2014 ANNUAL FESTIVAL CONCERTS

PHILADELPHIA YOUTH ORCHESTRA
Sunday • 01 June • 3:00 PM

PHILADELPHIA YOUNG ARTISTS ORCHESTRA
Sunday • 18 May • 3:00 PM

BRAVO BRASS
Saturday • 31 May • 7:30 PM

PRYSAA
Saturday • 17 May • 3:00 PM

TUNE UP PHILLY
Saturday • 10 May • 3:00 PM
Philadelphia Youth Orchestra • 2013–2014

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
Vilme Joselin
Mei Mei McDowell
Albert Chang
Caroline Dwyer Jones
Alem Ballard
Janicee Lauren Alhouse +
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
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

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 *
Taylor Lorchak
Mary McGahey
Jeremy Middleman
Lawrence Jay Robinson

Trumpet
Nathan Peter Korsen
James K. McAloon, Jr.
Lucas Ty Ranieri *
William Schupmann

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 *

* Section Leader
+ On Leave

Winds, brass, percussion rotate seating.
Philadelphia Youth Orchestra
74th Annual Festival Concert

Louis Scaglione • Conductor
Chrystal E. Williams • Mezzo Soprano

The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, June 1, 2014 • 3:00 p.m.

PROGRAM

Four Sea Interludes from Peter Grimes Op. 33a
   I. Dawn
   II. Sunday Morning
   III. Moonlight
   IV. Storm

Sea Pictures, Op. 37
   “Sea Slumber-Song”
   “In Haven” (Capri)
   “Sabbath Morning at Sea”
   “Where Corals Lie”
   “The Swimmer”

   Chrystal E. Williams • Mezzo Soprano

INTERMISSION

The Planets, Op. 32
   I. Mars, the Bringer of War
   II. Venus, the Bringer of Peace
   III. Mercury, the Winged Messenger
   IV. Jupiter, the Bringer of Jollity
   V. Saturn, the Bringer of Old Age
   VI. Uranus, the Magician
   VII. Neptune, the Mystic

Pomp & Circumstance, No. 1, Op. 39

Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
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).
Louis Scaglione: President & Music Director

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.

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.
Chrystal E. Williams recently made her Sarasota Opera debut performing the role of Rosina in *Il Barbiere di Siviglia* to great acclaim. The young mezzo-soprano possesses a creamy instrument with fine flexibility, throwing off a confident Una voce poco fa. In 2013 she created the role of Yvette in the world premiere of Eric Sawyer’s *The Garden of Martyrs*, and has performed Dulcinée in Massenet’s *Don Quichotte*, Olga in Tchaikovsky’s *Eugène Onegin*, Linda in *Lost in the Stars*—debut role with the Glimmerglass Festival, among others. Upcoming engagements include the mezzo soloist in Rossini’s *Stabat Mater* with the New Jersey MasterChorale, the mezzo soloist with the Philadelphia Youth Orchestra singing Elgar’s *Sea Pictures*, and a reprise of Yvette in Sawyer’s *The Garden of Martyrs*.

Chrystal’s competitions won include being one of thirteen finalists in the International Belvedere Singing Competition 2013, receiving an Encouragement Award in the New England Region Finals of the Metropolitan Opera National Council Auditions 2013; Third Place, Liederkranz Foundation, Inc 2013; Second Place and Audience Favorite Award, Giargiari Bel Canto Competition, 2012; and many others. In 2004 Chrystal founded the Chrystal E. Williams Scholarship to help students wishing to pursue a career in the performing arts. This scholarship is funded in part by her annual concert, An Evening with Chrystal E., which will be held June 6, 2014 in Norfolk, VA.

Chrystal is a resident artist at The Academy of Vocal Arts in Philadelphia, PA where she studies voice with William Stone. She earned her Master’s Degree in Opera Performance from Yale University School of Music in 2010, and her Bachelor’s of Fine Arts Degree in Voice Performance from Carnegie Mellon University in 2008.

