

## CONCERT PROGRAM

**Friday, March 18, 2016, 10:30am**

**Saturday, March 19, 2016, 8:00pm**

**Sunday, March 20, 2016, 3:00pm**

Jun Märkl, conductor

David Halen, violin

**BEETHOVEN** *Fidelio* Overture, op. 72b (1814)  
(1770-1827)

**BEETHOVEN** Violin Concerto in D major, op. 61 (1806)  
Allegro, ma non troppo  
Larghetto—  
Rondo: Allegro  
David Halen, violin

### INTERMISSION

**SCHUMANN** Symphony No. 3 in E-flat major, op. 97, “Rhenish” (1850)  
(1810-1856)  
Lebhaft (Lively)  
Scherzo: Sehr mässig (Moderately)  
Nicht schnell (Not too fast)  
Feierlich (Solemnly)  
Lebhaft (Lively)

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These concerts are part of the Wells Fargo Advisors Orchestral Series.

These concerts are presented by Thompson Coburn LLP.

These concerts are sponsored by the Thomas A. Kooyumjian Family Foundation.

Jun Märkl is the Edna W. Sternberg Guest Conductor.

David Halen is the Mr. and Mrs. Whitney R. Harris Guest Artist.

The concert of Friday, March 18, is underwritten in part by a generous gift from Dr. and Mrs. W.R. Konneker.

The concert of Saturday, March 19, is underwritten in part by a generous gift from Dr. and Mrs. Philip Needleman.

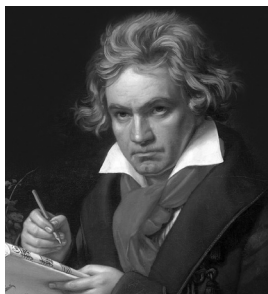
The concert of Friday, March 18, includes coffee and doughnuts provided through the generosity of Community Coffee and Krispy Kreme.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Delmar Gardens Family and are located at the Customer Service table in the foyer.

# BEETHOVEN AND SCHUMANN

BY PAUL SCHIAVO



## **Born**

December 16, 1770, Bonn

## **Died**

March 26, 1827, Vienna

## **First Performance**

Uncertain, but probably May 26, 1814, in Vienna, conducted by the composer

## **STL Symphony Premiere**

December 3, 1908, Max Zach conducting

## **Most Recent STL Symphony Performance**

March 7, 2012, Ward Stare conducting Education concerts

## **Scoring**

2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
2 trombones  
timpani  
strings

## **Performance Time**

approximately 6 minutes

## **LUDWIG VAN BEETHOVEN**

*Fidelio* Overture, op. 72b

**A NEW OVERTURE** Recognizing that the highly dramatic tone of his earlier preludes to his only opera, *Fidelio*—including the popular *Leonore* Overture No. 3—had poorly prepared audiences for the light character of the opening domestic scene, Beethoven imparted to a new overture a more buoyant tone. Only the slow introductory paragraph hints at the struggle that soon occupies the main characters. The faster-paced main body of the piece lacks any specific dramatic connotations. True, the tone of this portion of the work might be taken as an emblem of the opera's happy outcome, but such correspondence is far less concrete than in the earlier *Leonore* overtures. Moreover, Beethoven's treatment of his thematic ideas and orchestral sonority in the *Fidelio* Overture is beautiful apart from any dramatic considerations.

## **LUDWIG VAN BEETHOVEN**

Violin Concerto in D major, op. 61

**MORE THAN A SHOWPIECE** In 1806, amid his struggles to perfect his opera, Beethoven managed to compose a number of important instrumental works. Among them is his only violin concerto, written at the request of a violinist named Franz Clement, who performed it during a concert on December 23 of the same year. Clement was then one of the most respected musicians in Vienna and, by all accounts, a virtuoso of no mean ability. Indeed, Beethoven reportedly did not finish the piece until just before the concert, and Clement, astonishingly, played the solo part without benefit of practice or a rehearsal. Violinists who have struggled with the work's more difficult passages are skeptical about this anecdote.

