
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA YOUNG ARTISTS ORCHESTRA

BENEFIT CONCERT FOR YOUTH WORK FOUNDATION

Rosalind Erwin • *Conductor*



Sunday • March 2 • 2014 • 3:00 p.m.

The Union League of Philadelphia



Benefit Concert for Youth Work Foundation

The Union League of Philadelphia
Lincoln Hall

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Philadelphia Young Artists Orchestra
Rosalind Erwin • *Conductor*

* R E M I N D E R *

2014 PYO Gala Dinner & Concert
Celebrating Our 74th Anniversary Season

Friday, March 21, 2014 • 6:00 p.m.

Philadelphia Youth Orchestra
Philadelphia Young Artists Orchestra
Bravo Brass
PRYSM & PRYSM Young Artists
Tune Up Philly

The Union League of Philadelphia

Advanced reservations required

To request an invitation: 215 545 0502

P R O G R A M

Prelude to <i>Die Meistersinger</i>	Richard Wagner
Symphony No. 35 – “Haffner”	Wolfgang Amadeus Mozart
I. Allegro con spirito	
II. Andante	
III. Menuetto	
IV. Finale: Presto	

I N T E R M I S S I O N

Triumphal March and Ballet from <i>Aïda</i>	Giuseppe Verdi
Selections from <i>Carmen</i> Suites Nos. 1 and 2	Georges Bizet
Les Toréadors	
Prélude	
Aragonaise	
Seguedille	
Habañera	
Danse Bohême	
Bacchanale from <i>Samson et Dalila</i>	Camille Saint-Saëns

Latecomers will not be seated until an appropriate time in the concert.

The use of photographic and recording equipment is strictly prohibited.

As a courtesy to the performers and fellow concert-goers, please silence all cell phones prior to the performance.

Philadelphia Young Artists Orchestra • 2013–2014

Rosalind Erwin*Conductor***Violin I**

Fiyi Adebekun,
Concertmaster
 Clara Elizabeth Bouch
 Alyssa Hannah Kim
 Lily Alexandra Mell
 Molly Lee Doman
 Catherine Liu
 Conor Quinn McAvinue
 Evelyn Z. Bravo
 Kathryn Song
 Andrew Samuel Pai
 Sophia Mei Maloney
 Alexandria Robbins
 Portia Maidment

Violin II

Cayley Hang Hoffman*
 Steven Zhang
 Kevin Do
 Carly Bess Soll
 Maggy Lee Simon
 Tadeusz Walter Creamer
 Boglarka Kearney
 Hae Min Kim
 Andrew Yen-Jong Chen
 Evan Dillon Johnson
 Alexander Feng Lee
 Julie Pham
 Jasper Perry-Anderson
 Michelle Deng Xu
 Matthew Guo

Viola

Zachary Alexander Cohen *
 Vera Guan-Yee Lee
 Katie Sharbaugh
 Zebadiah Yusef Coombs
 Yuuma Tasaki

Violoncello

Brendan Michael Buoni *
 Olenka Elizabeth Jain
 Issac Stephen Gaston
 Shizhuo Duan
 Jessica W. Zhang
 Jina Ok
 Kamran Jarnell Foy
 Nicholas Edward Vottero
 Justin Ok

Double Bass

Luke John Mottola
 Juan Miguel Serviano *
 Austin Gentry

Flute/Piccolo

Krista Therese Goebel
 Betty Ben-Dor
 Katherine Emily Xu
 Maggie Buck *
 Joanna Y. Lee

Oboe/English Horn

Phillip Jinho Choi
 Kaitlin Kan
 Sun Min Kim
 Delia Li *

Clarinet/Bass Clarinet

Robin Y. Choi
 Sung Kwang Oh *
 Elizabeth S. Qian

Bassoon

Lauren C. Milewski *
 Colleen Hood +

French Horn

Jordan Blake Robinson
 Olivia Jade Weng *
 Libby Ando •
 Gregory Green •

Trumpet

Noah Bender *
 Nathan Korsen •
 James McAloon, Jr. •
 Lucas Ranieri •

Trombone

Adam Freedman
 Charlie Everett Johnson *
 Ehren Lemir Valme

Tuba

Carolyn Tillstrom •

Percussion

Heidi H. Chu *
 Alan Herbst
 David Lu •
 Samuel Markowitz •

* *Section Leader*

• *PYO Member*

+ *Guest Musician*

*Winds, brass, percussion
 rotate seating.*

Rosalind Erwin • Conductor

Rosalind Erwin*Director & Conductor*

A flexible, creative and highly accomplished conductor, Rosalind Erwin is welcome on podiums both in the USA and abroad. Born in Great Falls, Montana, Rosalind Erwin began her musical studies on the clarinet and piano, and made her conducting debut at age 13. She received her Bachelor's Degree in Performance from the New School of Music in Philadelphia and her Masters in Performance from Esther Boyer College of Music at Temple University. At Temple she studied with Anthony Gigliotti, Principal Clarinet of the Philadelphia Orchestra and was appointed Resident Conductor of the Composition Department. As clarinetist, Erwin has appeared soloist with the Pittsburgh Symphony and has performed with the Philadelphia Orchestra. She has studied with and been mentored by conducting greats Riccardo Muti, Leonard Slatkin, David Zinman, Joseph Barone and William Smith. She has been honored by the Leopold Stokowsky Memorial Conducting Competition sponsored by the Rittenhouse Square Women's Committee of the Philadelphia Orchestra.

Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra. Erwin commissioned works by emerging American composers, presenting world premieres both in the USA and abroad.

As Music Director of the Pottstown Symphony Orchestra, Erwin elevated the orchestra to exceptional artistic heights, expanded educational outreach via collaboration with other arts organizations and brought contemporary music into concert programming. Erwin commissioned and premiered the overture simple by Guggenheim Fellow Robert Maggio, as well as Alabanza by Philadelphia composer Kile Smith. Erwin also conducted the regional premiere of Joan Tower's ASOL/Ford Foundation commissioned work, *Made in America*.

