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Philadelphia Youth Orchestra  
Louis Scaglione • *Music Director*  
Presents

PHILADELPHIA  
YOUTH  
ORCHESTRA

KIMMEL CENTER CONCERT SERIES

Louis Scaglione • *Conductor*  
Michael Ludwig • *Violin*



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Sunday • February 16 • 2014 • 3:00 p.m.

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Kimmel Center for the Performing Arts  
Verizon Hall

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 Philadelphia Youth Orchestra • 2013–2014
 

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

Austin Haley Berman  
*Concertmaster*  
 Mike Congzhou Sha  
 Helenmarie Vassiliou  
 Jason Frederic Herrmann  
 Daniel J. Kim  
 Allan W. Wang  
 Keoni Bolding  
 Jason C.S. Vassiliou  
 Patrick Fei  
 Daniel Joseph Angstadt  
 Asher Edward Wulfman  
 Clare Sooyeon Choi  
 Asher Samuele Goldfinger  
 Samuel W. Wang  
 May Wang  
 Daniel H. Jang  
 Nathan H. Lowman  
 Sean Alexander Bennett  
 Daniel Liu  
 Grace Lee  
 Ethan Zhao  
 Michelle Cheng  
 Austina Carolyn Lin  
 Marius Sebastian Sander

**Violin II**

Bartholomew Frederick Shields\*  
 Maria Terese Dell'Orefice  
 Philip R. Johnson  
 Tristan D. Maidment  
 H.A. Isaac Linton  
 Elizabeth Carmen Morgan  
 Dennis Woo  
 Andrew Z. Guo  
 Jeffrey Chang  
 Lawrence Weizhong Feng  
 Kyle Joseph Michie  
 Dagny Moll Barone  
 Brian Monroe Moser  
 Vilme Joselin  
 Anita Tenjarla  
 Mei Mei McDowell  
 Albert Chang  
 Caroline Dwyer Jones  
 Alem Ballard  
 Annalee Lauren Althouse  
 Avyay Kuchibotla  
 Caleb Siyuan Wang  
 Luke Kyungchon Kim  
 Abigail Y. Hong

**Viola**

Joseph Burke \*  
 Puneeth Guruprasad  
 Franco L. Yugga  
 Michael A. Flynn  
 Inez J. Yu  
 Akinola O. Sogunro  
 Grace Chu  
 Lauren Marie Gaston  
 Kyran Shaun Littlejohn  
 Andrew David Michie  
 Phoebe Hu  
 Sarah S. Jang  
 Saagar Subash Asnani

**Violoncello**

Ariel W. Sotirescu \*  
 Anne Catherine Lin  
 Edward Pyun  
 Elizabeth Y. Lee  
 Andrew Ge  
 Noah Gabriel Diggs  
 Chad Matthew Porreca  
 Daniel J. Kim  
 Eunice D. Ju  
 Daniel T. Kim  
 Geana Florence Snart  
 Michael Li  
 Sejung An  
 Janis Dawn Bates  
 Eunteak An  
 Sonia Kim  
 Cindy Yeo  
 Richard Ni

**Double Bass**

Patrick Paul Nugent \*  
 Troy Rudy  
 Markus Steven Lang  
 Bennett Todd Norris  
 Nova M. Friedman  
 Vincent Luciano  
 Matthew Christopher Troiani  
 Olivia Rae Steinmetz

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 Philadelphia Youth Orchestra • 2013–2014
 

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**Flute/Piccolo**

Zahra Osman Ahmed  
 Jodie Barasatian \*  
 Lavi Ben-Dor  
 Girim Angela Choi  
 Hyerin Kim

**Oboe/English Horn**

Nina Haiyin Cheng  
 Claudia Kassner  
 Alexander N. Kim  
 Jonathan S. Cohen \*  
 Tanavi Prabhu

**Clarinet/Bass Clarinet**

Gareth Thomas Haynes  
 David Kim \*  
 Matthew No  
 Justine Zhang

**Bassoon/Contra Bassoon**

Rebecca Gayle Krown \*  
 Lauren Milewski  
 Miles Joseph Shore  
 Zachary Spector

