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Philadelphia Youth Orchestra  
Louis Scaglione • *Music Director*  
Presents

# PHILADELPHIA YOUTH ORCHESTRA

KIMMEL CENTER CONCERT SERIES

Louis Scaglione • *Conductor*  
Francesca dePasquale • *Violin*  
Gloria dePasquale • *Violoncello*  
Peter Smith • *Oboe*  
Angela Anderson Smith • *Bassoon*  
Michael Stairs • *Organ*



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Sunday • November 23 • 2014 • 3:00 p.m.

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Kimmel Center for the Performing Arts  
Verizon Hall

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# PYO

Dear Friends:

Welcome to the Philadelphia Youth Orchestra organization's 75th Anniversary Season—yes, we are 75 YEARS YOUNG!

Whether you are a long-time patron of the PYO, or new to our audiences, I hope that you will consider joining us—regularly—at our concerts during this year-long celebration. We are always proud of the wonderful feedback we receive from audiences as our student performances are truly outstanding and demonstrate our commitment to excellence in music education and symphonic presentations. Concerts and events are listed on the back page of your program.

The PYO flagship orchestra kicks off this milestone season with concert repertoire that I hope will be memorable and set the tone and momentum for all the concerts that follow in our 2014–2015 Season. We invite you to sample the musical prowess of our students across all five program divisions...their musical accomplishments will impress!

Today, we most gratefully acknowledge all of our guest artists, especially organist and friend, Michael Stairs, Trustee of The Presser Foundation. Please join me in thanking Mr. Stairs and The Presser Foundation for their support of the Philadelphia Youth Orchestra's 75th Anniversary season. Also, please join me in congratulating The Presser Foundation on **their** 75th Anniversary in philanthropy for the advancement of music. We are honored by their belief in and their generous funding of our mission.

As you settle into your seats in the acoustically and aesthetically magnificent Verizon Hall, we hope that you will delight in today's performance. May your experience with us, today, be a catalyst for your returning to us throughout our concert season for you and your family's music and cultural enjoyment.

With all best regards and appreciation,



Louis Scaglione,  
President and Music Director



Help us spread the word.  
Post photos of your  
75th Anniversary Season  
experiences on Instagram,  
Facebook, or Twitter  
with hashtag  
**#PYO75YearsYoung**




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## Philadelphia Youth Orchestra Kimmel Center Series

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Philadelphia Youth Orchestra  
Louis Scaglione • *Conductor*

Francesca dePasquale • *Violin*  
Gloria dePasquale • *Violoncello*  
Peter Smith • *Oboe*  
Angela Anderson Smith • *Bassoon*  
Michael Stairs • *Organ*

The Kimmel Center for the Performing Arts • Verizon Hall  
Sunday, November 23, 2014 • 3:00 p.m.

### PROGRAM

*Festliches Präludium*, Op. 61 Richard Strauss

Michael Stairs • *Organ*

*Sinfonia Concertante*, Op. 84 Franz Joseph Haydn

- I. Allegro
- II. Andante
- III. Allegro con spirit

Francesca dePasquale • *Violin*, Gloria dePasquale • *Violoncello*  
Peter Smith • *Oboe*, Angela Anderson Smith • *Bassoon*

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### INTERMISSION

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Symphony No. 3 in C minor, Op. 78 Camille Saint-Saëns

—*Organ Symphony*

- I. Adagio – Allegro moderato – Poco adagio
- II. Allegro moderato – Presto – Maestoso – Allegro

Michael Stairs • *Organ*

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*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 disconnect all cell phones prior to the performance.*

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 Philadelphia Youth Orchestra • 2014–2015
 

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**Louis Scaglione***Music Director & Conductor***Violin I**

Keoni Bolding  
*Concertmaster*  
 Asher Edward Wulfman  
 Nathan H. Lowman  
 May Wang  
 Sein An  
 Jason C.S. Vassiliou  
 Samuel W. Wang  
 Clare Sooyeon Choi  
 Daniel H. Jang  
 Sean Alexander Bennett  
 Daniel Liu  
 Ethan Zhao  
 Austina Lin  
 Marius Sebastian Sander  
 Vilme Joselin  
 Andrew Guo  
 Fiyi Adebekun  
 Albert Chang  
 Caleb Wang  
 Elizabeth Morgan

**Violin II**

Maria Terese Dell'Orefice •  
 Kyle Joseph Michie  
 Philip Johnson  
 H.A. Isaac Linton  
 Tristan D. Maidment  
 Clara Bouch  
 Evelyn Bravo  
 Avyay Kuchibotla  
 Chloe Cho  
 Luke Kyungchon Kim  
 Molly Doman  
 Byron Pondexter  
 Lily Mell  
 Alyssa Kim  
 Maggy Simon  
 Anne Liu  
 Yoshitaka Shinagawa  
 Sheri Yang  
 Shannon Sheu  
 Ajmain Hossain

**Viola**

Joseph Burke •  
 Puneeth Guruprasad  
 Andrew David Michie  
 Inez J. Yu  
 Franco L. Yugga  
 Phoebe Hu  
 Kyran Shaun Littlejohn  
 Andrew Magnus  
 Sarah S. Jang  
 Vera Lee  
 Saagar Subash Asnani  
 Zachary Cohen  
 Conor McAvinue  
 Micaela Greco  
 Kevin Wang

