

# CONCERT PROGRAM

**Friday, November 6, 2015, at 10:30am**

**Saturday, November 7, 2015, at 8:00pm**

Nicholas McGegan, conductor

Orli Shaham, piano

**GLUCK/** *Don Juan* Ballet Suite (1761)  
**arr. McGegan**  
(1714-1787)

Sinfonia: Allegro  
No. 2: Andante  
No. 3: Allegro maestoso—  
No. 4: Allegro furioso—  
No. 5: Allegro forte risoluto  
No. 8: [Andante]  
No. 16: [Allegretto]; Presto; Andante; Tempo primo  
No. 19: [Moderato]  
No. 21: [Grazioso]  
No. 27: [Allegro]  
No. 28: [Allegretto]  
No. 30: Larghetto—  
No. 31: Allegro non troppo

**MOZART** Piano Concerto No. 9 in E-flat major, K. 271 (1777)  
(1756-1791)

Allegro  
Andantino  
Rondeau: Presto

Orli Shaham, piano

## INTERMISSION

**MOZART** Entr'actes from *Thamos, King of Egypt*, K. 345 (1773)

Maestoso; Allegro  
Andante  
Allegro vivace assai

**HAYDN** Symphony No. 98 in B-flat major (1792)  
(1732-1809)

Adagio; Allegro  
Adagio  
Menuet: Allegro  
Finale: Presto

## ACKNOWLEDGMENTS

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

These concerts are presented by Thompson Coburn LLP.

Nicholas McGegan is the Ann and Lee Liberman Guest Artist.

Orli Shaham is the Ellen Atwood Armstrong Guest Artist.

The concert of Friday, November 6, includes doughnuts provided through the generosity of Krispy Kreme and coffee through the generosity of Community Coffee.

The concert of Saturday, November 7, is underwritten in part by a generous gift from Mr. and Mrs. Walter G. Shifrin.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum and are located at the Customer Service table in the foyer.

# CLASSICAL MASTERS

BY PAUL SCHIAVO

## CHRISTOPH WILLIBALD GLUCK

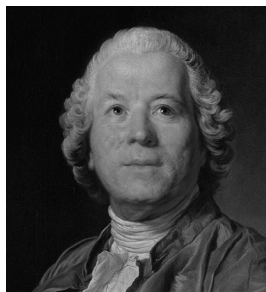
*Don Juan* Ballet Suite

**A DONJUAN BALLET** Because Christoph Willibald Gluck composed all of his mature music for the theater, he remains relatively little known to concert audiences today. In addition to his operas, which played an important role in the development of that genre during the middle of the 18th century, Gluck also wrote several ballets. The most significant is *Don Juan*, composed in 1761.

Based on the drama *Le Festin de pierre* (*The Stone Guest*), by the French playwright Molière, this work relates a version of the Don Juan legend. Its principal events are familiar from Mozart's famous opera on the same subject, *Don Giovanni*. After ravishing a young woman, the legendary seducer of the title kills her indignant father. Later, following further adventures, he comes upon a statue of his victim that stands atop the slain man's tomb. The stone carving comes eerily to life and orders Don Juan to repent his dissolute ways. When the libertine refuses, the statue takes hold of him and drags him to the underworld.

Gluck's score for *Don Juan* consists of some 30 relatively brief movements. We hear a baker's dozen of these, selected by Nicholas McGegan, beginning with the Sinfonia, or overture. This short prelude begins in bright fashion, but soon the harmonies turn dark, reflecting the serious nature of the ballet's subject. Of the ensuing pieces, some take the form of traditional dances—there is a gavotte, a minuet, and a fandango, for example—but others are clearly more dramatically conceived. The fifth movement brings some wrenching harmonies. The Allegro of movement No. 27 laughs mockingly, while the music that follows uses only strings playing pizzicato to suggest the strumming of a guitar.