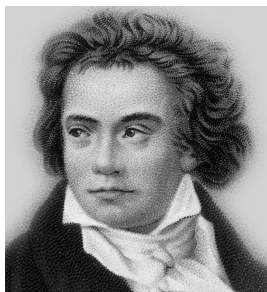
In any event, this concerto is neither a virtuoso showpiece nor an occasional composition produced quickly to flatter a renowned

performer. It is the first of the great 19th-century German concertos for the violin. Those that followed—the concertos of Mendelssohn, Bruch, and Brahms—could scarcely have been conceived without Beethoven’s precedent.

**UNITY AND DIVERSITY** The concerto opens with four notes sounded quietly by the timpani. This motif proves more than just a fanfare for more lyrical ideas. It returns in different guises again and again throughout the first movement, a thread linking its various subjects and sections. Its unifying influence is important, for the movement unfolds on an expansive scale, as the lengthy orchestral exposition promises. A passage suggesting leisurely improvisation brings the solo instrument to the proceedings, and the violin now joins in exploring and developing the melodic ideas that the orchestra has already set forth.

In contrast to the extended and thematically rich first movement, the ensuing *Larghetto* reveals a simple and economical premise: a set of variations on a hymn-like theme first intoned by the muted string choir. Over each successive statement of this subject the soloist spins increasingly ornate countermelodies, its line soaring majestically above the orchestra. A feeling of profound serenity prevails. Only in approaching the cadenza, the featured performer’s soliloquy, do we encounter a moment of harmonic tension typical of Beethoven. However, the real surprise is not in the two measures of searching chords that precede the cadenza but in what follows. Instead of offering a closing paragraph to conclude the movement, Beethoven jumps directly into the lively finale.

This features a jaunty principal theme alternating with several contrasting episodes. The latter offer a variety of musical references: hunting calls from the orchestral winds; robust double-stops in the solo part that suggest a gypsy violin; and a minor-key lament in a rather operatic vein. Even more than Beethoven’s skill in binding these diverse musical ideas into a coherent whole, the sheer momentum of the music makes this one of the most electrifying finales in the concerto literature.



**First Performance**

December 23, 1806, in Vienna, Franz Clement, for whom Beethoven had written the piece, was the soloist

**STL Symphony Premiere**

February 27, 1905, Fritz Kreisler was soloist, with Alfred Ernst conducting

**Most Recent STL Symphony Performance**

November 25, 2012, Gil Shaham was soloist, with David Robertson conducting

**Scoring**

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

**Performance Time**

approximately 42 minutes

**Born**

June 8, 1810, Zwickau, Saxony

**Died**

June 29, 1856, Endenich, near Bonn

**First Performance**

February 6, 1851, in Düsseldorf, conducted by the composer

**STL Symphony Premiere**

March 8, 1912, Max Zach conducting

**Most Recent STL Symphony Performance**

April 13, 2008, Delta David Gier conducting a concert in Cape Girardeau, Missouri

**Scoring**

2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
3 trombones  
timpani  
strings

**Performance Time**

approximately 32 minutes

**ROBERT SCHUMANN**

Symphony No. 3 in E-flat major, op. 97, “Rhenish”

**“FATHER RHINE”** In March of 1850, Robert Schumann was named director of the municipal orchestra and chorus in Düsseldorf and in August moved with his family to that city on the Rhine. Although he had never lived there before, his arrival in the river port must have seemed a homecoming of sorts. The composer’s youthful diaries mention the Rhine with an adolescent reverence and longing, and in 1830 he made a journey up the river, which impressed him deeply. “Majestic father Rhine,” he extolled, “a German god.”

This idealized view of the river was common in Germany during the Romantic era—its most famous artistic expression is in the “Ring” operas of Wagner, with their singing Rhine maidens and fatal cache of Rhine gold—but it was especially strong for Schumann, whose personality was quite poetically inclined. The Rhine became a palpable presence in his life, and the tragic drama of his last years would be played out against the background of its waters. In 1852 Schumann moved his family to a house near the river’s banks. Two years later, his mental health having deteriorated past the brink of madness, he threw himself into its ice-choked currents in a suicide attempt that destroyed the last vestige of his sanity.