Highly acclaimed as an educator, Erwin has conducted Pennsylvania and New Jersey Music Educator Associations' All-State, Regional and District Festival Orchestras. Erwin is the former Music Director and Conductor of the Delaware County Youth Orchestra, Luzerne Music Center Orchestras and Settlement Music School Chamber Orchestra. Erwin has served as guest lecturer for Arcadia University's Community Scholars program, and Guest Lecturer and Celebrity Guest for the Philadelphia Orchestra Lecture/Luncheon Series.

Guest conducting engagements have included orchestras in Portugal, the Czech Republic and Bulgaria, as well as throughout the USA. She was featured conductor during American Music Week with the Sophia Philharmonic in Bulgaria and guest conducted Sinfonijski orkestar Hrvatska vojske, presenting the Croatian premier of David Gillinghams' Marimba Concerto No. 2 with soloist Ivana Bilic.

Erwin was named Director and Conductor of the Philadelphia Young Artists Orchestra in January 2014. She is currently also conductor of the Drexel University Orchestra and is a Staff Conductor for the Philadelphia International Music Festival.

Philadelphia Youth Orchestra Organization

Louis Scaglione *President & Music Director*

The Philadelphia Youth Orchestra is the Tri-State region's premier youth orchestra organization for gifted, young, classical musicians and one of the oldest and most highly regarded youth orchestra organizations in the United States. For over 74 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

The organization has five programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Bravo Brass, Philadelphia Region Youth String Music (PRYSM), and Tune Up Philly, an after-school program modeled after Venezuela's El Sistema.

Ranging in age from 6 to 21 years, the musicians of the Philadelphia Youth Orchestra organization are selected by competitive audition and come from a seventy-plus-mile radius of Philadelphia encompassing nearly 20 counties within Pennsylvania, New Jersey and Delaware. Through advanced orchestra repertoire, students are challenged to perform at professional levels, to strive for advanced musicianship and to achieve superior technical, musical, and personal application.

Former PYO musicians currently hold chairs in most of the top twenty professional orchestras in the United States, with 15 PYO alumni currently serving in The Philadelphia Orchestra. Recent alumni credit the PYO organization in helping them gain admittance to some of the best universities, colleges, and conservatories in the United States.

Philadelphia Youth Orchestra

The Philadelphia Youth Orchestra, the organization's flagship ensemble, is credited as one of the best in the nation with more than 100 highly skilled, young classical musicians. Unmatched repertoire and concerts in Verizon Hall at The Kimmel Center for the Performing Arts make this ensemble incomparable. Fourteen international concert tours since 1981 have offered hundreds of talented young musicians the opportunity to perform in many of the world's great concert halls, where their performances have often been judged comparable to those of professional orchestras. PYO was established in 1939 and is led by PYO organization President and Music Director, Maestro Louis Scaglione.

Philadelphia Young Artists Orchestra

The Philadelphia Young Artists Orchestra is PYO's companion orchestra, offering symphonic experience and orchestral training to younger classical music students, linking repertoire and theory, and providing the context to learning the standard orchestral repertoire. For over a decade, PYAO has raised money through performances to support organizations including Reach Out and Read at The Children's Hospital of Philadelphia and the Youth Work Foundation of The Union League of Philadelphia. PYAO was established in 1996 under a grant from the Pew Charitable Trusts and is conducted by Rosalind Erwin.

Philadelphia Youth Orchestra Organization

Bravo Brass

Bravo Brass is a youth brass ensemble that was created in 1997 to provide advanced musical education and performance opportunities to talented high-school brass students in the Tri-State region. It is the only ensemble of its kind in the area and one of few in the country.

Bravo Brass offers repertoire that challenges advanced brass students to improve their individual and ensemble playing skills. The Bravo Brass teaching faculty, led by Maestro Paul Bryan, Associate Dean of the Curtis Institute of Music, provides valuable musical training through side-by-side rehearsals.

PRYSM

PRYSM (Philadelphia Region Youth String Music) is a string music education program created in 2007 to offer a unique introduction and preparation for string students to acquire and build skills. PRYSM and PRYSM Young Artists provide string ensemble and sectional master class instruction for intermediate and beginning students. Graduates of PRYSM have matriculated successfully into other PYO organization ensembles. The program is directed by Gloria dePasquale, current cellist for and member of the board of directors and executive board of The Philadelphia Orchestra.

Tune Up Philly

Tune Up Philly's mission is to nurture children in economically disadvantaged and vulnerable neighborhoods by keeping them engaged in success through weekday out-of-school hours music instruction. The PYO organization believes that music education is a powerful vehicle for children to master skills and acquire valuable tools for cooperative learning, teamwork, academic success and to build self-esteem. The program launched in 2010 at St. Francis de Sales School in southwest Philadelphia. The second year of the program commenced in October 2011 at the People for People Charter School in North Philadelphia, part of the School District of Philadelphia. Tune Up Philly is directed by Delia Raab-Snyder with Paul Smith, Associate Director, and several professional teaching artists serving as faculty.

PYO Organization Leadership

The 2013/2014 Season is Maestro Louis Scaglione's 17th anniversary with the Philadelphia Youth Orchestra organization. He was appointed the PYO organization's Music Director in 2005, joined the artistic staff in 1997 as Conductor of the PYAO and was appointed Associate Conductor of PYO in 1999. In addition to his work as a member of the artistic staff, Maestro Scaglione was appointed President of the PYO organization in 2004, having served as the program's Executive Director for three years.

Extraordinary artistic leadership is a hallmark of the Philadelphia Youth Orchestra organization. Adolph Sorian (1940–1941), J.W.F. Leman (1941–1952), William R. Smith (1952–1954), and Joseph Primavera (1954–2005) served as Music Directors, with Maestro Primavera having had the extraordinary distinction of being the longest-serving active conductor of any orchestra in the world.