The most arresting music comes at the end of the ballet, when the preternatural statue confronts Don Juan and effects his doom. Here furious scale figures, piercing harmonies and menacing tones of the wind instruments make for strong musical drama. This music stands as an important



### Born

July 2, 1714, Erasbach, Bavaria

### Died

November 15, 1787, Vienna

### First Performance

October 17, 1761, in Vienna

### STL Symphony Premiere

This week

### Scoring

2 flutes  
2 oboes  
bassoon  
2 horns  
trombone  
strings

### Performance Time

approximately 12 minutes



**Born**

January 27, 1756, Salzburg

**Died**

December 5, 1791, Vienna

**First Performance**

Unknown, but certainly early 1777, in Salzburg, by a French pianist known only as Mademoiselle Jeunehomme, playing with the Salzburg court orchestra

**STL Symphony Premiere**

May 9, 1974, John Brown-ing was soloist, with Walter Susskind conducting

**Most Recent STL Symphony Performance**

March 28, 2004, Anton Kuerti was soloist, with Peter Ound-jian conducting

**Scoring**

solo piano  
2 oboes  
2 horns  
strings

**Performance time**

approximately 32 minutes

precedent to Mozart's *Don Giovanni*, whose final scene entails similar harmonies, figuration, and instrumental color. Gluck later adopted this music as the "Dance of the Furies" in his opera *Orfeo ed Euridice*, evidently deciding that music suggesting the torments awaiting Don Juan in hell would serve equally well in conjuring up the demons who try to drive Orpheus from the underworld.

**WOLFGANG AMADEUS MOZART**

Piano Concerto No. 9 in E-flat major, K. 271

**AN EARLY MASTERPIECE** We owe Mozart's Piano Concerto in E-flat major, K. 271, to a young French pianist, one Mademoiselle Jeunehomme, who visited the composer's native city of Salzburg in the winter of 1776-77. Virtually nothing, even her full name, is known of this musician. Her relative anonymity is regrettable, for the concerto Mozart completed for her, in January 1777, is extraordinary. Despite being one of Mozart's earlier piano concertos, its quality is on a par with the composer's mature masterpieces in this genre. It is revealing that Mozart regarded this concerto highly enough to resurrect it for his own performances in Vienna during the period of his greatest success.

Mozart surprises us at once. The customary way to begin a concerto in the 18th century was with an extended orchestral passage introducing the themes of the first movement. Only with this accomplished would the solo instrument make its entrance. Here, however, the piano joins the orchestra to present, in alternating phrases, the start of the initial subject. Quickly, though, the orchestra wrests control of the music from the solo instrument and proceeds on its own to set forth the rest of the march-like first theme, as well as several subsidiary melodies.

**DARK INTENSITY** The second movement also is surprising—not for any formal innovation, however, but for its dark intensity. Its opening orchestral passage, which seems to flow from a chest heaving with sorrow, sets the tone for one the most heartfelt utterances of Mozart's early maturity.

The finale, however, quickly chases the somber tone of the Andantino. Here, too, we have a surprise. For while this third movement begins as a conventionally lively finale, the music later breaks off for a genteel minuet, the high degree of

contrast between this digression and the rest of the movement making for a startling development. The interpolated dance culminates in a cadenza, a virtuoso solo passage for the piano alone. After this, the music resumes in its original vein, as though nothing unusual had occurred, and proceeds cheerfully and confidently to its conclusion.