**French Horn**

Libby B. Ando  
 Gregory G. Greene \*  
 Seth Hanes +  
 Mary McGahey  
 Jeremy Middleman  
 Lawrence Jay Robinson

**Trumpet**

Nathan Peter Korsen  
 James K. McAloon, Jr.  
 Lucas Ty Ranieri \*  
 Di Yue

**Trombone**

Jeremy Cohen  
 Thomas Lelache  
 Jeffrey A. Sharoff  
 James B. Tobias \*

**Tuba**

Carolyn Marie Tillstrom \*

**Percussion**

William James Higgins  
 William Samuel Markowitz  
 Ryan M. McHenry  
 Amanda Liu  
 David W. Lu \*

**Harp**

Helen Gerhold \*

**Piano/Celeste**

Christine Yeji Kim \*

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 \* Section Leader

+ Guest Musician

*Winds, brass, percussion  
 rotate seating*

## Louis Scaglione: President and Music Director

The unrivaled status of the Philadelphia Youth Orchestra is forged by its exceptional leadership. Maestro Louis Scaglione is the President and Music Director of the Philadelphia Youth Orchestra organization and has extensive experience as a musician, educator, conductor and executive. He oversees all of the organization's programs, and is principal conductor of the Philadelphia Youth Orchestra.

### Maestro Scaglione and PYO

Through his leadership, Maestro Scaglione has grown and transformed a youth orchestra created in 1939 as an all-volunteer organization into a nationally recognized, professionally managed institution. His tenure began in 1997 when Joseph Primavera, who served as Philadelphia Youth Orchestra's Music Director for 51 years, appointed Maestro Scaglione as Conductor of the Philadelphia Young Artists Orchestra. In 1999, Maestro Scaglione was named Associate Conductor of the PYO organization and he became the organization's first Executive Director in 2001. In 2003, his title was changed to President and he became the organization's fifth Music Director, President, and CEO after Maestro Primavera retired in 2005.

Maestro Scaglione has taken 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 in 2000; and China in 2002. In 2004, the Philadelphia Youth Orchestra performed in eastern and central Europe. In 2007, Maestro Scaglione conducted the Philadelphia Youth Orchestra during its tour of Brazil, where they performed to sold-out venues in São Paulo and Rio de Janeiro.

Maestro 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, The Philadelphia Orchestra; Michael Ludwig, former Associate Concertmaster of The Philadelphia Orchestra; Ellen dePasquale, former Associate Concertmaster, The Cleveland Orchestra; pianists David Pasbrig and Kenneth Drake; vocal soloists Michelle Johnson, Laura Heimes, Serena Benedetti, Phyllis Lewis-Hale, Richard Zuch, Todd Thomas, Brian Chu, Sandra Carney, James Longacre, Steven Brenfleck, and Monica Ziglar; leading jazz artists Regina Carter, Diane Monroe and John Blake, Jr.; and internationally renowned soloists Sarah Chang (violinist), and Susan Starr (pianist).

### Philanthropy

Philanthropy is paramount to Maestro Scaglione. For the past 17 years, many performances from the Philadelphia Youth Orchestra organization have helped raise funds for 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.

## Louis Scaglione: President and Music Director

### Professional Affiliations, Appointments and Honors

Because of his work with the Philadelphia Youth Orchestra 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 (N.Y.). He is a former member of the faculty of Temple University Music Preparatory Division. 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, 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 services as member of the Board of Director's of Encore Series, Inc., The Philly Pops; The Archbishop's Cabinet, Archdioceses of Philadelphia; and Treasurer of Studio Incamminati. Most recent appointments also included 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.