Chrystal E. Williams: Mezzo Soprano
Benjamin Britten
Born: Lowestoft, England, 22 November 1913
Died: Aldeburgh, England, 4 December 1976

Peter Grimes: Four Sea Interludes, Op. 33a
The Four Sea Interludes from Peter Grimes is scored for two piccolos, two flutes, two oboes, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, two trumpets, piccolo trumpet, three trombones, tuba, timpani, snare drum, bass drum, cymbals, tam-tam, tambourine, chimes, xylophone, harp, and divided strings.
Duration: 16 minutes

Parallel Events of 1945
U.S. bombs Japan & World War II ends
Franklin D. Roosevelt dies four months into his unprecedented fourth term as U.S. President
English Prime Minister Winston Churchill resigns
France elects Charles de Gaulle president
Hitler commits suicide & Mussolini is executed
George Orwell writes Animal Farm
Tennessee Williams’ play The Glass Menagerie premieres
Aaron Copland receives the Pulitzer Prize for his ballet score Appalachian Spring
Violinist Itzhak Perlman, actor Steve Martin, and singers Jesse Norman, Bette Midler, and Bob Marley are born

If there is one quality that sets the music of Benjamin Britten apart from his contemporaries, it is surely his unerring response to the theme of innocence. Born Edward Benjamin Britten, the English composer possessed the unique ability to capture an astonishing variety of moods through, as it were, the eyes of the innocent.

Even as a young musician Britten’s early efforts as a composer included ten piano sonatas, six string quartets, three suites for piano, an oratorio, and dozens of songs. In all, the active composer, conductor, and pianist produced six operas, concertos for violin and cello, orchestral works, including A Young Person’s Guide to the Orchestra, many songs, chamber music, incidental music for theatre and film, folk song arrangements, and many choral works. Britten knew how to use music to the best effect, whether in the concert hall, on the stage, or in the church. His music possessed qualities of freshness and simplicity that made it easily accessible to the common listener, and he never lost the radiance that came from the imaginative understanding of youth, the loss of innocence, and the passage to adulthood.

Like so many composers who would write for their friends or colleagues, Britten composed for his partner, tenor Peter Pears. While living a few years in the U.S., Britten came across the works of a little-known English poet, George Crabbe. Britten and Pears were intrigued with Crabbe’s long poem The Borough, particularly its tragic tale of Peter Grimes written in 1810. The story gave the couple the scenario to construct an opera. The story of Peter Grimes gave me the feeling of nostalgia for Suffolk, said Britten. It evoked a longing for the realities of that grim and exciting seacoast around Aldeburgh.
Philadelphia Youth Orchestra Program Notes

Set during the 1840s in the fishing community of Aldeburgh (where Britten would die), *Peter Grimes* opens as an inquest is held into the recent death at sea of Grime's boy apprentice. While it is ruled an accident, the townspeople remain suspicious and warn Grimes not to take on another apprentice. Ellen Orford, the school teacher and loyal friend of Grimes, helps him get another boy despite the warning, but she quarrels with him when she learns the boy has been treated roughly.

When the villagers learn of this, they set out after Grimes, who has taken the boy to his cliff-top hut. As Grimes and the boy try to escape, the boy slips and falls down the cliff to his death. Three days pass, and Grimes returns to the village at dawn, physically and emotionally drained. He accepts the advice of the retired captain and his friend, Balstrode, who tells Grimes the only way out is to sail out to sea alone and sink his boat, with himself aboard, leaving the audience to decide Grimes' guilt or innocence.

"In *Peter Grimes*," Britten wrote, "I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea." Perhaps more than that, however, *Peter Grimes* is a story of acceptance and lost innocence. It has a similar sensibility that Arthur Miller conveys in his play *The Crucible*, where one man's character is under constant scrutiny, even if that man's innocence is not always certain.

The character Grimes can be seen as an odd outcast as well as a sympathetic character and hardworking fisherman who lives in a shack by the seaside and wants to marry the local school teacher. Tenor Anthony Dean Griffey, renowned for his performances as Grimes, explains the duality of Grimes: "The alarming parts of Grimes are his abrupt, violent outbursts. He was an outcast most of his life. Underneath all the harshness there's a vulnerability; he has the same needs and desires that all of us have to be wanted, accepted, and loved."

The orchestral music used without singers in an opera is used to create different moods or set a scene. The essence of the drama in *Peter Grimes* is encapsulated against the omnipresent backdrop of the sea and Britten extracted moments of orchestral music to convey the stormy, grim uncertainty into a four movement concert work.