### WOLFGANG AMADEUS MOZART

Entr'actes from *Thamos, King of Egypt*, K. 345

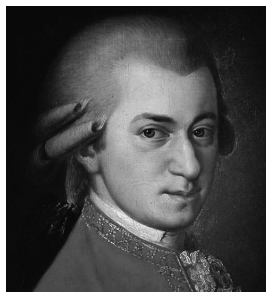
**A DRAMA SET IN EGYPT** Although Mozart lived and worked in Austria—first in his native Salzburg, and then in Vienna—a number of his operas and other theater music were written for stories set in what we now call the Near East. Turkish and Egyptian subjects were quite popular with the Austrian public in the 18th century, and Mozart was ever attentive to the tastes of his audiences. In 1773, the playwright Tobias Philipp von Gebler asked Mozart to write incidental music for his heroic drama *Thamos, König in Ägypten* (*Thamos, King of Egypt*), which was to be produced in Vienna. At this time, the composer wrote two choruses and perhaps some other numbers. He added more music in 1776, when *Thamos* was produced in Salzburg, including four orchestral entr'actes, interludes to cover set changes between scenes of the play.

We hear three of these pieces. The first opens with stern, imperious chords. They herald a movement that is quick in tempo, dramatic in tone and symphonic in scale. The second entr'acte adopts a more leisurely tempo and features, as its secondary theme, a handsome oboe solo over pizzicato accompaniment. The final interlude we hear begins on a note of high drama recalling the closing movement of Gluck's *Don Juan*. Mozart counters this desperate music with a more optimistic second subject. The two contrasting themes vie with each other during much of the movement, the latter prevailing at the close.

### JOSEPH HAYDN

Symphony No. 98 in B-flat major

**A DISTINGUISHED VISITOR** London in the 18th century had, as it does today, one of the most lively music scenes in the world. Public concerts had been given in the English capital since the late 1670s, far earlier than in any other city, and the opportunities these presented soon attracted musicians of



#### First Performance

January 3, 1776, in Salzburg

#### STL Symphony Premiere

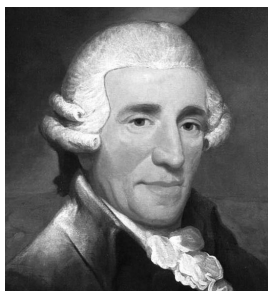
June 26, 1999, David Loebel  
conducting the only previous  
performance

#### Scoring

2 oboes  
2 bassoons  
2 horns  
2 trumpets  
timpani  
strings

#### Performance Time

approximately 16 minutes

**Born**

March 31, 1732, Rohrau, Austria

**Died**

May 31, 1809, Vienna

**First Performance**

March 4, 1792, in London,  
under Haydn's direction

**STL Symphony Premiere**

January 24, 1969, Ferdinand  
Leitner conducting

**Most Recent STL Symphony  
Performance**

January 18, 1981, Raymond  
Leppard conducting

**Scoring**

flute  
2 oboes  
2 bassoons  
2 horns  
2 trumpets  
timpani  
piano  
strings

**Performance Time**

approximately 28 minutes

international stature. The German-born Handel spent most of his career in London, as did Johann Christian Bach a generation later. And during the last decade of the century, the city received a particularly distinguished visitor: Joseph Haydn.

Haydn had spent most of his career—more than three decades by this time—working as resident composer and conductor at the palace of a Hungarian prince, Nikolaus Esterházy. Prince Nikolaus's death, in 1790, gave Haydn the freedom to pursue other opportunities, and he promptly accepted an invitation to London, there to preside at concerts featuring his music. The composer arrived in London at the beginning of 1791 and attracted enthusiastic audiences. The success of these events prompted Haydn to extend his sojourn in England through the middle of the following year. He would return to London for a second visit in 1794-95.

Haydn's principal offering to his English listeners was a series of symphonies, his final dozen works in this form, now known collectively as his "London" symphonies. Symphony No. 98 in B-flat major made its debut on March 4, 1792. Its success on this occasion can be surmised from the fact that the audience demanded encores of both its first and last movements.

**A SYMPHONIC SURPRISE** Haydn begins the first movement with an introduction in slow tempo. The theme announced in its initial measures merits attention; for when the pace quickens and the harmonies brighten, signaling the onset of the main body of the movement, we find a variant of the same idea serving as the principal subject.