## Michael Ludwig: Violin

Hailed by *Strad Magazine* for his “effortless, envy-provoking technique... sweet tone, brilliant expression, and grand style”, Michael Ludwig enjoys a multi-faceted career as a soloist, recording artist, and chamber musician. A highly sought-after soloist, he has performed on four continents, including appearances with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Pops, KBS Symphony in Seoul, Korea, Beijing Symphony, and the Shanghai Philharmonic Orchestra, collaborating with such conductors as JoAnn Falletta, Sir Georg Solti, and John Williams among others. He has recorded with the London Symphony Orchestra, Royal Scottish National Orchestra, Lithuanian National Symphony, Buffalo Philharmonic, and Virginia Symphony.

Recent highlights include performances in Germany, Spain, Poland, China, Korea, and Israel, as well as numerous appearances throughout the United States. Composer Daron Hagen has written a new violin concerto, *American Songbook*, for Michael Ludwig. According to Hagen, “Michael is a superb, world-class musician and the perfect person to premiere this concerto.” This season marks the release of Ludwig’s live recording of the Beethoven Violin Concerto and Dvorak Romance with the Virginia Symphony. In August of 2011, Ludwig recorded Kenneth Fuchs’ *American Rhapsody* with the London Symphony Orchestra in the famed Abbey Road Studios.

Ludwig’s discography has drawn critical acclaim from both sides of the Atlantic. His recording of the rarely performed Dohnanyi Violin Concertos with the Royal Scottish National Orchestra has received extraordinary reviews worldwide. Ludwig’s recording of the Corigliano Red Violin Concerto with JoAnn Falletta and the

Buffalo Philharmonic is “hot, sharp, and close to the edge” writes critic Norman Lebrecht. This Grammy-nominated recording hit the Billboard Top 100 within the first week of its release.

As a chamber musician, he has shared the stage with numerous acclaimed artists, such as Christoph Eschenbach, Wolfgang Sawallisch, Yefim Bronfman, Sarah Chang, and Jean-Yves Thibaudet. His recording of the world premiere of Marcel Tyberg’s Piano Trio in F Major was released by NAXOS in August 2010. His chamber music performances include appearances at the Prague Spring Music Festival, New Hampshire Music Festival, and a benefit appearance for the Terezin Music Foundation.

In addition to his active performance and recording schedule, Ludwig provides master classes around the world. He has held faculty positions at Rowan University and the University of the Arts in Philadelphia, as well as the School of Orchestral Studies in Saratoga Springs, NY and the National Youth Orchestra Festival. He has also held the appointment of *Sterne Virtuoso Artist-in-Residence* at Skidmore College. Ludwig has given master classes and coachings with the New World Symphony. He has served as a member of the board of directors of the Philadelphia Youth Orchestra, and is currently a member of the Artistic Advisory Board for Access to Art, Inc.

Ludwig performs on a rare violin made in the late 1700’s by the Cremonese master Lorenzo Storioni and a Dominique Peccatte bow. His violin has been lauded in a *Fanfare* review by Jerry Dubins as “one of the most gorgeous instruments I’ve ever heard.”

Michael studied violin with his father, Irving Ludwig, who was a violinist in the Philadelphia Orchestra and Music Director of the Lansdowne Symphony Orchestra.

## 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 sister 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*

Maria Newman  
*Director of Development*

### Board of Trustees

Frank Giordano, *Chairman*  
W. Matthew Skilton, *Vice Chairman*  
David R. McShane, *Treasurer*  
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Kenneth Blank, Ph.D.  
Michael Devine  
Joseph F. DiMauro, VMD  
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Trude Haecker, MD  
Renée Dillon Johnson  
James Matour, Esq.  
Sharon McGinley  
David Michie  
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)



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.

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## Program Notes

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### Ralph Vaughan Williams

**Born:** Down Ampney, England,  
**12 October 1872**  
**Died:** London, England,  
**26 August 1958**

#### *Fantasia on a Theme by Thomas Tallis*

*Fantasia on a Theme by Thomas Tallis* is scored for a large string orchestra, a medium size string orchestra, and a string quartet.