**Violoncello**

Anne Catherine Lin •  
 Cindy Yeo  
 Andrew Ge  
 Noah Gabriel Diggs  
 Daniel J. Kim  
 Chad Matthew Porreca  
 Eunice D. Ju  
 Daniel T. Kim  
 Geana Florence Snart  
 Michael Li  
 Sejung An  
 Janis Dawn Bates  
 Sonia Kim  
 Eunteak An +  
 Richard Ni  
 Tarik Machado  
 Alexander Chen  
 Seyoung Kim  
 Joy Zhao

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 Philadelphia Youth Orchestra • 2014–2015
 

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**Double Bass**

Vincent Luciano •  
 Markus Steven Lang  
 Bennett Todd Norris  
 Nova M. Friedman  
 Olivia Rae Steinmetz  
 Juan Serviano

**Flute/Piccolo**

Stephanie Ashman  
 Hyerin Kim •  
 Olin Wei  
 Wei Wei Wang  
 Jessica Schury

**Oboe/English Horn**

Nina Haiyin Cheng  
 Alexander N. Kim  
 Delia Li  
 Tanavi Prabhu •  
 Joshua Roberts

**Clarinet/Bass Clarinet**

Daniel Kim  
 Gareth Thomas Haynes  
 David Kim •  
 Matthew No  
 Danny Pak

**Bassoon/Contra Bassoon**

Olivia Cleri  
 Rebecca Gayle Krown •  
 Miles Joseph Shore  
 Lauren Milewski

**French Horn**

Libby B. Ando •  
 James Ashbrook  
 Caleb Burboa  
 Atamosi Hagins  
 Seth Hanes \*  
 Taylor Lorchak  
 Martina Smith °  
 Olivia Weng

**Trumpet**

Charlie Barber  
 Kenneth Bean \*  
 Genna Goins °  
 Alex Greene \*  
 Nozomi Imamura \*  
 Donnie Jackson °  
 Erik Larson °  
 James K. McAloon, Jr. •  
 Will Schupmann  
 Alexander Wolfe

**Trombone**

Marcus Forst  
 Charles Johnson •  
 Victoria Tamburro

**Tuba**

Yale Rosin •  
 Carolyn Marie Tillstrom #

**Percussion**

Nicholas Charles  
 Amanda Liu  
 David W. Lu •  
 Alyssa Resh

**Harp**

Joan Lee •

**Piano/Celeste**

Christine Yeji Kim •

- 
- *Section Leader*
  - ° *Bravo Brass Member*
  - \* *Guest Musician*
  - + *On Leave*
  - # *Alumni*

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## Louis Scaglione: President and Music Director

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### Maestro Louis Scaglione and PYO

Under the leadership of Maestro Louis Scaglione, the Philadelphia Youth Orchestra (PYO) — founded in 1939 as an all-volunteer organization — has grown and transformed into a nationally recognized, professionally managed institution. Scaglione's tenure began in 1997, when Joseph Primavera, who served as PYO's Music Director for 51 years, appointed him Conductor of the Philadelphia Young Artists Orchestra. In 1999, Maestro Scaglione was named Associate Conductor of the PYO organization, becoming the organization's first Executive Director two years later. In 2003, Scaglione accepted the position of President, and upon Maestro Primavera's retirement two years later, he became the organization's fifth Music Director, President, and CEO.

Maestro Scaglione has led the Philadelphia Youth Orchestra on several international concert tours, with destinations including The 1998 World Youth Music Forum in Moscow; the Czech Republic and Italy (2000); China (2002); eastern and central Europe (2004); and Brazil (2007), where they performed to sold-out venues in São Paulo and Rio de Janeiro. Scaglione has also arranged musical collaborations for the orchestras with such accomplished soloists as William dePasquale, former Co-Concertmaster of The Philadelphia Orchestra; Gloria dePasquale, cellist for The Philadelphia Orchestra; Michael Ludwig, former Associate Concertmaster of The Philadelphia Orchestra; and internationally renowned violinist Sarah Chang and pianist Susan Starr.

### Professional Affiliations, Appointments, and Honors

Because of his work with the PYO program, Maestro Scaglione was elected by his peers in 2006 to serve as Chairman of the Youth Orchestra Division Board of the League of American Orchestras, and served on the League's Board of Directors concurrent with his chairmanship.

In addition, Maestro Scaglione is Executive Vice President & Chief Operating Officer of Encore Series, Inc., the presenter of The Philly POPS; a position he has held since July 2012. He also served as Artistic Director of the Choral Society of Montgomery County in residence at Montgomery County Community College from 2002 to 2012. From 2006 through 2010, he was Resident Music Director and Conductor for the Luzerne Music Center (NY). He is a former member of the faculty of Temple University Music Preparatory Division.

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## Louis Scaglione: President and Music Director

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From 1995 to 2002, he served as Artistic Director of "Arts at Andalusia" a free, outdoor, summer concert series held on the grounds of the Andalusia Estate. Maestro Scaglione has served as Board member of the Pennsylvania Institute of Technology's Performing Arts Center; Trustee to the Andalusia Foundation; Advisor to the Arts Advisory Council of The Society for the Performing Arts of the Media Theater; and on the Arts and Cultural Advisory Board in Bensalem Township (PA). For many years, he has served as grant review panelist for the Pennsylvania Council on the Arts and the Philadelphia Cultural Fund.