There follows a moving Adagio whose theme bears a certain resemblance to the anthem "God Save the King." Although this suggests a bow on Haydn's part to his English hosts, Donald Francis Tovey, the British conductor and commentator, speculated that Haydn wrote this movement as a tribute to his recently deceased friend and colleague Mozart.

Following the traditional third movement minuet, the symphony concludes with a finale featuring solos for violin and for keyboard. Haydn himself played the latter at the symphony's first performance, surprising and delighting his listeners.

## NICHOLAS MCGEGAN

ANN AND LEE LIBERMAN GUEST ARTIST

As he embarks on his fourth decade on the podium, Nicholas McGegan is increasingly recognized for his probing and revelatory explorations of music of all periods. He is now in his 29th year as music director of Philharmonia Baroque Orchestra and is Principal Guest Conductor of the Pasadena Symphony and Artist in Association with Australia's Adelaide Symphony.

English-born McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) "for services to music overseas." Other awards include the Halle Handel Prize; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honor of the City of Göttingen, and a declaration of Nicholas McGegan Day, by the Mayor of San Francisco in recognition of his work with Philharmonia Baroque. In 2013, the San Francisco Conservatory of Music awarded him an honorary degree of Doctor of Music.



Nicholas McGegan most recently conducted the St. Louis Symphony in January 2015.

## ORLI SHAHAM

ELLEN ATWOOD ARMSTRONG GUEST ARTIST

A consummate musician recognized for her grace, subtlety and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Hailed by critics on four continents, Shaham is in demand for her prodigious skills and admired for her interpretations of both standard and modern repertoire.

In 2015, Shaham released a new solo CD, *Brahms Inspired*, which includes music by Brahms and his compositional forefathers along with new works by Brett Dean, Avner Dorman, and Bruce Adolphe. Also released in 2015 is Shaham's recording of John Adams's *Grand Pianola Music* with the pianist Marc-André Hamelin and the San Francisco Symphony. Highlights of the 2015-16 season include appearances with the Richmond, Milwaukee, and Victoria (BC) symphonies and recitals in New York City, Washington, D.C., and Omaha. In addition, Orli Shaham serves as the Artistic Director for Pacific Symphony's chamber music series in Costa Mesa, California.



Orli Shaham is the founder of the interactive children's concert series, Baby Got Bach. She most recently performed with the Symphony in November 2014.



## CONCERT CALENDAR

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



Bernard Labadie

### **MESSIAH: December 3-6**

Bernard Labadie, conductor; Lydia Teuscher, soprano; Allyson McHardy, mezzo-soprano; Jeremy Ovenden, tenor; Philippe Sly, bass-baritone; St. Louis Symphony Chorus; Amy Kaiser, director

HANDEL *Messiah*



David Robertson

### **MUSIC OF JOHN WILLIAMS: December 11-13**

David Robertson, conductor

John Williams adds emotional power to every movie he scores. David Robertson and the St. Louis Symphony perform some of the favorites, including *Home Alone*, *Harry Potter*, and *Star Wars*.



Thomas Young

### **A GOSPEL CHRISTMAS WITH THOMAS YOUNG: December 17**

Kevin McBeth, conductor; Thomas Young, tenor; St. Louis Symphony IN UNISON Chorus

Grammy Award-winner Thomas Young adds his compelling voice for this night of soul-stirring Gospel music.

*Supported by Monsanto Fund*



Whitney Claire Kaufman

### **MACY'S HOLIDAY CELEBRATION: December 18-20**

Steven Jarvi, conductor; Whitney Claire Kaufman, vocalist; Holiday Festival Chorus; Kevin McBeth, director

Make your spirits bright at Powell Hall as it's transformed into a shimmering holiday house. Join in on the holiday sing-along and visit with Santa Claus.

