

# Concert Program for November 20, 2011

St. Louis Symphony Youth Orchestra

Ward Stare, conductor

**ROSSINI** *Semiramide Overture* (1822-1823)  
(1792-1868)

**RAVEL** *Pavane pour une infante défunte*  
(1875-1937) (*Pavane for a Dead Princess*) (1910)

**TCHAIKOVSKY** *Francesca da Rimini, op. 32* (1876)  
(1840-1893)

Intermission

**DVOŘÁK** *Symphony No. 7 in D minor, op. 70* (1884-1885)  
(1841-1904) Allegro maestoso  
Poco adagio  
Scherzo: Vivace  
Finale: Allegro

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Don Devenis

## Ward Stare

Ward Stare is currently the Resident Conductor of the St. Louis Symphony—a position created for him in the fall of 2008 by Music Director David Robertson—and concurrently acts as Music Director of the St. Louis Symphony Youth Orchestra. In April 2009, Stare made his highly successful Carnegie Hall debut with the St. Louis Symphony, stepping in at the last minute to conduct while Robertson made his debut as chansonnier in H.K. Gruber's *Frankenstein!!*. Stare returned in June 2010, leading the St. Louis Symphony Youth Orchestra in its New York City debut at the historic Riverside Church.

The 2010-11 season included Stare's successful return to the Deutsches Symphonie-Orchester Berlin, as well as his widely praised European operatic debut at the Norwegian Opera, conducting performances in Oslo of Benjamin Britten's *The Rape of Lucretia*. Recent and upcoming engagements also include summer concerts with the Detroit Symphony Orchestra, the DITTO Festival in Seoul (South Korea), the Colorado Music Festival, subscription concerts with the Madison Symphony featuring Lynn Harrell as soloist, and both Stare's debut as guest conductor with the Lyric Opera of Chicago in 2012-13 and a re-engagement in 2013-14. Awarded one of just three coveted positions in the Allianz Cultural Foundation's 2012 International Conductors' Academy, Stare will have the opportunity to work with the London Philharmonic Orchestra and the Philharmonia Orchestra.

Stare spent the 2007-08 season as a League of American Orchestras Fellow with the Los Angeles Philharmonic, and conducted concerts on the orchestra's Toyota Symphonies for Youth Series. In the fall of 2008, Stare served as assistant conductor to Sir Andrew Davis at the Lyric Opera of Chicago for their new production of Alban Berg's *Lulu*.

Stare received the Robert J. Harth Conductor Prize and the Aspen Conducting Prize (2007) at the Aspen Music Festival and School and returned in the summer of 2008 as Assistant Conductor to the Festival and its former Music Director, David Zinman. In addition to his studies with Zinman, he has worked with János Fürst and Jorma Panula and studied composition and musical analysis with Michel Merlet.

Following in the path of many great orchestral conductors whose careers began as instrumentalists, Ward Stare was trained as a trombonist at the Juilliard School in Manhattan. At the age of 18, he was appointed principal trombonist of the Lyric Opera of Chicago and has performed as an orchestral musician with the Chicago Symphony Orchestra and the New York Philharmonic, among others. As a soloist, he has concertized in both the U.S. and Europe.

# Program Notes

BY MARGARET NEILSON

## Gioachino Rossini *Semiramide* Overture

**Born:** Pesaro, Italy, February 29, 1792 **Died:** Paris, November 13, 1868 **YO premiere:** November 25, 1977, Gerhardt Zimmermann conducting **Most recent YO performance:** November 22, 1998, David Amado conducting **Scoring:** Flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and other percussion, and strings **Performance time:** Approximately 11 minutes

Rossini's work dominated the opera scene of the early 19th century in Italy and much of the rest of Europe. Rossini was born into a musical family. His father was a trumpeter and his mother an opera singer. Rossini studied voice, harpsichord, music theory, violin, viola, cello, and piano with a variety of teachers. When he was 16 his cantata *Il pianto d'Armonia sulla morte d'Orfeo* was performed and won a prize. He composed very quickly and had completed 33 operas by the time he wrote *Semiramide*, at age 30. He would write only five more operas before he stopped writing operas all together. Over the rest of his life, he wrote sacred works, chamber music, and songs.

He traveled often in Italy, France, Austria, and England, making France his home for most of the latter half of his life. He liked good food and company. He also had a sense of humor, as evident in his comic operas, or as when he gave himself a "19th birthday" party on February 29, 1868—after all February 29th had happened only 19 times since he was born!

The opera *Semiramide* was written in about thirty days. It is a complicated tragedy based on the story of Semiramide, a Queen of Babylon, involving murder, deception, love, and the struggle for power: all the ingredients so many operas use in dramatic plots.