Philadelphia Youth Orchestra Organization

Artistic and Administrative Leadership

Louis Scaglione
President & Music Director
Conductor, PYO

Rosalind Erwin
Director & Conductor, PYAO

Paul Bryan
Director & Conductor, Bravo Brass

Barry McCommon & Robert Skoniczin
Assistant Conductors, Bravo Brass

Gloria dePasquale
Director & Conductor, PRYSM

Jessica Villante
Conductor, PRYSM Young Artists

Delia Raab-Snyder
Director, Tune Up Philly

Paul Smith
Associate Director,
Tune Up Philly

Colleen Hood
General Manager & Librarian

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Open Rehearsals

Philadelphia Youth Orchestra
Saturdays, 8:30 a.m. – 12:00 p.m.
Philadelphia Young Artists Orchestra
Sundays, 2:00 p.m. to 5:00 p.m.

Bravo Brass
Mondays, 6:00 p.m. – 8:30 p.m.
Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, Pennsylvania 19103

PRYSM
Fridays, 6:30 p.m. – 8:30 p.m.
Bryn Mawr College
101 North Merion Avenue
Bryn Mawr, Pennsylvania 19010

Tune Up Philly
Monday – Friday, 3:00 – 6:00 p.m.
People for People Charter School
Monday, Wednesday, Friday, 3:00 – 5:00 p.m.
Salvation Army Ray & Joan Kroc Center

Give to PYO

The Philadelphia Youth Orchestra is a 501(c)3 non-profit charitable organization which relies on the generous support of donors and foundations. If you would like to make a tax-deductible contribution, please visit our website or mail your donation payable to:

Philadelphia Youth Orchestra
P.O. Box 41810
Philadelphia, PA 19101-1810
Office: 215 545 0502
Email: info@pyos.org
www.pyos.org



The PYO organization receives support from the Pennsylvania Council on the Arts, a commonwealth agency funded by the Commonwealth of Pennsylvania, the National Endowment for the Arts, the U.S. Department of Education and The Philadelphia Cultural Fund.

Program Notes

Richard Wagner

**Born: Leipzig, Germany,
22 May 1813**
**Died: Venice, Italy,
13 February 1883**

Prelude to Act I of *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*)

The Prelude to *Die Meistersinger* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, harp, and divided strings. Duration: 10 minutes

Parallel Events of 1862

Abraham Lincoln delivers
Emancipation Proclamation

Confederacy inaugurates
Jefferson Davis president

Robert E. Lee assumes command
of Confederate Army

Otto von Bismarck becomes
German chancellor

U.S. establishes first income tax and I.R.S.

U.S. first issues paper money

Victor Hugo publishes *Les Misérables*

Novelist Edith Wharton and composer
Claude Debussy are born

Author Henry David Thoreau dies

Bowling ball is invented

About the Composer

"I write music with an exclamation point!"
—Richard Wagner

Even as one of the most controversial figures in all of music, Richard Wagner remains one of the most influential figures in history. In his lifetime, and for decades after, Wagner inspired almost fanatical devotion amongst his followers, and to some, even had god-like status.

Born into a theatrical family, Wagner's boyhood dream was to be a poet and playwright, but at the age of 15 he was so overwhelmed by Beethoven's music that he decided to become a composer. Wagner was always to state that after witnessing rehearsals and a performance of Beethoven's *Ninth Symphony* he could find "no event that produced so profound an impression on me." With only three years of formal training in music theory, Wagner was mainly self-taught, but he never mastered an instrument.

Wagner led a tumultuous personal life. He ran up countless debts that were rarely paid off; illegitimate children; multiple affairs; and several marriages, with his final marriage to Cosima von Bülow, 24 years younger than Wagner and the illegitimate daughter of Franz Liszt.

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During his early twenties, Wagner conducted in small German theaters and wrote several operas. After spending two miserable years in Paris, he returned to Germany for the production of his first major work, *Rienzi*. The immense success of the opera launched his career and he became the most famous opera composer and conductor throughout Europe. In addition to two early successful operas, *Die Feen* (*The Fairies*) and *Das Liebersverbot* (*The Ban on Love*), Wagner composed eleven operas which still are part of most opera houses' repertoire today: *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *The Mastersingers of Nürnberg*, *Parsifal*, and *The Ring Cycle* (a sixteen hour collection of four operas – *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Gotterdammerung*).

While completing his final work, *Parsifal*, Wagner moved to Italy. In addition to writing several essays on religion and art, he took four years to complete his final work. Having suffered a series of angina attacks, Wagner eventually died of a heart attack in Venice at the age of 69.

About Wagner's Music

Wagner's compositions, particularly those later in his career, are notable not only for the contrapuntal texture, rich chromaticism, harmonies, and orchestration, but also because his operas have influenced authors, playwrights, philosophers, and theologians.

Wagner called his operas *music dramas* and he considered the opera house a temple in which the spectator should be overwhelmed by music and drama. Within each act of his works there exists a continuous musical flow (Wagner called this "unending melody"), instead of the traditional pauses in an opera created by solos and then recitatives, and narrative sections. Wagner described his vision of opera as a *Gesamtkunstwerk* or "total artwork," in which music, song, dance, poetry, visual art, and stagecraft were unified.

The works of philosopher Arthur Schopenhauer influenced Wagner, where Wagner adopted (what he believed to be) Schopenhauer's philosophy – a deeply pessimistic view of the human condition. The philosopher Friedrich Nietzsche was part of Wagner's inner circle and Wagner's music was used in Nietzsche's writings. Writing his own libretti, which he called poems, Wagner based most of his plots on Northern European mythology and legend. In addition to writing for his operas, Wagner authored hundreds of books, poems, and articles covering politics, philosophy, conducting, his autobiography, and a detailed analysis of his own operas. In the twentieth century, W.H. Auden referred to Wagner as "perhaps the greatest genius that ever lived," and authors Thomas Mann, Marcel Proust, and James Joyce discuss Wagner in their novels, and Wagner's operas are even the main subjects of T.S. Eliot's *The Waste Land*.

Wagner also changed the logistics of how operas are performed, by having the lights dimmed during performances and using a sunken orchestra pit. More than anything else, however, was Wagner's concept of *leitmotif*. A form of musical expression, *leitmotif* is a short musical idea associated with a person, an object, a scene, or

Program Notes

thought in the drama. This concept is a common form of composition today, especially in film music, for example in John Williams' film scores, characters have specific musical themes associated with them and even certain reoccurring ideas in the story have motifs assigned to them.