*Presented by Macy's  
Sponsored by PNC*



CONCERT PROGRAM  
Sunday November 8, 2015, at 3:00pm

Steven Jarvi, conductor

ST. LOUIS SYMPHONY YOUTH ORCHESTRA

**BORODIN** *In the Steppes of Central Asia* (1880)  
(1833-1887)

**RIMSKY-KORSAKOV** *Capriccio espagnol, op. 34* (1887)  
(1844-1908)

Alborada—  
Variazioni—  
Alborada—  
Scena e canto gitano—  
Fandango asturiano

*Performed without pause*

INTERMISSION

**DVOŘÁK** *Symphony No. 9 in E minor, op. 95,*  
(1841-1904) *“From the New World”* (1893)

Adagio; Allegro molto  
Largo  
Scherzo: Molto vivace  
Allegro con fuoco

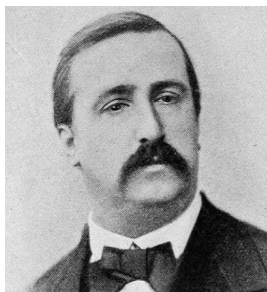
---

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

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

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

# CROSS CULTURES

**Born**

November 12, 1833, in  
St. Petersburg

**Died**

February 27, 1887, in  
St. Petersburg

**First Performance**

April 8, 1880, in St. Petersburg,  
the orchestra of the Russian  
Opera was conducted by  
Nikolay Rimsky-Korsakov

**YO Premiere**

This afternoon's concert

**Scoring**

2 flutes  
oboe  
English horn  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
3 trombones  
timpani  
strings

**Performance Time**

approximately 9 minutes

**ALEKSANDR BORODIN**

*In the Steppes of Central Asia*

BY GABRIELLE MOSS, BASSOON

**MUSICAL CHEMISTRY** Aleksandr Borodin, a distinguished chemist by profession, composed *In the Steppes of Central Asia* in 1880 to celebrate the 25th year of Czar Alexander II's reign over Russia. Borodin spent his life researching the chemistry of phosphoric acid, fighting for the students' rights at St. Petersburg's medical school, and was even one of the first men to bring up educating women in medicine at the time. Composing, however, was just his distraction. He often said, "Science is my work, and music is my fun."

*In the Steppes of Central Asia* is written as a symphonic poem, composed in a single movement, but broken up by mood changes to depict a story. Though it was never debuted for its original intention, it was eventually performed by the orchestra of the Russian Opera under the direction of Nikolay Rimsky-Korsakov. Throughout the piece you can hear three primary themes: the Russian theme, the Traveling theme, and the Eastern theme. Borodin wanted to somehow illustrate the interactions between the Asians and Russians in the steppes of central Eurasia.

The first few lines of the piece introduce us to a Russian melody in the solo clarinet, which is then followed by strains of "Oriental" melody played by the English horn. The clarinet solo sounds regal, which is fitting, because it is used to represent Russian troops protecting the eastern Asians as they cross the steppes. Later on in the piece you hear pizzicato figures in the lower strings to suggest the sluggish steps of caravan mules crossing the harsh desert. All of these themes blend throughout the duration of the piece to suggest, from a musical standpoint, a bright future between the Asian people and the Russians under Czar Alexander II's rule. The beautiful, haunting melodies of *In the Steppes of Central Asia*, mixed with the stark contrast of styles throughout the piece, are surely going to stay with you for a long time.

## NIKOLAY RIMSKY-KORSAKOV

*Capriccio espagnol*, op. 34

BY ADAM MARTIN, FIRST VIOLIN

**CULTURAL ESSENCE** Upon hearing the opening Alborada of *Capriccio espagnol*, one can immediately feel the caress of dry, hot Iberian air carrying with it the sounds and scents of a spirited Spanish street festival. It's hard to imagine an image so evocative could be conceived almost a continent away, by a man who himself had never been to Spain.