But in 1850 this terrible end was unsuspected. Schumann was happy, productive and at the height of his creative powers, and the river seemed to welcome him. In late September, before the start of the concert season, he took his wife, Clara, on a Rhine cruise that culminated with a visit to Cologne. There, Clara noted in her diary, “We were enchanted ... above all by the sight of the magnificent cathedral, which even on close inspection exceeded our expectations.”

It probably was during this excursion that Schumann conceived the last of his four symphonies, written that autumn. (Although this is nominally the composer’s third work in this form, it post-dates his Symphony in D minor, now known as the Fourth, which was composed in 1841 but withheld from publication for more

than a decade.) Schumann conducted the work's first performance on February 6, 1851, in Düsseldorf. At this time, one of his orchestra's violinists thought he heard the flowing Rhine reflected in the symphony and suggested that its title pay homage to the great river. It has been known as the "Rhenish" ever since.

**CLASSICAL FORM, ROMANTIC EXPRESSION** The symphony is in five movements. The fourth of these has an almost programmatic significance, for it reportedly was inspired by a ceremony the composer witnessed at the Cologne cathedral. Built largely on a motif rising in several stages, it is marked by an austere splendor and contrapuntal textures recalling the style of one of Schumann's musical idols, J. S. Bach. The fourth movement creates a sense of expectation that is magnificently fulfilled by the beginning of the finale. There is, then, an intangible link between these two portions of the composition, allowing us to hear them as one, as a single prelude-and-finale.

The opening of the "Rhenish" Symphony could scarcely be more arresting. Schumann launches immediately into an exultant theme whose rhythmic interest provides much of its character. (In particular, the first few notes of melody cut across the grain of the 3/4 meter, creating a momentary rhythmic ambiguity.) The second movement is marked "Scherzo," though it seems more relaxed, more like a *Ländler*, the folk dance that is a country-cousin to the waltz. The centerpiece of the symphony is a slow movement that reveals Schumann's gift for beautiful melodic invention. Following the solemn fourth movement, the finale sounds all the more buoyant. The climactic moment brings a triumphant recollection of the fourth movement's signature motif.



Jun Märkl most recently conducted the St. Louis Symphony in November 2014.

## **JUN MÄRKL**

EDNA W. STERNBERG GUEST CONDUCTOR

Jun Märkl has long been known as a highly respected interpreter of the core Germanic repertoire from both the symphonic and operatic traditions, and more recently for his refined and idiomatic explorations of the French impressionists. His long-standing relationships at the state operas of Vienna, Berlin, Munich, and Semperoper Dresden have in recent years been complemented by his Music Directorships of the Orchestre National de Lyon (2005-11) and MDR Symphony Orchestra Leipzig (to 2012). In 2014-16 he is Principal Conductor to the Basque National Orchestra. He guests with the world's leading orchestras, including the Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony Orchestra, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic, and Tonhalle Orchester Zürich.

## **DAVID HALEN**

MR. AND MRS. WHITNEY R. HARRIS GUEST ARTIST



David Halen most recently performed as a soloist with the orchestra in October 2014.

David Halen is living a dream that began as a youth the first time he saw the St. Louis Symphony perform in Warrensburg, Missouri. Halen served as Assistant Concertmaster with the Houston Symphony Orchestra until 1991, then came to St. Louis, where he was permanently named Concertmaster in 1995.

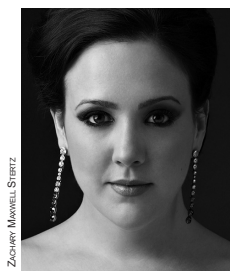
During the summer he teaches and performs extensively, serving as Concertmaster at the Aspen Music Festival and School. In 2007 he was appointed Distinguished Visiting Artist at Yale University and at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. In the fall of 2012, Halen joined the string faculty of the University of Michigan.