The four different movements present musical vignettes from the opera, but music that also stands alone as tone poems inspired by sea images. Dawn, the opening movement, links the prologue of the opera to the suspicious inquiries of the death of Grime's boy apprentice, but the movement equally paints a windswept seascape in the final gray light of day. Serving as a prelude to the second act in the opera, Sunday Morning uses the theme from an aria and the bell-sounds that call the villagers to town conveying a tranquil sunlight from the earlier, eerie, first movement. Extracted from the introduction to Act III, Moonlight is similar to the first movement of the Four Sea Interludes, but has a serene quietness about it. Finally, Britten flashes back to earlier moments in the opera, allowing some of the most tumultuous moments in the story to create a riveting storm sequence that brings the Four Sea Interludes, and the orchestral snippets from *Peter Grimes*, to a crashing conclusion.
Sir Edward Elgar
Born: Broadheath, England, 2 June 1857

Sea Pictures, Op. 37
Elgar’s Sea Pictures is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, harp, optional organ, tam-tam, suspended cymbal, bass drum, divided strings, and mezzo soprano solo.
Duration: 23 minutes

Parallel Events of 1899
Spanish American War ends
Anglo-Boer War begins
First international radio transmission
Monet paints first Lily Pond series
Sibelius’ First Symphony premières
Composer Johann Strauss, Jr. dies
Actors Humphrey Bogart, Fred Astaire, James Cagney, jazz legend Duke Ellington, film maker Alfred Hitchcock, gangster Al Capone, and writers Ernest Hemingway, Vladimir Nabokov, Hart Crane, and E.B. White are born

Following the completion of Elgar’s heart-wrenching Cello Concerto and after several successful decades as a composer, this self-taught musician composer was never to find again the music that had come with the years of his marriage in a pre-war world. The thirty years that Elgar did compose were chiefly devoted towards symphonic compositions. In all, his complete artistic output included large choral oratorios and cantatas, orchestral overtures, two completed symphonies, variations, marches (including the well-known Pomp and Circumstance Marches), a violin concerto, and a cello concerto.

Composed immediately after the popular Enigma Variations, Elgar’s Sea Pictures is his only song cycle. The Norwich Festival commissioned Elgar to compose a choral work; however, he gave them a work for solo voice and orchestra. Songs for solo voice and piano were popular to write at the end of the nineteenth century as they were quick ways to earn income. Written originally for soprano and piano, Sea Pictures was later orchestrated for the lower, richer voice of a mezzo soprano.

Set in five movements, Sea Pictures uses poems from five different and relatively unknown authors. Even with the fascination of machines during the post-Industrial Revolution time period, nature’s greatest mass the sea still was considered one of the most unknown forces. Elgar chose poems that reflect both the fear and fascination of the sea. He wonderfully uses the mezzo soprano soloist to represent humanity as an observer or participant, while the orchestra captures the depths of the sea that is almost oblivious to mankind’s curiosities. The five individual songs have different viewpoints. The first speaking for the sea itself; and the second and fourth, and third and fifth form
two pairs of opposing human sentiments. Moreover, the watery images and shoreline of England suggest the boundary between the finite and the infinite reality versus an escape into oblivion.

The poems all suggest a recurring theme of sleep and the subconscious. This is very obvious in the first movement, “Sea Slumber Song,” which pictures lullaby of waves lapping on the shore. Using poetry written by his wife for the second movement (“In Haven”), Elgar sets a light accompaniment to the soloist singing the tender lines of “love alone will stand, will last, and will stay.” The center movement of the song cycle, “Sabbath Morning at Sea,” portrays a lonely ship and a voice contemplating the contrast of a clear sky versus the turbulent waters. Perhaps the most remarkable three minutes that Elgar ever composed was in the heart-wrenching “Where Corals Lie,” where the allure of the sea seduces the singer from mortal love while the orchestra captures an emotional undercurrent. Finally, the sea’s wrath is heard in “The Swimmer.” Using music from previous movements, Elgar juxtaposes the physical strength of man against the force of nature. The poetry concludes that man has lost God’s love, while recollections of shipwrecks are buried at sea are set against the memory of love in happier times when the sea seemed friendlier.