Originally planned as a violin concerto, Rimsky-Korsakov dreamed of crafting a piece woven with Spanish themes that would “glitter with dazzling orchestral color.” To this end, he commented that “manifestly, [he] had not been wrong” in his predictions of the final product. Prior to Rimsky-Korsakov's composition, Europe had been swept by a Spanish craze. The distinctive tonalities and exotic impressions of Spanish music proved simply too appetizing for any Romantic composer to pass up. The vogue reached Russia in 1840 via Mikhail Glinka, hailed “Father of Russian Classical Music,” who had previously spent a two-year sojourn on the peninsula and had been thoroughly entranced by its people and culture. Captured by the new Spanish fad during a lakeside retreat in the summer of 1887, Rimsky-Korsakov dropped all his current projects and began constructing the piece, which he eventually decided should not be a violin fantasy—although, as you will hear, some fragments of this original concept still remain.

Received with wide acclaim, *Capriccio espagnol* became the orchestral staple we know it as today. What strikes me about this piece is how a person half-a-world away can capture the essence of a culture he himself had never experienced. Though I've never been to Spain, I can feel like I'm there, or at least a partaker in its culture. I think this is what gives ethnocentric music its greatest appeal: the ability to travel overseas and partake in any culture without ever having to leave the concert hall.



### **Born**

March 18, 1844, in Tikhvin, near the Russian city of Novgorod

### **Died**

June 21, 1908, Lyubensk, Russia

### **First Performance**

October 31, 1887, St. Petersburg, the composer conducted the Imperial Russian Opera Orchestra

### **YO Premiere**

May 11, 1997, longtime St. Louis Symphony Principal Clarinet George Silfies conducting

### **Most Recent YO Performance**

March 9, 2012, Ward Stare 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 15 minutes

**Born**

September 8, 1841,  
Nelahozeves, Bohemia

**Died**

May 1, 1904, Prague

**First Performance**

December 16, 1893, Carnegie  
Hall in New York City, Anton  
Seidl conducted the New  
York Philharmonic Orchestra

**YO Premiere**

March 15, 1985, Peter Susskind  
conducting

**Most Recent YO  
Performance**

November 15, 2002, current  
St. Louis Symphony Chorus  
Director Amy Kaiser  
conducting

**Scoring**

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

**Performance Time**

approximately 40 minutes

**ANTONÍN DVOŘÁK**

Symphony No. 9 in E minor, op. 95, "From the  
New World"

BY JULIE HOLZEN, CELLO

**NEW INSPIRATION** In June of 1891, Mrs. Jeanette Thurber contacted Antonín Dvořák with a job proposal. She asked him to be music director of the National Conservatory of Music in New York City, teaching composition and instrumentation, as well as composing new works at Thurber's request, all for an annual salary of \$15,000. Up until this point, Dvořák had only lived in what is now the Czech Republic with several visits to England and Russia. He loved his home country, but surprisingly, he agreed to Thurber's job offer in 1892 and set off for New York.

During his time in the United States, Dvořák was exposed to many styles of American music. Although his time in the U.S. coincided with the rise of ragtime music, he was much more intrigued by Native American music and African American spirituals. In fact, he was convinced that the future of American music lay in themes found in these spirituals. In addition to these American forms of music, he was also inspired by what he saw in the United States. In the summer of 1893, he traveled to Spillville, Iowa, a Czech-speaking farm village. The idea of wide open spaces greatly appealed to Dvořák, and he was mesmerized by the Great Plains. The works he composed while in the United States, particularly the "New World" Symphony, reflect this idea of expansiveness, and also have prominent components of the styles of music that inspired him.

