Europe and the U.S. in 2007, watch and listen to them in action: YouTube “Dudamel Danzon No. 2”

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



DONOR SPOTLIGHT

FOX PERFORMING ARTS CHARITABLE FOUNDATION

The Fox Performing Arts Charitable Foundation was founded in 2002 to foster, promote, and encourage young people in the St. Louis region to discover and participate in the joy and wonder of live performances.

What are the Foundation's philanthropic ideals/priorities?

The Foundation provides grants for programs that focus on youth initiatives in the performing arts. The Foundation has also developed its own educational and performing arts programs, which include master classes with visiting Broadway-caliber artists, an annual Kids' Night on Broadway event at the Fox Theatre, special education programs designed to deepen students' appreciation for a particular Broadway show, and the annual St. Louis Teen Talent Competition.



YO cellist Grant Riew, 2013 St. Louis Teen Talent Competition winner.

Tell us about this year's St. Louis Teen Talent Competition.

The 5th Annual St. Louis Teen Talent Competition will be held at the Fabulous Fox Theatre on Friday, April 24, 2015 at 8 p.m. The competition selection process and final event on the Fox stage gives participants the anticipation, hard work, and thrill of a Broadway show! Tickets are FREE and available at the Fox Box Office and via metrotix.com.

How does the Foundation's support of the Youth Orchestra fit into its greater community-wide funding strategy?

We are happy to support young people who have committed their time, talent, and energy to classical music. By helping sustain the Youth Orchestra we're supporting young musicians and building audiences of tomorrow.

Being that the Youth Orchestra is celebrating its 45th season—in addition to the "big orchestras" 135th – what is your wish for the St. Louis Symphony?

Continued success and ever-growing audiences!

For more information about the Fox Performing Arts Charitable Foundation, please visit foxpacf.org

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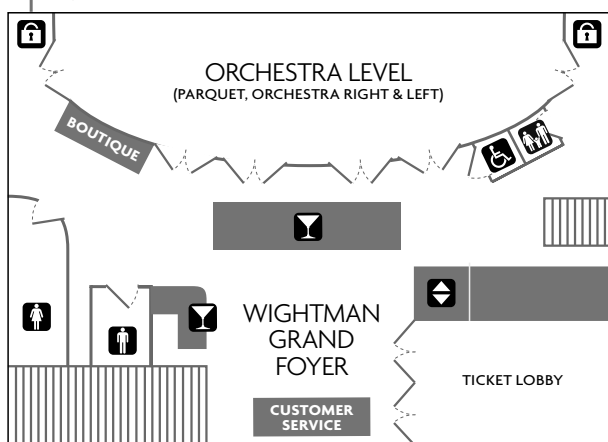
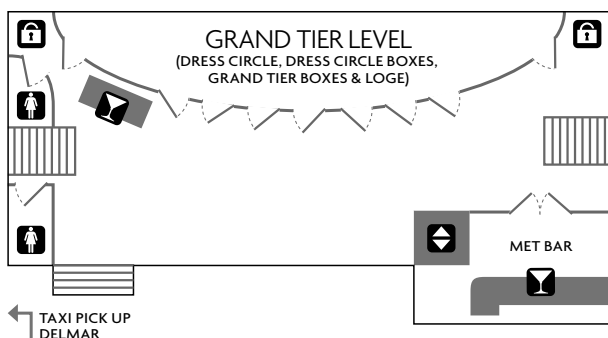
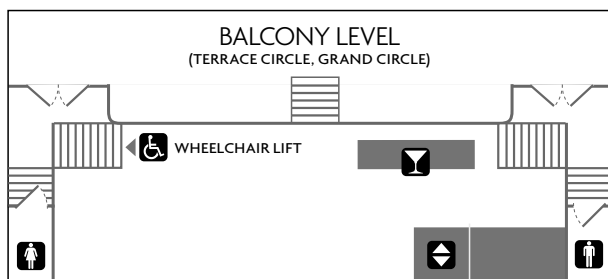
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