CONCERT PROGRAM
Friday, November 6, 2015, at 10:30am
Saturday, November 7, 2015, at 8:00pm

Nicholas McGegan, conductor
Orli Shaham, piano

GLUCK/arr. McGegan
*Don Juan* Ballet Suite (1761)
(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.
CHRISTOPH WILLIBALD GLUCK

Don Juan Ballet Suite

A DON JUAN 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
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
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.

Program notes © 2015 by Paul Schiavo

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**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
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.

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.
CONCERT CALENDAR
Call 314-534-1700 or visit stlsymphony.org for tickets

**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**

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**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*.

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**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*

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**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, "From the New World"  (1893)
(1841-1904)

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.
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—though, 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
NEW INSPIRATION  In June of 1891, Mrs. Jeannette 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 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

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Hannah O’Brien
Co-Concertmaster
Hava Polinksy
Co-Concertmaster
Jinghang Zhang
Leanne Dang
Cindy Geng
Julia Harris
Rose Haselhorst
Haydn Jones
Gajan Kumar
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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
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Phoebe Yao
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Sarah Mason
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Marisa McKeegan
Molly Prow
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Will Schatz
Jordyn Sengl

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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 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 Fink
Abigail Foehrkolb
Miles Kim
Sam Lopate
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