Not all reaction to Wagner and his music and ideas was positive. For a time, composers living in a post-Beethoven world either seemed to follow Wagner or Johannes Brahms, who championed traditional forms and was more conservative than the innovations Wagner suggested. Noted composers such as Debussy, Rossini, and Tchaikovsky broke with Wagner because his influence was so unmistakable and overwhelming; however, no one denied Wagner's enormous contributions to music.

Wagner's subjects to his operas, his writings, politics, beliefs, and unorthodox lifestyle also made him a controversial figure. Even after his death, twentieth century Germany continued to make Wagner politically and socially controversial, mainly because propagandists selectively used Wagner's comments on Jews, and because Adolf Hitler inflated Wagner's anti-Semitic views. Some have suggested that Wagner deliberately imposed anti-Semitic characters in his operas, such as the "Mime" in the *Ring Cycle*, "Sixtus Beckmesser" in *Die Meistersinger* and "Klingsor" in *Parsifal*, suggesting Jewish stereotypes. A much debated subject, the overly forthcoming Wagner never stated any intention to caricature Jews in his operas, despite his misguided statements in other writings. Until recently, the state of Israel imposed bans on performing Wagner's operas, specifically *Parsifal* which some suggest is a racist opera. In all fairness, Wagner's notorious anti-Semitic remarks were nothing near

the doctrine system espoused by Nazism. For Wagner, everything was secondary to his artistic goals. Ironically, it is well established that Wagner is the natural child of his mother's lover, a Jewish actor named Ludwig Geyer, and not his mother's husband Carl Wagner.

As one of the greatest self-promoters, Wagner was not just a composer, but a phenomenon. As music scholar Bill Parker suggests, Wagner was "a ringmaster and the center attraction of his own one-man circus. By sheer force of personality, if not character, he dominated the musical headlines. He was a driven man who could not stand to not get his way. He would build his own theater and orchestra and create a cult of musicians. He literally established a religion with himself as the savior of music." Like Bach, Mozart, and Beethoven before him, and Mahler and Stravinsky after him, Wagner transformed music.

About the Work

"The most enchanting of all the fairy-tale operas" is how composer Virgil Thomson described *Die Meistersinger* (*The Master Singers*). "It is about a never-never land where shoemakers give vocal lessons, where presidents of musical societies offer their daughters as prizes in musical contests, and where music critics believe in rules of composition and get mobbed for preferring young girls to young composers. It is enchanting musically because there is no enchantment, literally speaking, in it. It is all direct and human and warm and sentimental and down to earth. It is unique among Wagner's theatrical works in that none of the characters take drugs or get mixed up with magic. The hero merely gives a successful debut recital and marries the girl of his heart."

Program Notes

During his early thirties, Wagner first started to sketch an opera based on the life of Hans Sachs, the great 16th century German "mastersinger." Other projects intervened and he did not return to *Die Meistersinger* until he was nearly fifty and when he was internationally renowned as an opera composer, musical leader, and controversial figure. Like most great comedies, *Die Meistersinger* is a story full of wisdom as well as humor. The opera tells of the competition held in 16th century Nuremberg by a medieval singing guild – the Meistersingers – to admit new members; the winner of that competition will wed the beautiful Eva, the daughter of the local goldsmith. Aided by the revered Hans Sachs, the young knight Walther von Stolzing defeats the scheming Sixtus Beckmesser and wins Eva.

Though considered Wagner's only comedy, *Die Meistersinger* is in part Wagner's artistic creed. The main characters in the opera – the wise Hans Sachs, the daring Walther, and the rigid Beckmesser – are considered reflections of Wagner's views about music. Walther's daring new song, which breaks all of the traditional song-writing rules of the mastersingers, clearly represents Wagner's views about his own compositions. Beckmesser, who attempts to derail Walther, is a rather nasty caricature of a staunchly anti-Wagnerian music critic who constantly trashed Wagner's works. The opera is also much more than a simple love story, as Sachs' final appeal for a "pure German art" made the opera vastly popular during a period of German nationalism.

Wagner described the development of the operatic overture from its beginnings as a short, conventional introduction to its then current incarnation, as a "dramatic fantasia," or even a mere "potpourri" on themes from the opera. He described the ideal overture as containing "the drama's leading thought," insisting that the overture "should form a musical artwork entire in itself." The brilliance of Wagner's Prelude to Act I of *Die Meistersinger* is that it can serve as both the overture and the finale. Typically an overture is composed last, as the composer incorporates parts of the entire work into the overture. With *Die Meistersinger* the Prelude to Act I came nearly five years before the opera was complete.

True to his usual style, Wagner presents a series of *leitmotifs* throughout the Prelude to *Die Meistersinger*. The opening music is that of the Meistersinger themselves, both their processional march and a fanfare. Walther's great love theme follows, until a sarcastic version of the Meistersinger follows. The climax of the Prelude begins with the simultaneous combination of several of the opera's most important themes, culminating in a final grand statement of the Meistersinger processional. Mostly, the Prelude sets the stage for one of Wagner's most profound thoughts – that art is man's most triumphant achievement and the thing that redeems us from our failings.

Program Notes

Wolfgang Amadeus Mozart

Born: Salzburg, Austria,
27 January 1756
Died: Vienna, Austria,
5 December 1791

Symphony No. 35 in D major, K. 385, *Haffner*

Mozart's *Haffner Symphony* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.
 Duration: 20 minutes

Ironically, despite the pressure to complete the *Haffner Symphony* quickly, it is believed that the work was not received in time for the ceremony.

Parallel Events of 1782

U.S. opens first commercial bank in Philadelphia

U.S. declares eagle its national symbol

Mozart's opera *Abduction from the Seraglio* premieres

First English Bible in America is published

U.S. President Martin Van Buren, and American politicians Daniel Webster and John C. Calhoun are born

About the Composer

No other composer has mastered every musical form as Mozart did, and done so with such ease. For Mozart, it seemed to be a nuisance to transcribe his musical thoughts onto paper. Like Handel, but to an even higher degree, Mozart would develop and achieve perfection in his imagination before his hand ever began to write. Whereas most composers, even the great Beethoven, would go through countless drafts and revisions before completing a work, Mozart's first draft was his final draft.