Duration: 17 minutes

#### Parallel Events of 1910

- China ends slavery
- George V becomes King of England
- Halley's Comet first visible
- Great Idaho Fire destroys 3 million acres of timber
- Matisse's paints *La Dance*
- Picasso's cubist period
- Stravinsky composes *The Firebird*
- Mahler's *Symphony of a Thousand* premieres with 1,026 performers
- New York City's Pennsylvania Station opens
- King of England Edward VII, nurse Florence Nightingale, novelists Mark Twain and Leo Tolstoy die
- American composer Samuel Barber and sea explorer Jacques Cousteau are born
- Boy Scouts of America is established

Born into a family with strong intellectual ancestry (lawyers on his father's side and Charles Darwin on his mother's), Ralph Vaughan Williams studied organ, piano, and music theory at a fairly young age. By the age of 15, he had already decided to become a composer and after hearing a performance of Wagner's *Die Walküre* and *Tristan und Isolde* he was so impressed and overwhelmed that his long career as one of England's greatest organists, composers, and teachers began.

Studying under other British greats, such as Charles Stanford and Hubert Parry, and major composers such as Max Bruch and Maurice Ravel, Vaughan Williams and classmate Gustav Holst forged a friendship that would prove to be one of Vaughan Williams' most influential relationships. He was fortunate enough to have private income, although he devoted himself to composition in a professional manner, working regular hours, setting high standards for himself, and revising extensively. He was also in demand as a scholar, contributing articles to *Grove's Music Dictionary*, giving lectures, and editing the *English Hymnal* (1906), where Vaughan Williams contributed several tunes inspired by his lifelong interest in English folk melody.

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## Program Notes

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His music was profoundly affected by the melodic shape, rhythmic character and, above all, the atmosphere which he found in folk song: "The art of music above all other arts is the expression of the soul of a nation," he declared. Vaughan Williams' collected works include incidental music and film scores, nine symphonies, *Fantasia on a Theme by Thomas Tallis*, *The Lark Ascending* for violin solo and orchestra, *Fantasia on Greensleeves*, many songs and choral works, settings of carols and chamber music, and several operas including *Sir John in Love*, *Riders to the Sea*, and *The Pilgrim's Progress*.

After his military service during World War I, Vaughan Williams joined the teaching staff of the Royal College of Music, became the conductor of the Bach Choir, and made his American conducting debut with a performance of his *Pastoral Symphony*.

During the last thirty years of his life, the prolific composer's reputation grew in fame and honors, and was eventually dubbed at the age of 85 the "grand old man of English music." Vaughan Williams was in some sense a nationalist composer, like Bartók in Hungary, Verdi in Italy, or Manuel de Falla in Spain. He wrote in 1942 that "the love of one's country and customs was essential." But folk music never shackled his individuality, and works such as his *Fourth*, *Fifth*, and *Sixth Symphonies* are English-sounding only in a way in which a Brahms' symphony sounds German.

Even though he lived into his eighties, Vaughan Williams was almost 38 when he composed his first masterpiece, *Fantasia on a Theme by Thomas Tallis* was inspired by a hymn tune from Thomas Tallis (1505-1585), who served Kings Henry VIII, Edward VI, Queen Mary, and Queen Elizabeth I. Composed as one of eight melodies in

the *Metrical English Psalter* in 1567 for the Archbishop of Canterbury, the tune (set to the text "When, rising from the bed of death") made a significant impression on Vaughan Williams. While editing the *English Hymnal* in 1906, Vaughan Williams became intensely interested in the study and performance of early English music.

The work was commissioned for the Three Choirs Festival at the Gloucester Cathedral. Using three string orchestras (large, medium, and a quartet), Vaughan Williams created layers of contrasting sonorities that made use of the Cathedral's live acoustical space. While the *Fantasia* is a series of free variations of the Tallis hymn, quoting it in full and using fragments of the melody, the work is not specifically sacred music. It is, however, deeply spiritual and even mystical. "There is quiet ecstasy," says one critic. "And then alongside it comes a kind of blind persistence, a faithful pilgrimage towards the unseen light."

*The London Times* commented that "the work is wonderful because it seems to lift one into some unknown region of musical thought and feeling... one is never quite sure whether one is listening to something very old or very new."