The overture draws on music from the opera, which is unusual for Rossini who often used one overture for several different operas. *Semiramide* opens with a slow introduction for the horns, then a theme from the opening of the final scene is heard. More melodies lead to a "Rossini crescendo"—a gradual building of volume for the whole orchestra. Following a short development, all the melodies are reintroduced, another crescendo, and a dramatic ending.

## Maurice Ravel *Pavane pour une infante défunte* (*Pavane for a Dead Princess*)

**Born:** Ciboure, France, March 7, 1875 **Died:** Paris, December 28, 1937 **YO premiere:** November 20, 1981, Gerhardt Zimmermann conducting the only previous performance **Scoring:** Two flutes, oboe, two clarinets, two bassoons, two horns, harp and strings **Performance time:** Approximately six minutes

Ravel was of Swiss and Basque family origin, but lived in Paris from infancy on. He started to play the piano when he was seven and entered the Paris Conservatory when he was 14. He won the Second Prix de Rome in 1901. His unique style and use of harmony was evident in his early compositions. He put old forms to modern use and, in part due to his Basque origins, he had great interest in Spanish melodies native to that region.

The *Pavane* was written as a piano solo in 1899 when Ravel was 24. The piece was immediately popular. In 1910 Ravel orchestrated it in the version played today. A pavane is a slow Spanish dance that was first popular in the 15th and 16th centuries. Ravel did not have a specific princess in mind, but rather a mood of a dance a princess might have danced long ago in a bygone era. The main theme is introduced by the horns, and from there it moves about the orchestra. The *Pavane* is deceptively simple, with an appealing charm and beauty.

## Piotr Il'yich Tchaikovsky *Francesca da Rimini*, op. 32

**Born:** Kamsko-Votkinsk, Russia, May 7, 1840 **Died:** St. Petersburg, November 6, 1893 **YO premiere:** May 9, 1975, Leonard Slatkin conducting **Most recent YO performance:** November 30, 1996, David Loebel conducting **Scoring:** Three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, four trumpets, three trombones, tuba, timpani and other percussion, harp, and strings **Performance time:** Approximately 23 minutes

After a comfortable childhood in the country, which included a French governess and a music teacher, Piotr Il'yich Tchaikovsky moved to St. Petersburg with his family when he was 10. He attended the School of Jurisprudence, graduating at 19, and got a job as a government clerk. He studied music during his school years, but did not yet show much talent either as a pianist or composer. When he was 21, he was accepted into a new music school that would become the renowned St. Petersburg Conservatory. When he was 26, he moved to Moscow to start teaching harmony at the Moscow Conservatory. He began composing with great focus and dedication, as if to make up for lost time.

*Francesca da Rimini* was written in 1876 and is based on an episode in Dante's *Divine Comedy*. Francesca is supposed to marry an elderly, not very good looking, nobleman, Gianciotto of Rimini. Rather than go to Francesca himself, he sends his handsome younger brother Paolo to court her. Believing Paolo to be her future husband, she falls in love with him. However, when she travels to the town of Rimini she discovers that she has been trapped into a marriage to the older man. Nonetheless, Francesca and Paolo cannot contain their love, and they are eventually discovered by the jealous husband. Gianciotto of Rimini murders them both. Together Paolo and Francesca are doomed to suffer in the second circle of Hell forever. The story is based on an historical event well known in Dante's time.

Tchaikovsky opens the piece with a mysterious, dark introduction as Dante is escorted to the second circle. The music describes the eternal winds and storms that swirl around those forever there. Dante asks Francesca and Paolo to tell their story. Francesca's "voice" is a beautiful clarinet solo. Dante is so moved that he faints. The winds rise again and sweep the tragic lovers away.

## Antonín Dvořák Symphony No. 7 in D minor, op. 70

**Born:** Nelahozeves, Bohemia, September 8, 1841 **Died:** Prague, May 1, 1904 **YO premiere:** This week **Scoring:** Two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings **Performance time:** Approximately 36 minutes

The famous Czech composer Antonín Dvořák was the son of an innkeeper and butcher who hoped Antonín would follow in the family business. However, when the boy showed some musical talent his father let him study. Eventually Dvořák went to Prague for serious music instruction. He earned his living as a violist for some time. In the mid-1870s he submitted several works to the Austrian State Prize competition and received awards in 1875 and 1877. One of the judges was the esteemed German composer Johannes Brahms, who became a strong supporter of Dvořák, encouraging him and helping to get his music published.