As a child prodigy, Mozart was immediately recognized as an unprecedented musical genius. Under his father's tutelage, the young Mozart became a virtuoso performer on the keyboard and violin. By the age of eight, he had composed his first symphony and had toured most of Europe, performing for dignitaries, royalty, and prominent composers of the day, who were simply awed by the youth's abilities and musical imagination. By the end of his brief life, Mozart had composed over 600 works.

Born into the Age of Enlightenment – the era of the American and French revolutions, when liberty and fraternity were the centers of thought, Mozart's scores exhibited an order, balance, and structure associated with the Classical era that was fathered by composer Franz Joseph Haydn.

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About the Work

After gladly leaving Salzburg for Vienna in the summer of 1782, Mozart's career began to be more successful. While moving to the musical capital of the world, Mozart was also preparing for his own marriage to Constanze Weber, despite the vehement objections from his father. In addition, Mozart's new opera, *The Abduction from the Seraglio*, was soon to premiere. Yet, Mozart's father secured a commission for Mozart to compose a new work honoring Sigmund Haffner's son and the younger Haffner's elevation to nobility in Salzburg. This was the second commission from the Haffner family, as in 1776, Mozart composed a serenade celebrating the wedding of Haffner's daughter. Upon completion of the second Haffner commission – at first, another serenade – Mozart sent the work to his father for approval.

Determined to do something useful with the work, Mozart requested that his father return the score so that Mozart may use it for a Lenten concert in Vienna. "My *Haffner Serenade* has positively amazed me," Mozart wrote to his father. "I had forgotten every single note of it. It must surely produce a good effect!" Mozart decided to revise the second Serenade written for the Haffners into a symphony by adding flutes and clarinets, and dropping one of the minuets and the march that opened and closed the original serenade.

In a letter to his father, Mozart explained that the "first movement must be played with great fire." Beginning without the conventional introduction, the opening theme quickly commands attention with rhythmic urgency and excitement until a lyrical theme that Mozart could have used in his operas enters. The second movement offers a welcomed relief from the energet-

ic opening. Using the delicate sounds more associated with the courts of Salzburg, the second movement is harmonically dramatic, elaborate, and elegant; yet, at the same time, it is charming or even relaxing.

The minuet in the third movement is based on a constant back and forth between two main chords (the tonic and the dominant keys). In fact, only three times are there other chords used. The result is a formal and vigorous main section that wonderfully contrasts with a graceful middle section (the Trio). Similar to the opening movement, Mozart said that the final movement "should be played as fast as possible." While the opening of the finale begins at a quiet, brisk pace, the most striking sound is actually the sudden silence followed by the full orchestra erupting into total excitement. Complete with other dramatic shifts, unexpected silences, rapid dynamic changes, the final movement brings the *Haffner Symphony* full circle with a sense of brilliance and grandeur.

"The *Haffner Symphony* is a transitional work in Mozart's career," explains musicologist Phillip Huscher. "It was designed as party music for Salzburg and then transformed into a symphony for Vienna... This Symphony is serious business." Very much so, as the premiere performance of the Symphony (the concert also included several of Mozart's works) resulted in an impressive 1,600 gulden at the box office, and 1,400 gulden of which went to Mozart – more than half of his earnings for that year!

Program Notes

Giuseppe Verdi

Born: Le Roncole (near Busseto), Italy, 10 October 1813
Died: Milan, Italy, 27 January 1901

Aida: Triumphal March

The Triumphal March from *Aida* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, cymbals, bass drum, divided strings, and mixed chorus (the chorus can be omitted for concert performances).

Parallel Events of 1871

Franco-Prussian War ends

British Columbia becomes a Canadian province

President Grant suspends *habeas corpus* in order to stamp out the Ku Klux Klan

American outlaw Jesse James robs several banks

PT Barnum opens his *Greatest Show on Earth*

Major league baseball begins

Writer Stephen Crane is born

Piano maker Henry Steinway dies

Cigar lighter is patented

Verdi's funeral remains the largest public assembly in the history of Italy. More than 300,000 people attended.

There is probably no other composer whose life and music are so intertwined with the historical times as Giuseppe Verdi. With a true "rags to riches" life story, Verdi's career paralleled the struggle for Italian unification and independence, and became not only a symbol for Italy, but also the model for other composers linked with their national identity, such as Ralph Vaughan Williams in England, Manuel de Falla in Spain, and Aaron Copland in the United States.

Born to an inn keeper and grocery store owner, Verdi lived in a small village and by the age of 10 had exhausted the town's educational and musical resources. Verdi's parents arranged for the young student to study in the nearby town of Busseto, which boasted two libraries and an outstanding musical program. He became the local organist and assisted the choromaster and conductor of the amateur orchestra. After marrying a local girl, Verdi intended to advance his career in Busseto; however, he lacked the formal credentials to obtain the posts.

At age 19 Verdi applied to attend the Milan Conservatory, but was denied admission because his keyboard technique was too firmly established. Verdi, instead, studied privately with the well-connected composer and teacher Vincenzo Lavigna. Fascinated by the theatre, especially the works of Shakespeare, Verdi neglected his studies and spent most of his time attending plays and operas. Despite that the famous Milan Conservatory said that Verdi had no special talent as a musician, he went on to write nearly 30 operas.

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After four years in Milan, Verdi composed his first opera (*Oberto*) and eventually La Scala agreed to present it. The opera was a modest success, but the opera company's director contracted Verdi for three more operas. While Verdi was enjoying his first professional success, he was also struggling with personal tragedy – his daughter, then his son, and ultimately his wife fell ill and died. It was during this time that Verdi was commissioned to produce a comedy. Not surprisingly, the opera (*Un giorno di regno*) was a dismal failure, and it was not until two years later that Verdi ensured his lasting success with the opera *Nabucco*. Composed when he was 26, *Nabucco* was Verdi's first opera performed at the world renowned La Scala opera house in Milan. Based on the Old Testament story of the captivity of the Hebrews in Babylon under King Nebuchadnezzar (changed to the more pronounceable *Nabucco*), the opera not only launched Verdi as one of the greatest composers of all time, the prominent chorus "Va pensiero" became (and is still) a revolutionary anthem for Italians. It symbolized the people lamenting the abuses of unchecked aristocrats, and Verdi's name itself became a rallying cry ("Viva Verdi!"). As V-E-R-D-I became the acronym for the loved King of Sardinia to become king (Vittorio Emmanuele, Re D'Italia). The popularity of *Nabucco* even led to Italians electing Verdi as one of the first senators in the Italian Parliament.