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## Program Notes

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### Samuel Barber

**Born:** West Chester, Pennsylvania,  
**9 March 1910**  
**Died:** New York City, New York,  
**23 January 1981**

#### Violin Concerto, Op. 14

Barber's Violin Concerto is composed for solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, piano, timpani, snare drum, and divided strings.

Duration: 22 minutes

#### Parallel Events of 1941

- Height of World War II and Holocaust
- U.S. enters World War II after Japan attacks Pearl Harbor
- Franklin D. Roosevelt inaugurated for a third term as U.S. President
- Films *Citizen Kane* and Disney's *Dumbo* premiere
- Penicillin is discovered
- Baseball great Lou Gehrig, and novelist James Joyce die
- Vice President Dick Cheney, civil rights activist Jesse Jackson, tenor Placido Domingo, singers Joan Baez and Paul Simon, baseball great Pete Rose, and author Martha Stewart are born
- *Superman* comics premiere
- *Cheerios* is introduced

The hallmark of any great work for solo instrument with orchestra accompaniment is ultimately lyricism and virtuosity. What is very unusual, yet wonderfully so, is how Barber rarely allows these two key elements to meet during the course of his Violin Concerto. Most, if not all works for solo instrument, will have the lushness of a melodic line intertwining with a technically challenging section. Not here. Instead, the work consists of two beautifully expressive movements followed by a finale of exceptional virtuosity.

The first movement of the Concerto is dominated by long, expressive melodies, with no introduction from the orchestra, as the soloist immediately opens the work with the main theme of the movement. The orchestra introduces the second movement with the oboe, cellos, clarinet, violins, and horn playing before the soloist enters with the reflective and almost prayerful melody that dominates throughout.

The final movement erupts with the timpani leading the soloist into a roller coaster ride and for the most part, the soloist simply does not stop playing. Apart from a few melodic excerpts played by the winds, the movement, appropriately titled "with perpetual motion," is focused around this athletic melody. In fact, once the third and final movement begins, listeners are challenged just to keep up visually with the soloist let alone aurally.

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## Program Notes

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Many scholars have looked for symbolic reasons for Barber's clear conceptual delineation of lyricism from virtuosity; however the origins of the work put things into perspective. American businessman Samuel Fels commissioned the work for his adopted son, a violinist child prodigy, Iso Briselli. When Briselli saw the completed score of the first two movements, he complained that there was not enough virtuosity (challenges) for the solo part. Barber in turn, produced the incredibly challenging third movement, for Briselli only to declare it unplayable. No dedication is mentioned in the score to Fels or Briselli, and the work was premiered by violinist Albert Spalding (since Briselli was unable to play it) and The Philadelphia Orchestra led by Eugene Ormandy in February 1941.

One of America's most distinguished composers, Samuel Barber is of the generation of English composer Benjamin Britten, and is perhaps, the American equivalent of Britten because both composers explore the loss of innocence in most of their works. At the young age of 14, Samuel Barber entered the prestigious Curtis Institute of Music in Philadelphia as one of the school's first students. After being graduated from Curtis in 1932, Barber embarked upon a career as a composer. His musical language was so accessible, and his skill in orchestration so assured, that he quickly gained success. Barber's music has almost always been embraced by audiences as delightfully lush and marvelously reassuring. It is music that one might expect of a Curtis-trained Philadelphian: perfectly crafted, polished to a burnished glow, brusquely assertive, yet deeply conservative.

He won the coveted *Prix de Rome* prize for composition, as well as two Pulitzer Prizes, for his opera *Vanessa* and later for his Piano Concerto. In addition to his Violin Concerto, he wrote three operas, including *Antony and Cleopatra* (commissioned for the opening of the Metropolitan Opera House), one ballet, one overture, two symphonies, a concerto for piano, three orchestral "essays," choral works, sonatas for violin and cello, music for piano solo, and songs.