In addition to the picturesque swell of waves, undulating currents, and flowing waters, the music of Sea Pictures is a sentimental ballad of love and death, and is one of Elgar’s miniature masterpieces.

Edward Elgar
Sea Pictures

“Sea Slumber Song”
By Roden Noel

Sea-birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
I, the Mother mild,
Hush thee, O my child,
Forget the voices wild!

Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles
Foam gimmers faintly white
Upon the shelly sand
Of this elfin land;

Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean’s shadowy might
Breathes good-night,
Good-night!

“In Haven (Capri)”
By Alice Elgar

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.
Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.
Kiss my lips, and softly say:
“Joy, sea-swept, may fade to-day;
Love alone will stay.”
“Sabbath Morning at Sea”  
By Elizabeth Barrett Browning

The ship went on with solemn face:
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.
The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o’er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this Sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God’s Spirit shall give comfort.
He who brooded soft on waters drear,
Creator on creation.
He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead’s burning.

“Where Corals Lie”  
By Richard Garnett

The deeps have music soft and low
When winds awake the airy spry,
It ures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, ’tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the land where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

“The Swimmer”  
By Adam Lindsay Gordon

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.

Only the crag and the cliff to nor’ward,
And the rocks receding, and reefs
flung forward,
Waifs wrecked seaward and wasted
shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men
Where the battered hull and the
broken mast lie,
They have lain embedded these long
years ten.

Love! when we wander’d here together;
Hand in hand through the sparkling
weather,
From the heights and hollows of fern
and heather,
God surely loved us a little then.
The skies were fairer and shores were firmer
The blue sea over the bright sand roll’d;
Babble and prattle, and ripple and murmur;
Sheen of silver and glamour of gold.
So, girt with tempest and winged with thunder;
And clad with lightning and shod with sleet,
The strong winds treading the swift waves sunder

The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The skyline, staining the green gulf crimson,
A death stroke fiercely dealt by a dim sun,
That strikes through his stormy winding-sheet.

O brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadowed through straits forbidden,
Where no light wearies and no love wanes.

Gustav Holst
Born: Cheltenham, England, 21 September 1874

The Planets, Op. 32
The Planets is scored for two piccolos, four flutes, bass flute, three oboes, English horn, bass oboe, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tenor tuba, bass tuba, six timpani drums, snare drum, bass drum, tom-tom, cymbals, triangle, tambourine, chimes, glockenspiel, xylophone, two harps, celeste, organ, off-stage women’s chorus, and divided strings.

Duration: 50 minutes

Parallel Events of 1917
United States enters World War I
Russian Bolshevik Revolution begins
Last Russian Czar and his family overthrown and executed
Puccini’s opera La Rondine premieres
Stravinsky’s Les Noces premieres
John F. Kennedy, Gandhi, Novelist Sidney Sheldon, and painter Andrew Wyeth are born
First doughnut is sold
Electric razor is invented
Despite his initial training with Sir Charles Villiers Stanford at the Royal College of Music, Gustav Holst was largely self-taught as a composer. Learning from experience and from pondering about art, Holst avoided preconceived systems and academic theory, and experimented to find his music. A lifelong friend of Vaughan Williams, Holst was an influential teacher in early 20th Century England. He served as music director at the St. Paul’s Girls’ School and Morley College in addition to briefly teaching composition at the Royal College of Music.

While his music is far from academic and was not prone to the whims or fashions of the time, the quiet life of academia seemed to suit Holst’s personality best. He did not seem to enjoy his popularity and attention that some of his works garnered. Today, Holst is best known as a “one hit wonder,” as The Planets is his only work regularly performed other than a few pieces that Holst-fans occasionally program.

The music of The Planets is more massive and somewhat more radical than anything Holst composed. The work uses a vastly expanded orchestra in which every section of the orchestra has been increased. Despite its massive nature, The Planets also shows elements of his earlier style, which blended Oriental and north African music, including Hindu hymns and Eastern mysticism, along with the foursquare and solid harmony of English church music.