As cofounder and artistic director of the Innsbrook Institute, Halen coordinates the Summer Music Academy and Festival in June. In August, he is artistic director of the Missouri River Festival of the Arts in Boonville, Missouri.

David Halen plays on a 1753 Giovanni Battista Guadagnini violin, made in Milan, Italy. He is married to Korean-born soprano Miran Cha Halen and has a teenage son.

## CONCERT CALENDAR

Call 314-534-1700 or visit [stlsymphony.org](http://stlsymphony.org) for tickets



Zachary Maxwell Strutz

Susanna Phillips

### MAHLER 4: April 2-3

David Robertson, conductor; Susanna Phillips, soprano

RAVEL *Mother Goose Suite*

VIVIER *Lonely Child*

MAHLER *Symphony No. 4*

*Presented by Thompson Coburn LLP*



E.T.

### E.T. THE EXTRA-TERRESTRIAL: April 8-10

Erik Ochsner, conductor

Bring the entire family to Powell Hall for Steven Spielberg's *E.T. the Extra-Terrestrial*, on the big screen with John Williams's Academy Award-winning score performed live by the St. Louis Symphony.



Louis Lortie

### PICTURES AT AN EXHIBITION: April 15-16

Yan Pascal Tortelier, conductor; Louis Lortie, piano

DUKAS *Polyeucte Overture*

SAINT-SAËNS *Piano Concerto No. 5, "Egyptian"*

MUSSORGSKY/orch. Ravel *Pictures at an Exhibition*



Beethoven's New Groove

### BEETHOVEN'S NEW GROOVE: FAMILY CONCERT: April 17

*Stomp, clap, clap, stomp!* Learn about the beats in music and how different rhythms create different musical styles. How does Beethoven sound with a Latin beat, or rock, or hip hop?



# CONCERT PROGRAM

## Friday, March 18, 2016, 8:00pm

Steven Jarvi, conductor  
Aidan Ip, violin  
Leah Peipert, flute

### ST. LOUIS SYMPHONY YOUTH ORCHESTRA

**TCHAIKOVSKY** *Romeo & Juliet Overture-Fantasy* (1869-70, 1880)  
(1840-1893)

**CONUS** *Violin Concerto in E minor, op. 61* (1806)  
(1869-1942)

Allegro molto—  
Adagio—  
Cadenza—Allegro subito

Aidan Ip, violin

### INTERMISSION

**HÜE** *Fantaisie for Flute and Orchestra* (1923)  
(1858-1948)

Leah Peipert, flute

**BERNSTEIN** *Symphonic Dances from West Side Story* (1960)  
(1918-1990)

Prologue (Allegro moderato)—  
“Somewhere” (Adagio)—  
Scherzo (Vivace leggiero)—  
Mambo (Presto)—  
Cha-Cha (Andantino con grazia)—  
Meeting Scene (Meno mosso)—  
“Cool” Fugue (Allegretto)—  
Rumble (Molto allegro)—  
Finale (Adagio)

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The St. Louis Symphony Youth Orchestra concert season is sponsored by St. Louis Children’s Hospital.

The St. Louis Symphony Youth Orchestra is underwritten in part by the G.A., Jr. and Kathryn M. Buder Charitable Foundation.

The St. Louis Symphony Youth Orchestra is underwritten in part by the ESCO Technologies Foundation.