Additionally, Maestro Scaglione's involvement with the greater Philadelphia cultural and social community includes service as a member of the Board of Directors of The Philly POPS; The Archbishop's Cabinet, Archdioceses of Philadelphia; and Treasurer of Studio Incamminati. More recent appointments include Director of The Union League of Philadelphia; and Vice Chairman of The Youth Work Foundation of The Union League of Philadelphia.

### Professional Studies

Maestro Scaglione's professional studies as a conductor have taken him to the Oregon Bach Festival in Eugene, Oregon; the Internationale Bachakademie and the Europäische Musikfest in Stuttgart, Germany; the Classical Music Seminar in Eisenstadt, Austria; and master classes at the conservatory in Saint Petersburg, Russia.

Maestro Scaglione graduated with honors from The University of Illinois with a Bachelor of Science in Music Education and holds a Master of Music degree from Temple University. His scholarship and academic excellence have been duly recognized by the top honor societies in the country, including the Golden Key National Honor Society, Kappa Delta Pi Honor Society in Education, and Pi Kappa Lambda Honor Society in Music.

### Philanthropy

Philanthropy is paramount to Maestro Scaglione. For the past 17 years, he has donated a portion of the proceeds from many PYO performances to charitable organizations, such as Reach Out and Read at The Children's Hospital of Philadelphia; MANNA (Metropolitan AIDS Neighborhood Nutritional Alliance); the Voices for Children Foundation; St. James School, Philadelphia; and the Youth Work Foundation of The Union League of Philadelphia.

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## Soloists

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### Francesca dePasquale, Violin

Celebrated internationally for her purity and intensity of artistry, violinist Francesca dePasquale is committed to a career of dynamic performance, pedagogy and outreach. Described by critics as “scintillating” (MusicalAmerica) and “a mature artist fully formed at a young age and equal to any challenge” (Peninsula Reviews), Ms. dePasquale is the First Prize winner of the 2010 Irving M. Klein International String Competition and recipient of a 2014-2016 career grant from the Leonore Annenberg Fellowship Fund for the Performing and Visual Arts, a project of the Annenberg Public Policy Center at the University of Pennsylvania. Additionally, Ms. dePasquale was recently named “New Artist of the Month” by MusicalAmerica.

With the support of the Leonore Annenberg Fellowship Fund, Ms. dePasquale will record her debut album, including a commissioned work for violin and electronics by VisionIntoArt composer and founder Paola Prestini. During the 2015-2016 season, Ms. dePasquale will present the debut album repertoire in recital throughout the United States, implementing educational outreach programs developed with a child psychologist in nearby schools along the way.

Ms. dePasquale made her solo orchestral debut at age 9 when she toured Spain with the Main Line Chamber Orchestra and has since made appearances with numerous orchestras, including the Bucks County Symphony, Colburn Orchestra, Peninsula Symphony, and Santa Cruz Symphony. As recitalist, Ms. dePasquale made her debut at the Academy of Music in Philadelphia on the Morning Musicales series. An avid chamber musician, Ms. dePasquale has been a featured artist for the Olympic

Music Festival, Music@Menlo, Music in the Vineyards, and the Perlman Music Program. Ms. dePasquale is the violinist of the Aletheia Piano Trio alongside pianist Fei-Fei Dong and cellist Juliette Herlin, which has quickly risen to acclaim with performances at the Rose Studio and Alice Tully Hall at Lincoln Center and the Kennedy Center Terrace Theater. Additionally, Ms. dePasquale is former concertmaster of the Juilliard Orchestra, American Youth Symphony, Colburn Orchestra, and Philadelphia Youth Orchestra, and has performed as a substitute with The Philadelphia Orchestra.

Ms. dePasquale recently graduated from the Juilliard School with a Master of Music degree, where she studied with Itzhak Perlman and Catherine Cho as the recipient of the Arnold R. Deutsch/Dorothy DeLay and Dorothy Starling scholarships, as well as the Ryoichi Sasakawa Young Leaders Fellowship Fund. Ms. dePasquale serves as the Starling Fellow teaching assistant to Itzhak Perlman at the Juilliard School, as well as teaching assistant to Catherine Cho and Pre-College assistant violin instructor. As a student of Robert Lipsett, Ms. dePasquale earned a Bachelor of Music degree from the Colburn School Conservatory of Music. Previous teachers include Hirono Oka and William dePasquale, with additional mentorship from Norman Carol and Arnold Steinhardt. Please visit <http://francescade-pasquale.instantcore.com> for more information.

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## Soloists

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### Gloria dePasquale, Violoncello

Gloria dePasquale joined The Philadelphia Orchestra 'cello section in 1977 at the invitation of Eugene Ormandy. Prior to becoming a member of The Philadelphia Orchestra, Mrs. dePasquale served as Associate Principal 'cellist of The Buffalo Philharmonic Orchestra under Michael Tilson Thomas and was also a substitute player for the Boston Symphony Orchestra and Boston Pops Orchestra.