The music that Barber wrote, especially during the 1930s, embraced the ideas of the Romantic Era of the nineteenth century where composers attempted to explore larger than life images and ideals using overly lush melodies. While Stravinsky was guiding the popular trend of rhythmic exploration in the early and mid- 1900s, influencing such composers as Bernstein, Bartók, and Orff, others like Rachmaninoff and Barber held on to the notion that melody shapes a piece of music. Despite Barber's flirtation with other techniques of 20th century composition, Barber never completely abandoned the tonal mainstream in which his greatest strengths lay – that of an unwavering, overly sentimental and yet never-out-of-vogue melody.



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## Program Notes

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### Sergei Rachmaninoff

**Born:** Oneg, Russia,  
1 April 1873  
**Died:** Beverly Hills, California,  
28 March 1943

#### Symphony No. 2 in E minor, Op. 27

Rachmaninoff's Symphony No. 2 is scored for piccolo, three flutes, three oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, glockenspiel, and divided strings.

Duration: 55 minutes

#### Parallel Events of 1908

- William Howard Taft is elected 27th U.S. President
- General Motors is founded
- Albert Einstein presents quantum theory of light
- Grand Canyon National Monument is created
- New York subway linking Brooklyn and Manhattan opens
- First passenger airplane takes flight
- Mahler's Symphony No. 7 premieres
- First New Year's Eve ball is dropped in Times Square, NY
- Author Ian Fleming, President Lyndon Johnson, cartoonist Mel Blanc, Justice Thurgood Marshall, comedian Milton Berle, newscaster Edward R. Murrow, and actresses Joan Crawford and Bette Davis are born
- President Grover Cleveland dies

As Beethoven is the final amalgamation of the Classical era (1750-1820), Sergei Rachmaninoff represents the final culmination of the Romantic period. Unlike Beethoven, however; Rachmaninoff is not the link to the next period of musical development. In fact, his contemporaries saw Rachmaninoff as not keeping up with the times as he was determined to hold on to the roots of Romanticism – melody for melody's sake.

As a virtuoso pianist and composer, Rachmaninoff stands in the long line of Romantic performers-composers such as Liszt and Chopin. Growing up in a wealthy Russian family, Rachmaninoff was not permitted to pursue music as a career at first. After his parents divorced and their family fortunes declined, Rachmaninoff, one of six children living with their mother, was then encouraged to study music. At the age of ten, Rachmaninoff entered the St. Petersburg Conservatory and two years later the Moscow Conservatory where he studied with pianist Alexander Siloti and task-master Nikolay Zverev, both former students of Tchaikovsky.

Ironically, in spite of his improvisational skills on the piano, Rachmaninoff did not study composition during his formative years. His education consisted of advancing his piano skills and understanding of music. Only after meeting a harmony instructor and enrolling in harmony and counterpoint classes did Rachmaninoff's abilities as a composer evolve. Stricken with malaria, Rachmaninoff decided to take the final piano and composition examinations a year early and successfully passed, earning the school's gold medals in both areas.

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## Program Notes

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By the age of 19, Rachmaninoff had composed a symphony, a one-act opera (*Aleko*), some songs, his first piano concerto (Piano Concerto No. 1), and Five Pieces for Piano, which included the celebrated Prelude in C-sharp minor. The steady creative output came to a halt after the disastrous first performance of his first published symphony days before his 24th birthday.

Not only was Rachmaninoff's *First Symphony* publicly panned, but the critics trashed the performance too, one referring to it as a "conservatory in hell," and the symphony was never played again in Rachmaninoff's lifetime. The composer's collapsed confidence became a frequently reoccurring depression and Rachmaninoff ceased to compose for several years.

Upon seeking therapy and hypnosis from Dr. Nikolai Dahl, Rachmaninoff slowly emerged from his depression. As Rachmaninoff remembered, Dr. Dahl would repeat over and over "You will begin your concerto. You will work with great facility. The concerto will be of excellent quality." The treatment was a success and by the autumn of 1900 Rachmaninoff's creativity flourished with his Piano Concerto No. 2, and he became a full time performer as a pianist and conductor. He eventually composed regularly, if not prolifically, writing several operas, tone poems, a second symphony, and a piano sonata.