The inspiration for The Planets came from Holst’s interest in astrology, not astronomy. The astrological significance long associated with each of the planets provides mood and meaning for the seven movements of the work even though Holst never followed astrology in a serious way. Only seven planets are represented, as Earth plays no direct role in astrological calculations and Pluto was not discovered until 1930 (thirteen years later). By the end of World War I, The Planets was performed throughout England and the United States and was a tremendous success. Each movement can be summarized as follows:

I. “Mars, the Bringer of War”
   The piece begins quietly with the ominous rhythm that will propel the entire first movement. The menacing, march-like beat in 5/4 suggests the approach of an army, the coming of war. The music gathers strength, working up to a powerful ferocity with snarling trombones and trumpet calls above the pounding martial rhythm suggesting war in all its terror.

II. Venus, the Bringer of Peace”
   Brass dominated the previous movement; this movement by sharp contrast prominently features the harp, woodwinds, and strings which creates feelings of warmth and serenity.

III. “Mercury, the Winged Messenger”
   Thematic fragments dart about from woodwinds to strings to the bell-like celeste with a perpetual motion and a sparkling orchestration.
IV. “Jupiter, the Bringer of Jollity”
The most popular movement in the whole work bursts forth with energetic good spirits. The rollicking dance tune introduced by the horns suggests an English folk festival. Suddenly the music quiets and the strings begin a beautiful, almost prayerful melody that rises towards a heavenly majesty, similar to Elgar’s Nimrod from his Enigma Variations. The festive music from the beginning of the movement returns to conclude the section.

V. “Saturn, the Bringer of Old Age”
Mystery dominates, with flute and harp establishing a clock-like rhythm, suggesting the passing of time. Trombones introduce a funeral march and a long crescendo reaches its peak in a clangor of bells only to be put to rest by the strings.

VI. “Uranus, the Magician”
Resembling Dukas’ Sorcerer’s Apprentice, a spell is cast with four long pitches at the opening of the movement. A series of bouncing tunes and marches suggesting the grotesque dancing of souls follows until the four-note spell ends the sorcery.

VII. “Neptune, the Mystic”
The mysterious, formless, spacious, and timeless atmosphere contains no clear melody. Even the hidden women’s chorus sings no words and the entire work fades into the endless void of space.

Sir Edward Elgar
Born: Broadheath, England, 2 June 1857

Pomp & Circumstance March No. 1 in D major, Op. 39
Elgar’s Pomp & Circumstance No. 1 is scored for two piccolos, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two cornets, three trombones, tuba, two harps, snare drum, triangle, , tambourine, sleigh-bells, cymbal, bass drum, glockenspiel, and divided strings.
Duration: 6 minutes

Parallel Events of 1901
U.S. President William McKinley is assassinated. Theodore Roosevelt becomes the 26th President
British Queen Victoria dies. Edward VII becomes king
Bruckner’s Sixth Symphony and Mahler’s Symphony No. 4 premiere
Composer Giuseppe Verdi and 23rd U.S. President Benjamin Harrison die
Walt Disney, jazz musician Louis Armstrong, comedian Herbert Zeppo Marx, violinist Jascha Heifetz, and actors Gary Cooper and Clark Gable are born
First New Year’s Day Mummers Parade in Philadelphia
Following the completion of Elgar's heart-wrenching Cello Concerto and after several successful decades as a composer, this self-taught musician composer was never to find again the music that had come with the years of his marriage in a pre-war world. The thirty years that Elgar did compose were chiefly devoted towards symphonic compositions. In all, his complete artistic output included large choral oratorios and cantatas, orchestral overtures, two completed symphonies, variations, marches (including the well-known Pomp and Circumstance Marches), a violin concerto, and a cello concerto.

As Elgar achieved popularity with his Enigma Variations in 1899, the last thing audiences expected were a series of marches. “I am appalled at the lack of interesting and spirited march music,” Elgar said. “All the marches on the symphonic scale are so slow that people can’t march to them.” He planned to compose a set of six marches (only five were completed) that would be “in every way adapted for marching purposes, while not sacrificing any of the qualities required for performance in the concert room.”

On New Year’s Day 1901 Elgar sketched the themes for what would be March No. 2, and two days later composed one of the most famous melodies in all of music for his March No. 1. Today, anyone who has walked in a graduation ceremony recognizes the theme. “It is a once a lifetime tune,” Elgar proclaimed about the middle section (the famous melody). “The tune will knock em flat!” The brilliance that Elgar’s first March conveys is nothing short of musical fireworks. The upbeat opening perfectly sets up the majesty of the well-loved middle section until the driving flash of the opening returns and concludes the few minutes of music.