# SHAKESPEARE AND COMPANY

The St. Louis Symphony Youth Orchestra gets into the spirit of the Shakespeare Festival, performing works by Tchaikovsky and Bernstein, written a century apart yet both inspired by the enduring tragedy, *Romeo and Juliet*. In the middle of the Shakespeare sandwich are two rarely performed works by Youth Orchestra Concerto Competition winners. They tell you about these works in the notes below, as does Youth Orchestra cellist Maddie Mullen about Bernstein's take on the "star-cross'd lovers." Regular program notes author Paul Schiavo is the ringer here, reflecting on Tchaikovsky's *Romeo and Juliet* Overture-Fantasy.—Eddie Silva

## PYOTR IL'YICH TCHAIKOVSKY

*Romeo and Juliet* Overture-Fantasy

BY PAUL SCHIAVO

Despite Pyotr Il'yich Tchaikovsky's enormous success worldwide, he was plagued throughout his life by doubts about his talent and the worth of his music, suffering lengthy periods of depression. The creation of the piece you hear tonight followed one such creative impasse. As a catalyst, fellow composer Mily Balakirev suggested a picturesque overture based on Shakespeare's *Romeo and Juliet*. The tale of the tragic, starcrossed lovers was particularly inviting to Tchaikovsky. A highly sensitive and literate person, he also was beginning to realize that his own inability to find romantic happiness would be a lifelong torment. Shakespeare's unhappy couple must have seemed kindred spirits. He set to work and in short time the score was complete.

In devising music for the play, Tchaikovsky focused on three principal elements of the drama. The long introductory section conveys a sense of resigned spirituality very much in character with Shakespeare's Friar Laurence. This is followed by a violent episode complete with cymbal crashes to represent the clash of Montague and Capulet swords. Finally, the love of Romeo and Juliet is presented in a soaring melody.



### Born

May 7, 1840, in Kamsko-Votkinsk, Russia

### Died

November 6, 1893, St. Petersburg

### First Performance

March 16, 1870, in Moscow; Nikolai Rubinstein conducted the orchestra of the Russian Music Society

### YO Premiere

November 23, 1997, David Amado conducting

### Most Recent YO Performance

November 21, 2004, Scott Parkman conducting

### Scoring

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

### Performance Time

approximately 18 minutes

**Born**

February 1, 1869, Moscow

**Died**

January 3, 1942, Melenki,  
Soviet Union

**First Performance**

1898, in Moscow, with the  
composer playing the solo  
part

**YO Premiere**

Tonight's concert

**Scoring**

3 flutes  
2 oboes  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
3 trombones  
timpani  
strings

**Performance Time**

approximately 20 minutes

**JULIUS CONUS**

Violin Concerto in E minor

BY AIDAN IP, CO-PRINCIPAL, SECOND VIOLINS

Julius Conus was born in Moscow to a family of talented French musicians. Though a talented composer, Conus was known in his day as a violin virtuoso. He, along with his two brothers, studied at the Moscow Conservatory, receiving a Gold Medal upon his graduation in 1888. He later moved to Paris and spent a short time as a member of the Paris Opera Orchestra. In 1891, he was appointed concertmaster of what is now the New York Philharmonic, an opportunity made possible by his close friend, Pyotr Il'yich Tchaikovsky. The famous composer had the utmost respect for Conus, once stating in a letter to Adolph Brodsky, the musician who premiered Tchaikovsky's Violin Concerto: "He is not only a talented and sensible youth but a young man excellent in all respects, who comes from an unusually talented and marvelous family."

Though Conus is not listed among the great composers of today, he was one of the most prominent musicians of his time. His connections to the most eminent artists of the era had a significant influence on his work as a composer, reflected in his Violin Concerto in E minor.

The concerto is a showcase for the player's virtuosity, but it also highlights beauty in lyrical passages. Conus shows an incredible adeptness at long-lined melody set in the noble key of B major. The remainder of the concerto consists of technical fireworks for both soloist and orchestra. Conus uses the orchestra in a way that is very reminiscent of Tchaikovsky's Violin Concerto. Long technical passages in the violin are often connected by tuttis that showcase the orchestra to its fullest. He includes a cadenza shortly after the second movement that furthers the technical demands of the piece. A page-long coda comes immediately after the cadenza ending the piece fiercely in E minor.

Conus's Violin Concerto was incredibly well received when it was premiered in 1898. For decades, the piece would be played frequently by the most celebrated violinists of the 20th century, with its greatest modern champion being Jascha Heifetz.