Born in Evansville, Indiana, Mrs. dePasquale credits the public school music program of her home town for her introduction to the 'cello. She graduated with honors with both her BM and MM degrees at The New England Conservatory of Music in Boston where she was a student of Stephen Geber. Mrs. dePasquale currently serves on the Board of Visitors for NEC.

'Cellist of the dePasquale String Quartet for more than two decades, the quartet was in residence at Villanova University and presented a highly acclaimed chamber music series performing with such artists as Yo-Yo Ma, Emanuel Ax, Christoph Eschenbach, Yefim Bronfman, Wolfgang Sawallisch, and Andre Watts. Mrs. dePasquale was also 'cellist in the dePasquale trio, performing alongside her late husband William, and daughter, Francesca.

Mr. and Mrs. dePasquale were frequent soloists with area community and youth orchestras, performing both Brahms' *Double Concerto* and Saint-Saëns' *La Muse et le Poète*. Their last public performance together as soloists was in June of 2010 in Verizon Hall at the Kimmel Center in Philadelphia performing with the Philadelphia Youth Orchestra. In 2013, Mrs. dePasquale was soloist with the Philadelphia Youth Orchestra, performing Haydn's C Major Concerto in Verizon Hall.

Mrs. dePasquale is an advocate for music education both at The Philadelphia Orchestra where she chairs the musician education committee and in the Philadelphia Youth Orchestra where she is artistic advisor to the organization and artistic advisor and conductor of the PRYSM and PRYSM Young Artist Orchestras, founded in 2007 with her late husband, William.

Mrs. dePasquale maintains a large private studio and runs monthly masterclass and performance classes for her students. Her graduating students regularly are accepted into the nation's finest conservatories, colleges, and universities. Mrs. dePasquale teaches for the New York State School of Orchestral Studies at Saratoga Springs New York every August and also is on the faculty of Luzerne (NY) Music Center and the Philadelphia International Music Festival.

Mrs. dePasquale serves as a musician representative on the Board of Directors of The Philadelphia Orchestra and as an elected representative of the Musicians' Committee of The Philadelphia Orchestra.

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## Soloists

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### Peter Smith, Oboe

Associate Principal Oboe Peter Smith has been a member of The Philadelphia Orchestra since 1991. He played with the Atlanta Symphony as acting principal oboe for a series in 2007 and was principal oboe with the Colorado Festival Orchestra in its 1991 season. A graduate of the Curtis Institute of Music, he studied with Richard Woodhams. He has also studied with Louis Rosenblatt.

Mr. Smith was a soloist in The Philadelphia Orchestra's performances of Mozart's *Sinfonia Concertante* for winds and orchestra in 2010 at the Mann Center and at the Saratoga Performing Arts Center. He was featured with the Orchestra in its *Absolutely Mozart Festival* at the Kimmel Center from 2002 to 2004. He was also a soloist with the Orchestra in the summers of 1992, 1994, and 2006. Over the last two decades, Mr. Smith has been featured numerous times in The Philadelphia Orchestra's Chamber Music Series.

From 1986 to 2011 Mr. Smith has appeared as soloist with the Lower Merion Symphony, the Bucks County Symphony, the Newark (DE) Symphony, the Colorado Festival Orchestra, the Curtis Symphony Orchestra, the Camerata Classica, and the Chamber Orchestra of Philadelphia. He is currently on the faculty of Temple University, where he is a member of the Conwell Woodwind Quintet.

### Angela Anderson Smith, Bassoon

Angela Anderson Smith has been a member of The Philadelphia Orchestra since 1997. Her previous orchestra memberships include the San Jose Symphony, where she served as second bassoon, and the San Antonio Symphony, where she was assistant principal/second bassoon.

As a chamber musician, Ms. Smith has given many performances on The Philadelphia Orchestra's chamber music series, and has performed at the Bravo!Vail Chamber Music Series and the Kingston Chamber Music Festival. She is a member of the Network for New Music, and the Conwell Woodwind Quintet, an ensemble consisting of Temple University faculty members. She has also appeared as soloist with the Lower Merion Symphony, with her husband Peter Smith, in a performance of Haydn's *Sinfonia Concertante*.

Currently a faculty member of the Esther Boyer College of Music at Temple University, Ms. Smith has previously been on the faculties of the University of Texas at Austin, Southwest Texas State University, and Rutgers University. She received a Bachelor of Music degree from the University of New Mexico, and a Master of Music degree from the University of Southern California. Her teachers have included Artemus Edwards and Norman Herzberg.

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## Soloists

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### Michael Stairs, Organ

Michael Stairs was born in Milo, Maine and began piano studies in Presque Isle at age ten. After high school in Erie, Pennsylvania, he received degrees from both Westminster Choir College in Princeton, New Jersey and The Curtis Institute of Music in Philadelphia. Michael served the Church of the Redeemer and The Haverford School for twenty five years before his retirement.