The Marches were so well received at the premiere in Liverpool that March No. 1 created near-pandemonium. The conductor explained that “the people simply rose and yelled. I had to play it again with the same result; in fact, they refused to let me go on until we performed it for a third time.” The March No. 1 remained immensely popular and it is still one of the most exciting six minutes of music for audiences today. A year after the premiere, Elgar arranged a choral version of it to be used during the coronation ceremony of King Edward VII. The popularity of the Marches contributed immensely to Elgar being awarded knighthood a few years later.
Philadelphia Youth Orchestra Section Leaders

Back Row (Left to Right):
- Gregory Greene, french horn
- James Tobias, trombone
- Lucas Ranieri, trumpet
- Jodie Barasatian, flute
- David Lu, percussion
- Rebecca Krown, bassoon
- Jonathan Cohen, oboe
- David Kim, clarinet
- Helen Gerhold, harp
- Patrick Nugent, double bass

Front Row (Left to Right):
- Christine Kim, piano
- Ariel Sotirescu, violoncello
- Bartholomew Shields, violin II
- Joseph Burke, viola
- Austin Berman, Concertmaster

Not pictured:
- Carolyn Tillstrom, tuba

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- Eastman School of Music
- The New England Conservatory
- Cleveland Institute of Music
- New York Philharmonic
- Philadelphia Orchestra
- The Vienna Philharmonic
- The Metropolitan Opera Orchestra
- Boston Symphony

Hosted by the State University of New York College of Oneonta
College Credit available
Philadelphia Youth Orchestra Graduating Seniors

Maestro Scaglione and The Board of Trustees of the Philadelphia Youth Orchestra congratulate our graduating seniors. Best of luck in your future endeavors!

PYO

Annalee Althouse, violin
Wheaton College

Pete Ballard, violin
Ithaca College

Dagny Barone, violin
University of Richmond

Lavi Ben-Dor, flute
University of Pennsylvania

Sean Bennett, violin

Austin Berman, violin

Joseph Burke, viola

Jeffrey Chang, violin

Michelle Cheng, violin

Gi Rim Angela Choi, flute
Rutgers University

Patrick Fei, violin

Boston College

Michael A. Flynn, viola
Drexel University

Lauren Gaston, viola
University of Delaware

Helen Gerhold, harp
Curtis Institute of Music

Gareth Haynes, clarinet
Temple University

Jason Herrmann, violin
Harvard University

William Higgins, percussion
United States Merchant Marine Academy

Caroline Jones, violin
Princeton University

Claudia Kassner, oboe
University of Pennsylvania

Hyein Kim, flute

Nathan Korsen, trumpet
University of Pennsylvania

Rebecca Krown, bassoon
Temple University

Elizabeth Lee, cello

Vincent Luciano, double bass
Temple University

Mei Mei McDowell, violin
University of Pennsylvania

Jeremy Middleman, horn
Vassar College

Larry Robinson, horn
Cornell University

Mike Sha, violin
University of Pennsylvania

Bartholomew Shields, violin
University of Memphis

Akin Sogunro, viola
Johns Hopkins University

Zachary Spector, bassoon
Brown University

James Tobias, trombone
The Juilliard School

Helenmarie Vassiliou, violin

Allan Wang, violin
Johns Hopkins University

Dennis Woo, violin

Justine Zhang, clarinet

PYA0

Krista Goebel, flute
Amherst College

Alexandria Robbins, violin

Bravo Brass

Kelby Sivek, trumpet
George Mason University

* List complete as of April 21, 2014.
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 (PYA), Bravo Brass, Philadelphia Region Youth String Music (PRYSM), and Tune Up Philly, an after-school program modeled after Venezuela’s El Sistema.

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

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

Philadelphia Youth Orchestra

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

Philadelphia Young Artists Orchestra

The Philadelphia Young Artists Orchestra is PYO’s companion orchestra, offering symphonic experience and orchestral training to younger classical music students, linking repertoire and theory, and providing the context to learning the standard orchestral repertoire. For nearly 20 years, PYAO has raised money through performances to support organizations from throughout the region, 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. PYAO is conducted by Rosalind Erwin.