"Music must first and foremost be loved," Rachmaninoff explained. "It must come from the heart, and it must be directed to the heart. Otherwise it cannot hope to be lasting, indestructible art." This creed can easily be linked to his Symphony No. 2 given its emotionally charged and compelling themes. A Soviet music critic even referred to the work as the "Russian Lyric Symphony," saying that the themes are "so direct and sincere, and they develop so naturally and spontaneously."

While the opening of the *Second Symphony* begins in mystery, a sigh-like four note idea becomes the genesis of the movement's themes and the underpinning of the entire work. After a swirling moment from the violins, an English horn solo transitions into the main section of the movement. Complete with lush strings, melancholy laments by the woodwinds, and some triumphant fanfares, the agitated journey continues with Tchaikovsky-like suspense until the storm unravels and stops.

An outburst of a thrilling gallop opens the second movement. Wildly energetic, Rachmaninoff adds playfulness to the movement with bright brass interjections and the frolicking of the glockenspiel. The over-the-top Rachmaninoff richness is inserted in between the lively theme, and a sinister brass ending derived from the "Dies irae" coupled with the opening theme of the Symphony fizzles out the movement.

From beginning to end, the third movement is one of Rachmaninoff's most heartfelt. A single clarinet sings a long, weeping melody until a dialogue among a solo oboe, English horn, and strings begins. The touching theme nostalgically returns, making for a real musical tear-jerker. Lightening the mood, the final movement opens with a wild *tarantella* dance. After a march by the woodwinds and a lush string theme, the tender sounds of the third movement reappear. In one of the most extraordinary passages, Rachmaninoff creates a long *crescendo* of downward scales in different speeds using various combinations of instruments until the entire work races to a whirlwind ending in complete splendor.

## Program Notes

Rarely given to artistic explanation and justification, Rachmaninoff revealingly confessed that "a composer's music should express the country of his birth, his love affairs, his religion, the books that have influenced him, and the pictures he loves. It should be the sum total of a composer's experience." Given the rage of "isms" in music during the early 20th century (serialism, neo-classicism, impressionism, expressionism, primitivism, etc.), Rachmaninoff's artistic creed, reminiscent of 19th century Romanticism, was considered outdated by his contemporaries who thrived off a new found objectivity (like Picasso's Cubism). Sadly, Igor Stravinsky, Rachmaninoff's most outspoken critic and fellow Russian, referred to Rachmaninoff's music as nothing more than "grandiose film music."

During the Soviet era in Russian history, Rachmaninoff was considered bourgeois and decadent, and Rachmaninoff and his music were exiled from his homeland for a period of time. Today, however, Rachmaninoff is a symbol of Russian greatness. He is considered the musical successor to Tchaikovsky and the link from Tchaikovsky to Prokofiev and Shostakovich. Rachmaninoff never saw his works as capturing "mother Russia" as Rimsky-Korsakov and his protégés did about their own music. Like Tchaikovsky, if Rachmaninoff captured any Russian nationalism it was far more inspired by national pessimism than optimism. Perhaps more than anything else, Rachmaninoff's works portrayed a world-view of his homeland. As a world traveler, Rachmaninoff saw Russia from a distance and therefore was able to see the cloudy future that the rest of the world saw when confronted with Russian conditions of the 20th century. As a new century dawns, Rachmaninoff is perceived as an intact artistic force and a personality, totally unshaken by modernist doubt or by the oppression of his homeland.

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### Program Notes

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*This list acknowledges donations through December 1, 2013. If a name, company, foundation or government agency has been omitted or misprinted, please accept our apologies and notify us by calling 215 545 0502.*

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**Sunday, March 2, 2014 – 3:00 p.m.**

**Philadelphia Young Artists Orchestra**

Rosalind Erwin, Conductor

*Benefit Concert for Youth Work Foundation*

The Union League of Philadelphia

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

Information: 215 545 0502

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**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

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**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

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**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

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**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

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**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

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**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

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**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

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**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

For complete schedule information and performance updates visit [www.pyos.org](http://www.pyos.org) or call 215 545 0502.