Riccardo Muti appointed Stairs to do the organ work for The Philadelphia Orchestra in 1985. He has since been a featured soloist with this ensemble in various locations ranging from New York's Carnegie Hall to Tokyo's Suntory Hall. In the 2014 spring season, Yannick Nézet-Séguin scheduled Michael in Franck's *Chorale No. 1* and Saint-Saëns' *Organ Symphony*. This fall, Yannick featured Stairs in Janacek's *Glagolitic Mass*, Strauss's *Zarathustra* and the *Alpine Symphony*, Mahler's *Second Symphony*, and Elgar's *Enigma Variations*. On November 23, Stairs will appear in Strauss' *Festival Prelude* and Saint-Saëns' *Organ Symphony* to help celebrate the 75th anniversary of the Philadelphia Youth Orchestra, directed by Louis Scaglione.

Michael's most recent album was recorded at Girard College on the Chapel's magnificent Skinner organ. It is titled *Sacred and Profane*, and was produced through his new company with partners Rudy Lucente and Douglas Backman: Stentor Music Services. Soon to be released on iTunes is "A Carol Rhapsody," recorded in the magnificent St. Andrew's Church in Roanoke, Virginia.

## Philadelphia Youth Orchestra Organization

**Louis Scaglione**  
*President & Music Director*

### The Philadelphia Youth Orchestra Organization

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 75 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, while 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 El Sistema inspired program.

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 70-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 20 professional orchestras in the United States, with 12 PYO alumni currently serving in The Philadelphia Orchestra.

### Philadelphia Youth Orchestra

Established in 1939, Philadelphia Youth Orchestra is one of the most well-recognized youth orchestras in the nation, provides the region's most advanced instrumental music students with unparalleled training and performance opportunities under the direction of nationally acclaimed Maestro Louis Scaglione. In addition to the opportunity to showcase their talents through high-profile performances at high-profile venues, including Verizon Hall at The Kimmel Center for the Performing Arts with live broadcasts on Philadelphia classical and jazz radio station WRTI, members learn character-building life skills and supplement their collegiate and conservatory applications, making them strong candidates for acceptance into the most prestigious universities and conservatories around the world. 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 considered on par with professional orchestras.

### Philadelphia Young Artists Orchestra

Philadelphia Young Artists Orchestra, PYO's companion orchestra, prepares younger classical music students through a sophisticated repertoire and rigorous intellectual and musical discipline. PYAO further provides the opportunity to work with a highly experienced professional conductor, musicians, and teachers; to rehearse a standard orchestral repertoire at a professional level; and to perform in high-profile professional venues throughout the greater Philadelphia region. For nearly 20 years, PYAO has raised funds through performances to support organizations from throughout the region, including Reach Out and Read at The Children's Hospital of Philadelphia and

## Philadelphia Youth Orchestra Organization

the Youth Work Foundation of The Union League of Philadelphia. PYAO, conducted by Rosalind Erwin, was established in 1996 under a grant from the Pew Charitable Trusts.

### Bravo Brass

Bravo Brass — the only year-round brass ensemble in the Philadelphia area and one of only three in the country — offers the highest level of individual and ensemble training opportunities for the most accomplished high school brass musicians in the tri-state region. Created in 1997 to provide advanced musical education and performance opportunities to talented young students, Bravo Brass offers a repertoire that challenges students to improve their individual and ensemble playing skills. The Bravo Brass teaching faculty, led by Maestro Paul Bryan, Dean of Faculty and Students at the Curtis Institute of Music, provides valuable musical training through side-by-side rehearsals.

### Philadelphia Region Youth String Music

Created in 2007, Philadelphia Region Youth String Music (PRYSM) offers unparalleled, personalized instruction and educational support for the region's beginning to intermediate string students, under the direction of the highly respected Philadelphia Orchestra cellist Gloria dePasquale. PRYSM provides performance opportunities alongside faculty and in ensemble concerts with musicians from the Philadelphia Orchestra. In addition, the program provides students with mentorship opportunities and enables them to become strong candidates for matriculation into other PYO organization ensembles.

### Tune Up Philly

Tune Up Philly offers a differentiated musical curriculum that was created to meet

the specific needs of students living in challenging social and economic conditions, with a focus on effecting meaningful community change. As the first Philadelphia-area El Sistema program founded in 2010, Tune Up Philly's mission is to nurture children by keeping them engaged in success through weekday after-school music instruction. Under the leadership of Director Paul Smith, the program offers children an opportunity to learn and perform orchestral music and make a true difference within their communities, both through the use of music and through a purposeful connection with others. Tune Up Philly believes that music education is a powerful vehicle for children to master skills that will enable them to acquire valuable tools for cooperative learning, teamwork, academic success, and self-esteem.

### PYO Organization Leadership

The 2014/2015 Season marks Maestro Louis Scaglione's 18th 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.