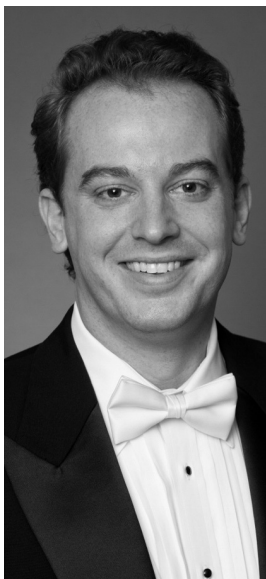
**MERGING TRADITIONS** The first movement opens with a melancholy melody in the cellos, indicative of Dvořák's feelings of homesickness as he left for New York. Suddenly, syncopated gestures in the strings and stark chords in the woodwinds add momentum and depth to the introduction. Arpeggiated swells come in waves similar to the ocean, and a timpani roll and violin tremolo segue into the Allegro molto section. Here, the first theme is introduced: an E-minor arpeggio spread over dotted rhythms. This theme is passed from the horn to the flute, and then the strings take it with new, added intensity. The rest

of the movement is filled with intermittent moments of spacious beauty, as well as characteristically romantic moments of passion and momentum. The movement ends in E minor, rhythmically and deliberately precise.

The opening chords of the second movement are among the most iconic chord progressions in classical music. It begins tentatively on an E-major chord, referencing the first movement, but grows and progresses until it lands on D-flat major, the key of the movement. Dvořák's first sketches of the second movement show it in the key of C major, but after he came up with the opening chord progression, he ultimately transposed it to D-flat major. The strings set the atmosphere with a few chorale-like measures before the solo English horn enters. The main theme of the second movement, although it is softly stated, is expansive and majestic. The middle section brings a more insistent melody, and gains motion through the tremolos in the strings and before settling back into the English horn theme. The movement closes with a softer repetition of the opening chords, and a final chord in the strings.

Dvořák's third movement goes into traditional Scherzo form, with canonic melodies jumping between the woodwinds and the strings and the whole orchestra exploding into rambunctious gestures. The middle section brings more charming melodies, less forceful but still with motion. After returning to the opening theme, the coda reaches a mood unique to the rest of the symphony: it references back to the theme of the first movement while creating a sense of anticipation as it diminuendos to nothing. The final chord sets the mood for the last movement.

Most listeners recognize the opening of the final movement. It bears a striking resemblance to the music from *Jaws*, which came 82 years later. After the introduction, the brass introduce the main theme of the movement, militant and grandiose. Throughout this final movement, Dvořák skillfully introduces new themes while weaving in the themes from all three previous movements, sometimes in rapid succession. The result of this is an unforgettable closure of the journey his music takes us on, and a beautiful merging of European and traditional American music.



Steven Jarvi leads the St. Louis Symphony in the Macy's Holiday Celebration concerts in December.

## 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. While Associate Conductor of the Kansas City Symphony, Jarvi led over 150 concerts and performed during the opening season of the Kauffman Center for the Performing Arts. He made his Classical Series debut filling in on short notice with violinist Midori as Music Director Michael Stern awaited the birth of his second child. The following season, after studying in Vienna with principal members of the Vienna Philharmonic, Jarvi led a highly praised subscription weekend of Viennese music featuring pianist Simone Dinnerstein.

Raised in Grand Haven, Michigan, 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 lives in St. Louis with his wife Joanne, son Noah, and new-born daughter Alice.

# 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

Hannah O'Brien  
*Co-Concertmaster*  
Hava Polinsky  
*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

Aidan Ip  
*Co-Principal*  
Cherry Tomatsu  
*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  
Madelaine O'Reilly-Brown  
Hikari Umemori  
Alejandra Uchitelle  
Stephanie Zhong

## VIOLA

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

## CELLO

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



**DOUBLE BASS**

Dax Faulkingham

*Co-Principal*

Abigail McCay

*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

**BASSOON**

Helen Bednara

Talie Ferree

Gabrielle Moss

Emily Schaper

**FRENCH HORN**

Dana Channell

Rachel Martin

Jonas Mondschein

Kelsey Moore

Eli Pandolfi

Olivia Rekitke

**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 Fink

Abigail Foehrkolb

Miles Kim

Sam Lopate

Nicholas Stalter

Jessica Vendegna

**SLSYO MANAGEMENT APPRENTICE**

Noelle McCord