As an idol to music lovers and Italians in general, Verdi kept his adoring fans coming back to the opera houses for several new works. During 14 years after *Nabucco*, Verdi composed an astounding 15 operas (28 over the course of his career), including such gems as: *Aida*, *Don Carlo*, *Rigoletto*, *Il trovatore*, *La traviata*, *La forza del destino*; and the operas based on Shakespeare's works: *Macbeth*, *Otello*, and *Falstaff*.

Aida remains one of opera's grandest spectacles today (some productions have included elephants and several horses on stage). Premiered in 1871 to celebrate the opening of the Suez Canal and the Cairo Grand Opera House in 1869, Verdi used a story by French archaeologist Auguste Mariette, who sent his idea for the opera to the theatre director in Paris to get to Verdi. The opera takes place during the time of the Pharaohs in Egypt. The Ethiopian princess Aida has been captured by the Egyptian army and forced into slavery. During her incarceration, Aida falls in love with the Egyptian military leader, Radames; however, the Pharaoh's daughter, Amneris, also loves Radames. Knowing that he is committing treason, Radames chooses Aida. As punishment, he is to be placed in an underground, permanently sealed tomb. Out of her love, Aida secretly hides in the tomb so that they may die together.

Before the tragic ending of *Aida*, the famous Triumphal March concludes Act II. Announcing the celebration of the return of Radames and the Egyptian army following their victory over the Ethiopians, the "chorus of the people" and the "chorus of the priests" sing glory to Egypt. In studying traditional Egyptian music, Verdi found the mention of a fanfare trumpet, and consequently commissioned for an "Aida Trumpet" (a thin, long trumpet with only one valve) to be built for the Triumphal

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March. With over-the-top majestic praises and blaring brass, the Triumphal March has become so popular that Egyptian authorities adopted it as the national hymn of the country soon after the premiere.

In addition to becoming Italy's most famous, wealthiest, and most successful composer, Verdi's operas are perhaps the most performed operas in the world today. "No matter what nationality you are, Verdi's music penetrates the soul and profoundly affects the human psyche," suggests Music critic Aaron Green. Verdi's success is solely due to his own talents, energy, and perseverance in overcoming obstacles. A hero who became a man of the people, Verdi was a kind, generous person who died as one of the most celebrated composers of all time and one of the few composers that was happily married twice. He lived 87 years and left the world some of the greatest dramatic works in addition to wonderful acts of kindness, most notably the Rest Home for Aged Musicians in Milan, which still bears his name and is supported by his royalties. He is buried there along with his second wife.

Georges Bizet

Born: Paris, France,
25 October 1838
Died: Bougival, France,
3 June 1875

Carmen: Suite Nos. 1 & 2

The two Suites from *Carmen* are scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, snare drum, castanets, tambourine, harp, and divided strings.

Duration: 30 minutes

Bizet never saw *Carmen* become one of the most popular and most performed operas. He died on the eve of the 31st performance of the opera from a long-time illness relating to a throat infection and heart failure, and not from a broken heart caused by the failure of his opera as some originally believed. Bizet was only 36 years old.

Parallel Events of 1875

Tchaikovsky's Piano Concerto No. 1 premieres

Degas' paints *Place de la Concorde*

California Gold Rush

Poet Robert Frost and composer Maurice Ravel are born

The Billy McGeorge Gang attacks and robs settlers in Yankee Hill, Colorado

First Kentucky Derby

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Despite the fact that Bizet's *Carmen* is one of the most performed operas sitting along side Puccini's *La Bohème*, Mozart's *Le Nozze di Figaro*, and Verdi's *La Traviata*, the original reception of *Carmen* was in many ways a failure. Perhaps at the time of the premiere of *Carmen* (1875) much of the public was alienated by the true sense of shocking realism of the story, where a new type of operatic heroine was introduced. Typical audiences who expected stereotypes and happy endings were confronted by a promiscuous gypsy girl whose intoxicating dramatic story leads irresistibly to the climax of her being murdered. Bizet's music also portrays a simple directness capturing *Carmen*'s fatalism and courage as well as Don José's gradual degeneration. This musical truthfulness seemed to also offend the opera's first audiences in Paris. Born to a very musical family, Bizet entered the Paris Conservatory at the young age of nine and later won the coveted compositional award of the *Grand Prix de Rome*. Most of Bizet's compositional thoughts were aimed at imitating his mentor, Charles Gounod; however, Bizet's style proved to be far more advanced.

Much of Bizet's career proved to be a series of a few mediocre successes coupled with several failures. His musical gifts and extraordinary insights seemed to almost prevent him from completing many projects. In addition to *Carmen*, Bizet composed a symphony, twelve works for piano duet titled *Jeux d'enfants*, a one-act opera (*Djamileh*), incidental music to the play *L'Arlesienne*, and the operas *The Fair Maid of Perth*, *The Pearl Fishers*, and several other lesser known operas.

Set in the exotic Spanish city of Seville at the beginning of the nineteenth century and based on the novel by Prosper Mérimée, *Carmen* was adapted for the stage by French librettists Ludovic Halévy and Henri Meilhac. At the center of the story is *Carmen*'s seduction of a young corporal, Don José, who tosses aside the love of the more respectable Micaëla in favor of the alluring *Carmen*. *Carmen* eventually abandons her love for Don José and turns her attention to the dashing bullfighter Escamillo. *Carmen*'s scornful taunts eventually bring Don José to a jealous rage, and he stabs her to death.