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## Philadelphia Youth Orchestra Organization

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### Artistic and Educational 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*

Paul Smith  
*Director, Tune Up Philly*

Colleen Hood,  
*General Manager & Librarian*

Maria Newman,  
*Director of Development*

### Board of Trustees

Frank Giordano, *Chairman*  
 W. Matthew Skilton, *Vice Chairman*  
 David R. McShane, *Treasurer*  
 MaryTeresa Soltis, Esq., *Secretary*  
 Kenneth Blank, Ph.D.  
 Michael Devine  
 Joseph F. DiMauro, VMD  
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 Zachary M. Johns, Esq.  
 Renée Dillon Johnson  
 James Matour, Esq.  
 Sharon McGinley  
 David Michie  
 Nancy Moses  
 Walter Strine, Esq.  
 Rick Touhill

### 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](mailto:info@pyos.org)  
[www.pyos.org](http://www.pyos.org)

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*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 & The Philadelphia Cultural Fund.*

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## Program Notes

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### Richard Strauss

**Born: Munich, Germany,  
 11 June 1864**

**Died: Garmisch-Partenkirchen, Bavaria,  
 8 September 1949**

#### *Festliches Präludium, Op. 61* (Festive Prelude)

*Festive Prelude* is scored for piccolo, four flutes, four oboes, heckelphone (bass oboe), E-flat clarinet, four clarinets, four bassoons, contrabassoon, eight horns, four trumpets and six off-stage trumpets, four trombones, tuba, timpani (2 players), cymbals, bass drum, organ, and divided strings.  
 Duration: 12 minutes

#### Parallel Events of 1913

Woodrow Wilson becomes 28th U.S. President

U.S. passes 16th Amendment forming the Federal income tax

U.S. passes 17th Amendment electing U.S. senators by popular vote

Henry Ford begins first moving assembly line

Panama Canal opens

Greek King George I is assassinated

Abolitionist Harriet Tubman dies

Civil Rights activist Rosa Parks, athlete Jesse Owens, composer Benjamin Britten, singer Perry Como, union leader Jimmy Hoffa, football coach Vince Lombardi, actors Burt Lancaster and Lloyd Bridges, and U.S. Presidents Richard Nixon and Gerald Ford are born

Brillo pads are introduced

**“I may not be a first-rate composer, but I am a first-class second-rate composer.”**

While Beethoven's music closed the Classical era of Mozart and Haydn and simultaneously transitioned to the Romantic period, it was the music of Mahler and Strauss that culminated the Romantic period. Mahler and his symphonies also created the bridge between the late Romantic period (championed by Wagner) and the more modern sounds of the twentieth century. Richard Strauss, however, seems to hold on to the sounds of the late nineteenth century. Even though Strauss was originally referred to as “the other Strauss,” due to the popularity of the waltzes by Johann Strauss, Jr. (no relation to Richard), Strauss rose to be one of most important music figures of the twentieth century. Even more so, Strauss' music came to symbolize the end of an era and, while somewhat controversial at times, it became more en vogue than much of Mahler's music.

The son of an exceptional horn player, Richard Strauss was raised on the formality and perfection of Brahms' music and the dramatic operas of Wagner. At the same time, Strauss lived long enough to experience the first half of the twentieth century. During the Nazi regime in the 1930s, Strauss seemed to attempt to keep his head down. He disliked the interference of the government in the arts and was not interested in politics, but he did not wish to leave Germany, so he passively acquiesced to the Nazis in order to ensure the performance of his music.



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## Program Notes

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Because of his family's daily involvement with music, Strauss began his piano studies at the age of four, and wrote his first work, a Christmas song, when he was six. By his mid-twenties, Strauss had already begun a successful conducting career. More than anything, however, Strauss is hailed as the greatest composer of orchestral tone poems. Designed to musically depict a story, poem, painting, or idea, tone poems became increasingly popular in the late nineteenth century. Composers enjoyed a lack of required structure in a tone poem, and Strauss used this freedom to assign melodic themes to aspects of a story and then carefully wove those themes together to create a musical narrative that is unparalleled even today.

In addition to the successes of later tone poems, such as *Ein Heldenleben*, *Till Eulenspiegel*, and *Also Sprach Zarathustra* (known today by audiences because of its famous opening used in the film *Space Odyssey 2001*), Strauss also made his mark in the theatre with landmark and revolutionary operas including *Elektra*, *Salome*, and *Der Rosenkavalier*. It was the tone poem *Don Juan* that launched Strauss as a major composer (at the age of 22), along with one of his most influential and popular works – *Tod und Verklärung* (*Death and Transfiguration*).

By the time Strauss was 50 he had already composed his main orchestral works, so his hallmark sound was well known when he was commissioned to write a work for the opening of the Vienna Concert House in 1913. It has been common throughout history to hire a composer to celebrate the opening of a new concert hall, theatre, or opera house (like Beethoven did in 1822 with his *Consecration of the House* for an opera house in Vienna).

In typical over-the-top Strauss style, the composer created a twelve minute overture that is a sensory overload. Titled *Festliches Präludium* (*Festive Prelude*), the work employs the “king of all instruments” – the pipe organ – as the heart of the work, along with an army of brass and woodwinds, including six off-stage trumpets for the final moments. Opening with majestic “Straussian” chords played by the organ, the work is complete with the fluttering fanfares of the brass; the pensive reflections of the strings; and stirring melodies of the woodwinds. While *Festive Prelude* is infrequently heard, once it is, it packs a punch, and is certainly unforgettable.

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## Program Notes

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### Franz Joseph Haydn

**Born: Rohrau, Austria,  
31 March 1732  
Died: Vienna, Austria,  
31 May 1809**

#### *Sinfonia Concertante*, Op. 84

The *Sinfonia Concertante* is scored for solos for violin, oboe, bassoon, and cello accompanied by flute, two oboes, two bassoons, two horns, two trumpets, timpani, and divided strings.