## GEORGES HÜE

*Fantaisie* for Flute and Orchestra

BY LEAH PEIPERT, FLUTE

Georges Adolphe Hüe composed *Fantaisie* for Flute in 1913. Although Hüe was primarily known as a composer of opera, his flute solo is still considered an important addition to the flute repertoire. Hüe wrote this solo for Adolphe Hennebains, a renowned professor of the Paris Conservatory, and later arranged the work for flute and orchestra in 1923.

Hüe struggled to find success with his musical compositions during his lifetime. However, he won the Prix de Rome prize for composition in 1879 and found success in the Paris Opéra and Opéra Comique. His early compositions and operas influenced his later works, such as *Fantaisie*.

In accordance with the French style, Hüe's *Fantaisie* fluctuates in tempi, ranging from beautifully delicate and slow sections to energetic and exciting passages. The piece begins with a slow, dramatic portion, leading into a lyrical melody. The opening theme appears again later in the work before a transition into a lively, mysterious tune. The single-movement work ends with a final surge in tempo.

In one concise frame, *Fantaisie* demonstrates many dimensions of the flute through changing tone color and challenging technical passages. Several themes from Hüe's previous operas reappear in this work while he invokes impressionist techniques, conveying shifts of mood and emotion.

### **Born**

May 6, 1858, Versailles

### **Died**

June 7, 1948, Paris

### **First Performance**

1913, *Fantaisie* for Flute and Piano first performed by Adolphe Hennebains

### **YO Premiere**

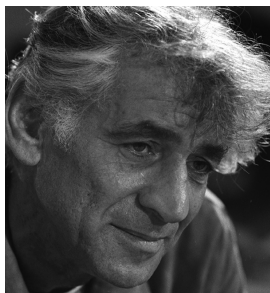
Tonight's concert

### **Scoring**

piccolo  
2 oboes  
English horn  
2 clarinets  
2 bassoons  
2 horns  
timpani  
triangle  
harp  
strings

### **Performance Time**

approximately 8 minutes

**Born**

August 25, 1918, Lawrence,  
Massachusetts

**Died**

October 14, 1990, New York  
City

**First Performance**

February 13, 1961, Lukas Foss  
conducted the New York  
Philharmonic at Carnegie Hall

**YO Premiere**

Tonight's concert

**Scoring**

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

**Performance Time**

approximately 22 minutes

**LEONARD BERNSTEIN**

*Symphonic Dances from West Side Story*

BY MADDIE MULLEN, CELLO

Leonard Bernstein was one of the first American classical luminaries to become a worldwide contemporary icon. Apart from being a skilled pianist and well-known conductor, Bernstein composed in a myriad of styles ranging from opera to film and theatre music. Although many of his orchestral and operatic works became highly acclaimed and are performed regularly today, none came close to the worldwide fame given to *West Side Story*.

In 1949, Jerome Robbins, a successful choreographer and director, suggested to Bernstein that a Broadway show should be written, based on Shakespeare's *Romeo and Juliet*. Bernstein quickly agreed that it was a "terrific and exciting idea," and worked with Robbins to conceive a show about gang warfare in the slums of New York City. The show became a smash hit, with the love for this show being more than just a passing infatuation. *West Side Story*'s tale of two forbidden lovers was adapted into a film that was both successful at the box office and received critical praise. In 1962 it received 10 Academy Awards, including Best Picture. Both the film and stage revivals touch the hearts of fans today. Due to its success, Bernstein later combined a collection of themes from the musical for full orchestra: the *Symphonic Dances from West Side Story* that we perform tonight.

The opening (Prologue) represents the building rivalry between the two gangs: the Jets and the Sharks. After the violent musical outbreak, a moment of reflection occurs—maybe one day the gangs could be brought together in peace ("Somewhere"). After this poignant theme, we are brought back to life with a school dance scene (Scherzo) that eventually leads into the infamous gang dance contest (Mambo). Tony and Maria, the modern day *Romeo and Juliet*, spot one another for the first time (Cha-Cha) and immediately fall for one another (Meeting Scene). In contrast, the Jets attempt to control their violent tendencies (Cool) but fail miserably, causing the tragic death of both enemy gang leaders. The piece ends with a finale that brings back the hopeful theme of "Somewhere."