With *Carmen*, Bizet makes effective use of Spanish rhythms and melodic turns, especially with the heroine herself. Memorable moments are known to audiences who have never seen *Carmen*, such as the "Habañera" which exotically captures the seductive *Carmen* as she sings about the nature of love and her creed of freedom – living, loving, and dying as she chooses, while the soldiers become hypnotized by the sexy, almost smoky vocal range of *Carmen*'s first appearance.

From the softer and gentler movements for soprano Micaëla to the brassier, machismo music associated with Escamillo and the bullfight, Bizet constantly evokes the eroticism of Spain and creates a masterpiece of local color and warmth. The brilliance of *Carmen* not only rests with Bizet's score, but also with the concept and dramatic elements of how the composer and librettists presented the work. *Carmen* was extremely innovative in its drama: no longer was French opera confined to one-dimensional comic characters and in many ways the two principal characters, *Carmen* and José, are some of the most profound in all of operative literature. Don José transforms from an exemplary soldier and

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faithful lover to almost an obsessed lunatic. Likewise, *Carmen* symbolizes not only the exotic land of Spain, but also represents a toreador luring the bulls to their own demise. Later she transforms into the bull herself and is in a sense sacrificed exactly when the bull is being killed.

Two suites of orchestral highlights from the opera, arranged by Bizet's friend Ernest Guiraud, were published after Bizet's death. With so many moments reserved for the orchestra already in the opera, including preludes to each Act, the two concert suites capture Bizet's potent musical mix of love, violence, and exotic Spanish setting. While the suites do not give any sort of narrative to the story, they do capture the intense passion of Don José, the flirtatious *Carmen*, the sincere and innocent Micaëla, and the arrogant Escamillo. The Suites include the "fate" theme of the opening the opera that foreshadows the tragic ending, the famous "Habañera," two serene and contemplative moments (*Intermezzo* and *Nocturne*), a toy-soldier military march, lively Spanish dances (*Aragonaise* and *Sequedille*), a gypsy dance, and the bravura *Toreador Song*.

The premiere production of *Carmen* was indeed a risky venture for the venerable Opéra-Comique in 1875. It had become a venue that attracted families and a conservative crowd accustomed to sentimentality, moral plots, happy endings, and elements of the supernatural and exotic. In many ways *Carmen* met the expectations of the exotic, but the realism, amoral characters, tragic ending, and absence of fantasy put off much of the audience and critics. Even the elements of the exotic Seville and lead character, who exemplified a bold, reckless, and dangerous female, were not appealing. When the subject of *Carmen* was proposed to the theatre, one of the directors of the company resigned in protest. A friend of one of the librettists commented "I won't mince words. *Carmen* is a flop, a disaster! It will never play more than twenty times." Ironically, *Carmen* had over 3,000 performances in Paris alone within the first fifty years of its debut, and today it is the second most recorded opera (second to Verdi's *Rigoletto*), and it is perhaps the most performed and most loved opera around the world.

Program Notes

Camille Saint-Saëns

Born: Paris, France,
9 October 1835
Died: Algiers, France,
16 December 1921

Danse Bacchanale from *Samson et Dalila*

The *Danse Bacchanale* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two cornets, three trombones, tuba, timpani, cymbals, finger cymbals, triangle, bass drum, castanets, harp, and divided strings. Duration: 8 minutes

Parallel Events of 1877

U.S. Congress determines 1876 Presidential Election, awarding Florida's electoral votes to Rutherford B. Hayes, who did win the popular vote
 Russia declares war on Ottoman Empire
The Washington Post publishes its first newspaper
 Bell Telephone Company is founded
 Tchaikovsky's ballet *Swan Lake* premieres
 Thomas Edison makes first recording of human voice and invents phonograph
 Entrepreneur Cornelius Vanderbilt and Mormon leader Brigham Young die
 First National League Baseball game is played
 First Easter egg roll at the White House
 Earmuffs are invented

Craftsmanship, fluency, and restraint best describe Camille Saint-Saëns' approach to composition. This creed would not only serve as a true rejection of the overly exuberant and self-expressive era dominated by the operas of Richard Wagner; but it would begin the very musical revolution that was passed down to Fauré, Debussy, and Ravel. Above all else, Saint-Saëns stood for the classical ideals of Mozart, Haydn, and Beethoven – ideals that seemed to adapt to the French culture, yet took on its own uniquely French sound.

Despite the fact that he was born to a family of peasant origins and raised only by his mother, Saint-Saëns began composing at the age of six and was still composing at the age of 86. Often to compare to the genius of Mozart, Saint-Saëns began picking out tunes on the piano at age two and could read at age three. Saint-Saëns not only excelled musically, but was an extremely well-rounded individual who wrote poetry, and was well-versed in many languages, sciences, and history, and spoke out politically during the Franco-Prussian War: As a highly skilled organist and pianist, Saint-Saëns sought to gain notice as a composer by winning the coveted *Grand Prix de Rome*. Saint-Saëns failed to win twice; however, at the age of twenty-two, he was appointed organist of La Madeline – the most coveted post in France.

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Saint-Saëns' career as a composer took shape, and by 1870, he was one of the most famous musicians in France. In addition to serving at the cathedral of La Madeline, he toured as a pianist throughout Europe and America; briefly taught at the Paris Conservatory; championed the cause of new French music and rediscovery of Bach, Handel, and Mozart in France; and received several honorary degrees and awards.

Saint-Saëns' compositional output includes over 300 works, including three violin concertos, five piano concertos, two cello concertos, six symphonies (though he only published three), ballets, incidental music, sacred and secular choral music, chamber music, works for solo piano and organ, several tone poems (most notably *Danse macabre* and *Carnival of the Animals*), and thirteen operas – which *Samson et Dalila* is the only performed today.

Even though Saint-Saëns was overly critical of his works, he was pleased with the popularity of his opera *Samson et Dalila*. Set in three acts, the opera is based on the biblical tale of Samson and Delilah, where Samson is the inspiring leader, and Delilah is the merciless avenger. The mighty champion of Israel, Samson falls under the love-spell of Delilah, who tricks him to cut off his hair (which gives him his strength). Powerless, Samson realizes that Delilah's love is false, and months later with a full-head of hair, destroys the temple upon his captors.