Duration: 20 minutes

#### Parallel Events of 1792

French Revolution begins and first French Republic is formed

George Washington reelected U.S. President

Denmark abolishes slave trade

Kentucky becomes 15th U. S. State

U.S. Post Office created

U.S. establishes military draft

Haydn's *Surprise Symphony* premieres

Beethoven takes lesson from Haydn

American naval hero John Paul Jones dies

Composer Gioacchino Rossini is born

First *Farmer's Almanac* is published

Columbus Day first celebrated

Oranges introduced to Hawaii

Regular flushing toilet is invented

Beethoven considered Haydn at first as merely a venerable professor, and the Romantics (especially Schumann and Berlioz) said Haydn was only a skillful supplier of fragile, courtly works, without lasting value.

Today, Franz Joseph Haydn serves as the perfect representative of the Classical era, the period of 1750-1820, the time of Mozart, the Age of Enlightenment, the era of order, reason, and the time of the American and French Revolutions. Haydn represents his epoch so well, rather than Mozart, because he, like Bach, appeared to detain the forward motion of time. Whereas Mozart and Schubert constantly shifted from the known to the unknown, from the past to the present, and from the present to the future – Bach and Haydn were final destinations, syntheses, and culminations of their eras, techniques, and artistic forms.

By the end of Haydn's career, he was his generation's greatest musical figure – the Classical era's most valid embodiment. The patriarch of the modern-day symphony and string quartet, Haydn possessed a natural yet noble tone, a feeling for formal order and, inside this order, a freedom of invention with a subtlety of expression and humor.

Like Handel, Joseph Haydn seems to have had no notable musical ancestry. He received his early musical training from a cousin, and at the age of eight the young Haydn was admitted as a chorister at St. Stephen's Cathedral in Vienna where he remained until his voice changed at the age of sixteen. Haydn later began a long and industrious career as a composer for the

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## Program Notes

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aristocracy, specifically the Esterházy family. Working for wealthy nobles and princes allowed Haydn lengthy periods of isolation, and solitude forced him to be original and perfect his craft, specifically his symphonies.

Haydn's enormous output of music, totaling 104 symphonies (almost three times as many that Mozart composed), 14 Mass settings, six oratorios, almost 70 string quartets, many keyboard sonatas, concertos, songs, and operas.

From 1761 until 1790, Haydn's composing was dominated by his employment with the Esterházy family, and during much of that time Haydn was isolated from the outside world. In addition to being financially secure, Haydn was very well known throughout much of Europe. In 1790, English impresario and concert promoter Johann Peter Salomon arrived on Haydn's doorstep and bluntly insisted Haydn to come to England: "I am Salomon from London, and I've come to fetch you."

Haydn made two trips to England over a four year period. There, Haydn composed twelve new symphonies (which were also his last symphonies). An offshoot of his "London Symphonies" was his *Sinfonia Concertante*. Even though Haydn was an artistic icon and social celebrity in London society, he did have competition. A student of a colleague and rival of Haydn, Austrian composer and piano builder Ignaz Pleyel arrived from Paris with a new *sinfonia concertante* (a symphony-like work, but with several solo instruments). Pleyel's work was an instant hit. Pleyel, who worked for a different concert series than Salomon's, posed a box office threat to Haydn's concert series. Naturally, the witty-humored Haydn rose to the challenge.

Unlike Mozart, Haydn did not write many concertos, so it makes sense that he stressed "sinfonia" to convey that the work has more symphonic aspirations than a conventional concerto. Yet, Haydn's *Sinfonia Concertante* is very much a concerto for four instruments with the traditional flavor of a symphony, but with the four solos (violin, oboe, bassoon, and cello) performing the themes. Throughout the first and third movements, the quartet regularly emerges in and out of the orchestral texture; however, the slow movement is designed to feature the solo quartet in a more chamber music-like spirit in that each soloist shares in the virtuosic passages. The third and final movement reveals Haydn at his best. In his wonderfully fun way, the orchestra opens with an uplifting peasant dance followed by witty juxtapositions of contrasting materials almost mimicking a farcical opera scene.

Like his competitor's work, Haydn's *Sinfonia Concertante* was very well received, and while this "rivalry" was good for the box office, the two composers remained colleagues and friends.

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## Program Notes

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### Camille Saint-Saëns

**Born:** Paris, France,

**9 October 1835**

**Died:** Algiers, France,

**16 December 1921**

#### Symphony No. 3 in C minor, Op. 78, —*Organ Symphony*

The *Organ Symphony* is scored for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, cymbals, triangle, bass drum, organ, piano (four hands), and divided strings.

Duration: 35 minutes

#### Parallel Events of 1886

Last impressionist exhibit in France

Rodin creates sculpture *The Kiss*

Robert Louis Stevenson writes *Treasurer Island* and *The Strange Case of Dr. Jekyll & Mr Hyde*

President Grover Cleveland becomes the first and only U.S. President to marry in the White House

Poet Emily Dickinson, composer Franz Liszt, and U.S. President, Chester A. Arthur die

Baseball great Ty Cobb and jazz singer Al Jolson were born

Maxwell House coffee is named

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.