## STEVEN JARVI

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

As Resident Conductor of the St. Louis Symphony, Jarvi leads a wide range of events including Live at Powell Hall concerts, Family and Education concerts, and other selected orchestral events throughout the season. He also assists Music Director David Robertson, and serves as Music Director of the St. Louis Symphony Youth Orchestra.

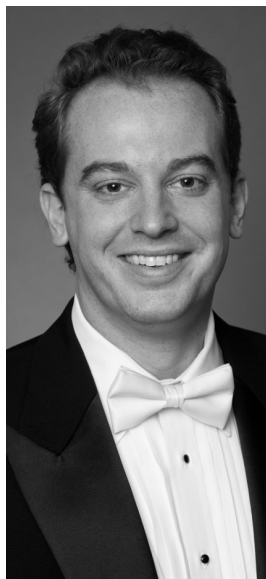
Raised in Grand Haven, Michigan, Steven Jarvi holds a bachelor's degree in Music Theory from the University of Michigan and a master's in Orchestral Conducting from the Peabody Institute of the Johns Hopkins University.

## AIDAN IP

A St. Louis native, Aidan Ip is 17 years old and began studying the violin at age six with Joseph Kaminsky. Aidan was born into a musical family: his mother and uncle are both string players and graduates of the Juilliard School. He has been a member of the St. Louis Symphony Youth Orchestra since 2012.

In 2013, Aidan performed a violin duet at the Fox Theatre in the finals of the St. Louis Teen Talent Competition with Hava Polinsky, Co-Concertmaster of the SLSYO. He also received honorable mention in the Midwest Young Artists Concerto Competition in 2014.

Aidan currently studies with Helen Kim of the St. Louis Symphony and John McGrosso of the Arianna String Quartet. He is also a student of the Webster University Preparatory Program founded and directed by Vera Parkin. Aidan has



Steven Jarvi conducts the STL Symphony and an auditorium full of students playing recorders in the Link Up concerts, May 10-11 at Powell Hall.



Aidan Ip plays the YO premiere of Conus's Violin Concerto.

attended summer music festivals including the Castleman String Quartet Program in Fredonia, New York, and the Innsbrook Music Festival under the artistic direction of David Halen. He has performed in master classes for artists and pedagogues such as Vadim Repin, Shmuel Ashkenasi, and Robert Lipsett.

Aidan Ip plans to pursue music at conservatory and a professional career in violin performance.



Leah Peipert plays the YO premiere of Hübner's *Fantaisie* for Flute and Orchestra.

### **LEAH PEIPERT**

Leah Peipert is currently a senior at Clayton High School (CHS). She was born in Barrington, Rhode Island, and moved to Clayton at the age of seven. Leah began playing music when she was four and is now in her third year with the St. Louis Symphony Youth Orchestra.

Though Leah plays flute in the orchestra, she has played violin for 14 years. She has grown up listening to her three older siblings playing their instruments since before she was born, and hummed “Twinkle, Twinkle, Little Star” before she could talk. Her parents knew she was headed toward a musical life when, at 18 months, Leah held a hot dog under her chin and used her fork as a bow, pretending to play the hot dog violin. At the start of middle school, Leah took up the flute. Since then, she has played with the All-Suburban Band, All-State Band and Orchestra, and several of the Orchestras at Webster University’s Community Music School.

Leah is grateful for the years she has studied with her teachers, two members of the St. Louis Symphony, Dana Edson Myers and Jennifer Nitchman. She would additionally like to thank her previous teachers, Katie Soloman, Matt King, and Laura Gully.

In Leah Peipert’s free time she enjoys knitting, baking, being outdoors, and playing on the CHS varsity golf and soccer teams.