Taking place during Act III, a Bacchanale (traditionally a ballet scene customary in French grand opera), ensues where the Philistines are celebrating a fallen hero in a scene of wanton jubilation. A festive tribute to the god Bacchus – god of all things sensual – the dance sequence depicts an orgiastic and drunken revelry. Opening with the exotic sounds of a solo oboe, Saint-Saëns creates a middle-eastern flavor that portrays the image of a dancer behind a veil until a wild dance begins. While the music builds, Samson and Delilah drift into their own world, as the music creates a sensual dialogue with passionate melodies. Giving way back to the party, the music grows more intoxicated and ends with a frenzied climax.

Program Notes
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The Youth Work Foundation

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The Union League of Philadelphia established the Youth Work program in 1946 to honor Delaware Valley youth who exhibit marked evidence of exemplary citizenship, to demonstrate its motto, "Love of Country Leads," and to motivate young people to set high personal standards of behavior and leadership. The Youth Work Foundation hosts an annual dinner at which Good Citizenship Awards are presented to high school juniors. To identify awardees, Youth Work partners with 52 youth service agencies. The students demonstrate their good citizenship through their membership in the youth service agency, their school career and other activities in their communities.

What started as a dinner has grown into the annual Youth Work Day, a full day of presentations and workshops at The Union League and visits to cultural institutions in Philadelphia. The program is planned and implemented by staff and the Union League members who contribute volunteer time to the Youth Work Committee. Following Youth Work Day, the students are offered further opportunities to visit the League for educational programs on citizenship. Additionally, Good Citizenship Awardees are eligible to apply for financial aid for post high school education through The Union League's Scholarship Foundation. Since 1957 the Scholarship Foundation has helped nearly 1000 students attain their goal of higher education.

Since 1946, nearly 17,000 students have earned the Union League's Good Citizenship Award. Many have become leaders in their professions and some have become League members, helping to perpetuate this unique outreach program.

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The Union League of Philadelphia celebrated its 150th Anniversary in 2012. That the League should not only exist, but thrive, over 150 years after its founding is a testament to the values upon which it was founded—patriotism, civil rights, and civic leadership. These values are the inspiration for the League's motto, *Love of Country Leads*. They have sustained and led the club through more than 150 years and kept it a vital part of the civic fabric of the country.

Philadelphia was politically divided in early 1862 as the Civil War raged. Confederate sympathizers in the city equaled Unionists. These conditions motivated Republicans and Democrats alike, men such as George Boker, Morton McMichael, John Forney, Daniel Dougherty, William Kelley, and many others, to join together in a patriotic social society to support Abraham Lincoln and unite their city in patriotism. They founded The Union League of Philadelphia on December 27, 1862. In less than a year, the League attracted 1,000 members. Its Military Committee raised over 20,000 soldiers black and white for the Union Army. The Board of Publications printed over two million pamphlets for the Union cause.

After the war, The League continued to play pivotal roles in supporting civil rights, municipal reform, public education and immigrant welfare. The League was also active in the preservation of Independence Hall and the restoration of its interiors, as well as the creation, funding and management of the American Centennial Celebration of 1876.

Over the years the League has welcomed American presidents, politicians, industrialists, educators and entertainers as its honored guests. It has also given loyal support to the American military in every conflict since the Civil War, and continues to be driven by its motto, *Love of Country Leads*.

Upcoming Performances

Saturday, March 8, 2014 – 7:30 p.m.

Bravo Brass

Paul Bryan, Conductor

Around the World in Brass

Saint Mark's Church, Philadelphia, Pa.

Tickets: \$10 general admission; children 13 and under FREE

Information: 215 545 0502

Saturday, March 15, 2014 – 3:00 p.m.

Tune Up Philly

Free Library of Philadelphia, Main Branch, Philadelphia, Pa.

Tickets: Goodwill offering

Information: 215 545 0502

Friday, March 21, 2014 – 6:00 p.m.

Philadelphia Youth Orchestra

Philadelphia Young Artists Orchestra

PRYSM

Bravo Brass

Tune Up Philly

2014 PYO Gala Dinner and Concert

The Union League of Philadelphia

Advanced reservations required

To request an invitation: 215 545 0502

Sunday, April 13, 2014 – 3:00 p.m.

Philadelphia Youth Orchestra

Louis Scaglione, Conductor

Alan Murray, Piano

The Temple Performing Arts Center, Philadelphia, Pa.

Tickets: \$10 general admission

Liacouras Box Office: 800 298 4200

Saturday, May 10, 2014 – 3:00 p.m.

Tune Up Philly

4th Annual Festival Concert

The Salvation Army Ray and Joan Kroc Community Center, Philadelphia, Pa.

Tickets: Goodwill offering

Information: 215 545 0502

Saturday, May 17, 2014 – 3:00 p.m.

PRYSM

Gloria dePasquale, Conductor

PRYSM Young Artists

Jessica Villante, Conductor

7th Annual Festival Concert

The Haverford School, Haverford, Pa.

Tickets: \$10 general admission; children 13 and under FREE

Information: 215 545 0502

Sunday, May 18, 2014 – 3:00 p.m.

Philadelphia Young Artists Orchestra

Rosalind Erwin, Conductor

19th Annual Festival Concert

The Kimmel Center for the Performing Arts

Tickets: \$10 – \$20

Ticket Philadelphia: 215 893 1999

Saturday, May 31, 2014 – 7:30 p.m.

Bravo Brass

Paul Bryan, Conductor

11th Annual Festival Concert

Saint Mark's Church, Philadelphia, Pa.

Tickets: \$10 general admission; children 13 and under FREE

Information: 215 435 1698

Sunday, June 1, 2014 – 3:00 p.m.

Philadelphia Youth Orchestra

Louis Scaglione, Conductor

Chrystal E. Williams, Mezzo Soprano

74th Annual Festival Concert

The Kimmel Center for the Performing Arts

Tickets: \$10 – \$20

Ticket Philadelphia: 215 893 1999

For complete schedule information and performance updates visit www.pyos.org or call 215 545 0502.