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.

## Program Notes

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

Composing at a time when French audiences were fascinated with opera, Saint-Saëns was dedicated to the promotion of instrumental music written by French composers. His Symphony No. 3 was the crowning achievement for French concert music and Saint-Saëns' greatest work. Dedicated to his friend and colleague, Hungarian pianist, composer, and superstar performer Franz Liszt, the Symphony No. 3 echoes Liszt's flamboyant orchestration coupled with Saint-Saëns' most imaginative and effective writing.

While the Symphony No. 3 is popularly referred to as the *Organ Symphony*, it is not a work for organ solo and orchestra, but simply a large symphony that uses an organ. The French title of the work, *Symphonie No. 3 avec orgue* (*Symphony No. 3 with organ*), is more accurate. The more common title, however, is not inappropriate as today it remains the single most popular work for the combination of organ and orchestra.

Composed in two large movements instead of the conventional four, the organ is used only in the second half of each – a subtle, darker role in the first movement, and then a noble and powerful role at the end of the final section. The organ is not the only use of keyboard instruments in the work. The unique use of two and four hands on a piano also gives the work a definitive stamp for Saint-Saëns. Nothing is more memorable in the work, however, as the thunderous sounds of the organ.

Saint-Saëns seems to compose the work as a musical culmination of his own career. Complete with virtuoso passages, exceptional orchestration, and the power of a cathedral-size pipe organ, the *Organ Symphony* also seems to look back to the heroic symphonies of Beethoven in lieu of looking forward to the new sounds of Wagner.

After hearing the *Organ Symphony*, French composer Charles Gounod proclaimed Saint-Saëns as the "French Beethoven." "I have given all that I had to give," replied Saint-Saëns. "What I have done I shall never do again."

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*Program Notes*  
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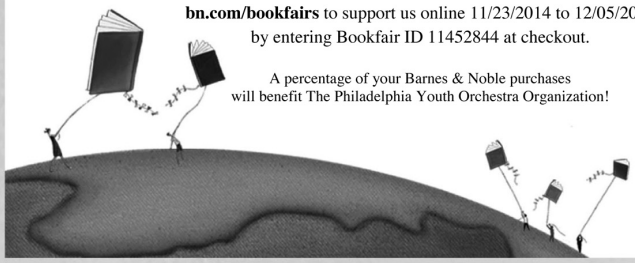
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**Bravo Brass**

Strath Haven High School  
Information: 215 545 0502

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**Saturday, December 20, 2014 – 7:30 p.m.**

**Bravo Brass**

St. Mark's Church of Philadelphia  
Information: 215 545 0502

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**Sunday, December 21, 2014 – 3:00 p.m.**

**Philadelphia Young Artists Orchestra**

Upper Darby Performing Arts Center  
Information: 610 622 1189

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**Thursday, January 15, 2015 – 6:00 p.m.**

**Tune Up Philly**

People for People Charter School  
Information: 215 545 0502

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**Saturday, February 7, 2015 – 3:00 p.m.**

**PRYSM & PRYSM Young Artists**

Centennial Hall – The Haverford School  
Information: 215 545 0502

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**Sunday, February 15, 2015 – 3:00 p.m.**

**Philadelphia Youth Orchestra**

The Kimmel Center for the Performing Arts  
Information: 215 893 1999

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**Sunday, February 22, 2015 – 3:00 p.m.**

**Philadelphia Young Artists Orchestra**

The Temple Performing Arts Center  
Information: 215 545 0502

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**Saturday, March 14, 2015 – 7:30 p.m.**

**Bravo Brass**

St. Mark's Church of Philadelphia  
Information: 215 545 0502

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**Friday, March 20, 2015 – 6:30 p.m.**

*2015 PYO Gala Dinner and Concert*

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**Sunday, April 12, 2015 – 8:00 p.m.**

**Kimmel Center Presents: Indigo Girls with  
Philadelphia Youth Orchestra**

The Kimmel Center for the Performing Arts  
Information: 215 893 1999

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**Saturday, May 16, 2015 – 3:00 p.m.**

*8th Annual Festival Concert*

**PRYSM & PRYSM Young Artists**

Centennial Hall – The Haverford School  
Information: 215 545 0502

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**Sunday, May 17, 2015 – 3:00 p.m.**

*20th Annual Festival Concert*

**Philadelphia Young Artists Orchestra**

The Kimmel Center for the Performing Arts  
Information: 215 893 1999

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**Saturday, May 23, 2015 – 2:00 p.m.**

*5th Annual Festival Concert*

**Tune Up Philly**

The Salvation Army Kroc Center  
Information: 215 545 0502

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**Saturday, May 30, 2015 – 7:30 p.m.**

*12th Annual Festival Concert*

**Bravo Brass**

St. Mark's Church of Philadelphia  
Information: 215 545 0502

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**Sunday, May 31, 2015 – 3:00 p.m.**

*75th Annual Festival Concert*

**Philadelphia Youth Orchestra**

The Kimmel Center for the Performing Arts  
Information: 215 893 1999

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For complete schedule information  
and performance updates, please visit  
[www.pyos.org](http://www.pyos.org)