## ST. LOUIS SYMPHONY YOUTH ORCHESTRA 2015-2016

Steven Jarvi  
*Resident Conductor and  
Music Director of the St. Louis  
Symphony Youth Orchestra*

Jessica Ingraham  
*Director of Education and  
Youth Orchestra*

Michael Gandlmayr  
*Education and Youth Orchestra  
Programs Manager*

### **FIRST VIOLIN**

Hava Polinsky  
*Co-Concertmaster*  
Hannah O'Brien  
*Co-Concertmaster*  
Jinghang Zhang  
Leanne Dang  
Cindy Geng  
Julia Harris  
Rose Haselhorst  
Haydn Jones  
Gajan Kumar  
Lemuel Lan  
Rebecca Lang  
Rebecca Liu  
Adam Martin  
Rich Qian  
Luke Stange  
Michelle Tang  
Mary Xu  
Anna Zhong

### **SECOND VIOLIN**

Cherry Tomatsu  
*Co-Principal*  
Aidan Ip  
*Co-Principal*  
Leah Haynes  
Samuel Alender  
Theo Bockhorst  
Caroline Creighton  
Grace Crockett  
Christine Kim

Selena Lee  
Grayson Lovelace  
Anusha Manjunath  
Jason Martin  
April (Yerin) Moon  
Josephine Moten  
Madeline O'Reilly-Brown  
Hikari Umemori  
Alejandra Uchitelle  
Stephanie Zhong

### **VIOLA**

Phoebe Yao  
*Co-Principal*  
Sharanya Kumar  
*Co-Principal*  
Sarah Mason  
Rohan Bohra  
Nathaniel Ho  
Austin Jacobs  
Kathleen McFarland  
Marisa McKeegan  
Molly Prow  
John Romer  
Will Schatz  
Jordyn Sengl

### **CELLO**

Torri Weidinger  
*Co-Principal*  
Eric Cho  
*Co-Principal*  
Nathan Hsu  
Amy An  
Alex Cho  
Camille Cundiff  
Anna Groesch  
Julie Holzen  
Dylan Lee  
Glen Morgenstern  
Maddie Mullen  
Rebecca Su



**DOUBLE BASS**

Abigail McCay  
*Co-Principal*  
Dax Faulkingham  
*Co-Principal*  
Pieter Boswinkel  
John Paul Byrne  
David DeBruin  
Shannon Sagehorn  
Merrick Schnider  
Bridie Molen

**HARP**

Caroline Robinson

**FLUTE**

Lynell Cunningham  
Chloe Descher  
Leah Peipert  
Taylor Poenicke

**PICCOLO**

Lynell Cunningham

**OBOE**

Catarina Davies  
Bailey Henderson  
Curt Sellers  
Sam Syberg

**ENGLISH HORN**

Curt Sellers

**CLARINET**

Hannah Byrne  
Earl Kovacs  
Nathan Manno  
Kentaro Umemori

**E-FLAT CLARINET**

Kentaro Umemori

**BASS CLARINET**

Ravi Shastri

**ALTO SAXOPHONE**

Zachary Foulks

**BASSOON**

Helen Bednara  
Alex Davies  
Gabrielle Moss  
Emily Schaper

**HORN**

Dana Channell  
Rachel Martin  
Jonas Mondschein  
Kelsey Moore  
Eli Pandolfi  
Olivia Rekittke

**TRUMPET**

Tory Greenwood  
Marvin A. Lewis  
Charles Prager  
Cameron Stofel

**TROMBONE**

Joshua Adams  
Jacob Melsha  
Elijah Mennerick

**BASS TROMBONE**

Alex Mullins

**TUBA**

Nicholas Jarvis

**PERCUSSION**

Matthew Clark  
Matthew Fink  
Abigail Foehrkolb  
Miles Kim  
Sam Lopate  
Nicholas Stalter  
Aaron Zoll

**SLSYO MANAGEMENT APPRENTICE**

Noelle McCord