Whereas the first three works on the program all have some programmatic narrative or have some inspiration from literary imagery, Dvořák's Symphony No. 7 is what is often called "absolute music": music written without a literary or visual inspiration.

The Symphony No. 7 in D minor was the result of a request from the Philharmonic Society in London. The Society had made him an honorary member in 1884 and invited him to compose a new symphony for the Society. He conducted the first performance himself in London.

The first movement starts with low horns, basses, and timpani under the main theme. The mood is stormy and agitated except for a contrasting woodwind melody. Following the development of these melodies, the movement ends as it began.

In contrast to the first, the second movement is mostly gentle and serene. A beautiful clarinet solo opens the movement, then a contrasting section recalling the mood of the first movement develops. Then the opening melody returns and the movement gently closes.

The third movement, Scherzo, is bright and lilting, but still the storminess of the first movement seems present. The fourth movement opens in a violent fashion, but rather than fading back into subdued sounds—as the music had done previously—the conclusion is triumphant.

# St. Louis Symphony Youth Orchestra 2011-2012

## **Ward Stare**

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

## **First Violins**

Ginna Doyle  
*Concertmaster*  
Matthew Sprague  
*Co-Assistant  
Concertmaster*  
Michael Su  
*Co-Assistant  
Concertmaster*  
John Li  
Julia Son  
Caroline Cordell  
Sam Lord  
Jasmine Scott  
Rachelle Ferguson  
Rebekah Heckler  
Thomas Johnson  
Daniel McDonald  
Anthony Orso  
Maggie An  
Hava Polinsky

## **Second Violins**

Richard Lu  
*Principal*  
Hannah Hart  
*Assistant Principal*  
Amanda Cao  
William Crock  
Jonathan Karp  
Aishwarya Pandey  
Yadama  
Haohang Xu  
Anthony Su  
Sarah Gifford  
Emily Xu  
Adam McDonald  
Sarah Yeeji Kim  
Rebin Ali  
Aram Almzori  
Tony Moussa

## **Violas**

Sean Byrne  
*Principal*  
Christopher Goessling  
*Assistant Principal*  
Anne Bewig  
Meredith McMahon  
Andrew Stock  
Caleb Henry  
Brett Shocker  
Daniel Peipert  
Jonathan Shields

## **Cellos**

Nomin Zolzaya  
*Co-Principal*  
Grant Riew  
*Co-Principal*  
Sean Hamre  
*Assistant Principal*  
David Gu  
Ben Park  
Katja Miller  
Bradley Lai  
Timothy Kampen  
Alex Groesch  
Ann Ryu

## **Basses**

Bria Robinson  
*Principal*  
Matthew Millett  
*Assistant Principal*  
Madison Moll  
Toni Saputo  
Andie Barnett  
Jimmy McHugh  
Christina Phillips  
Annamaria Phillips

## **Harp**

Katie Hill

## **Flutes**

Leah Ross  
*Principal*  
Kelsey Rhoades  
Ashley Alarcon  
Jessica Winkle

## **Piccolo**

Rachel Petzoldt

## **Oboes**

Christopher Wang  
*Principal*  
Erin Vidlak

## **Clarinets**

Rachel Clark  
*Principal*  
Evan Leong  
Emily Spaugh  
Wailani Ronquillio

## **Bassoons**

David Carter  
*Principal*  
Craig Butler  
Alexandra  
Bruns-Smith

## **Horns**

Shelby Nugent  
*Principal*  
Caitlin Wilson  
Nathan King  
Rachel Hutson  
Irene Henry  
*Assistant/Utility*

## **Trumpets**

Dustin Shrum  
*Co-Principal*  
Julia Tsuchiya-Mayhew  
*Co-Principal*  
Ryan Staines  
Kristine Clanahan

## **Trombones**

John Sorsen  
*Principal*  
Michael McBride  
David Lindsay  
*Assistant/Utility*

## **Bass Trombone**

Evan Petzoldt

## **Tuba**

James Fritz

## **Percussion/Timpani**

Lucas Shapland  
Matt Stiens  
Carley Yanuck  
Colton Lytle

## **Coaches from the St. Louis Symphony**

Ellen dePasquale  
*Violin I*  
Sean Weil  
*Violin II*  
Morris Jacob  
*Viola*  
Anne Fagerburg  
*Cello*  
Donald Martin  
*Bass*  
Tina Ward  
*Woodwinds*  
Thomas Drake  
*Brass*  
Thomas Stubbs  
*Timpani/Percussion*

## **Librarians**

Elsbeth Brugger  
Roberta Gardner

## **Manager**

Peggy Neilson