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, Dean of Faculty and Students at 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. Co-founded by the late William dePasquale, Co-Concertmaster of The Philadelphia Orchestra, PRYSM is directed by Co-founding Director, Gloria dePasquale, current cellist for and member of the board of directors of The Philadelphia Orchestra.

Tune Up Philly

As the first Philadelphia area El Sistema program founded in 2010, Tune Up Philly’s mission is to nurture children in challenging social and economic conditions by keeping them engaged in success through weekday out-of-school hours music instruction. 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. Now in its fourth year, Tune Up Philly has expanded to six program sites and collaborates with local charter, independent, and public schools, with Head Start Programs, in addition to partnering with organizations such as Village of Arts and Humanities, LISC, El Taller Puertorriqueño, and EducationWorks. 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.

The purpose of the Master Class and Advanced Orchestra Training Program is to provide advanced training in orchestra playing techniques, instrumental techniques and musicianship to all members of the Philadelphia Youth Orchestra and Philadelphia Young Artists Orchestra. This is accomplished through the engagement of master teachers from The Philadelphia Orchestra, who collectively serve as the faculty, through the implementation of a formalized schedule, and by setting the highest levels of performance expectations. The aim is to provide excellent orchestral training opportunities with internationally renowned faculty in order to elevate PYO’s status as an exceptional training and performing ensemble.

**Artistic Advisor**
Gloria dePasquale

**Violin**
Hirono Oka
William Polk

**Viola**
Kerri Ryan

**Cello**
Gloria dePasquale

**Bass**
Joseph Conyers
Mary Javian

**Woodwinds**
Jonathan Blumenfeld
Samuel Caviezel
David Cramer
Paul Demers
Mark Gigliotti
Loren Lind
David Schneider

**Brass**
Blair Bollinger
Shelley Showers
Eric Schweingruber

**Percussion**
Don Liuzzi
Anthony Orlando
William Wozniak

**Helen T. Carp Distinguished Service Award**
The Distinguished Service Award honors PYO musicians who demonstrate exceptional effort, reliability, assistance to others, positive attitude, and devotion to the ideals of the Philadelphia Youth Orchestra. The award is announced at the Annual Festival Concert. The DSA was renamed in 1999 to honor the memory of Helen T. Carp, who served as a volunteer and member of the Board with intelligence, optimism, and a generous and welcoming spirit for more than 30 years.

- 1960-61 Robert E. Lee, horn
  - Robert Riccardi, double bass
- 1961-62 Dorothy Lerner Richards, oboe
- 1962-63 Bernard Berman, violin
  - James P. McIlvaine, IV, horn
- 1963-64 Richard Giangiulio, trumpet
- 1964-65 Mary Nicholas, violin
- 1965-66 John Kunkel, viola
- 1966-67 David Gillis, violin
- 1967-68 Wayne P. Lauser, trumpet
  - Diane Bale, violin
- 1968-69 Mary Laycock, cello
- 1969-70 Geraldine Fink, flute
- 1970-71 Allison Herz, clarinet
- 1971-72 Anne Marie Gerlach, double bass
- 1972-73 Paul Dowling, timpani
- 1973-74 Jeff Zimmer, horn
- 1974-75 Thomas Jackson, violin
- 1975-76 Alan Abel, timpani
- 1976-77 Joseph Morrow, double bass
  - Jeffery Schnitzer, timpani
- 1977-78 Joanne DiMaria, double bass
  - Leland Hauslein, clarinet
- 1978-79 Joan Hudson, violin
  - Richard Vanstone, violin
- 1979-80 Steven Belczyk, bassoon
- 1980-81 Jacqueline Grasso, horn
- 1981-82 Joseph Lanza, violin
- 1982-83 Stephen Rhindress, tuba
- 1983-84 Elizabeth Kaderabek, violin
  - Richard Rhindress, percussion
- 1984-85 Edith Bradway, violin
  - Robert Rhindress, bass trombone
- 1985-86 David Schast, oboe
- 1986-87 Sarah Kaderabek, violin
  - Francesco Narducci, violin
- 1987-88 Paul Hewitt, viola
- 1988-89 Karyn Park, percussion
- 1989-90 Robert Birman, percussion
- 1990-91 Troy Peters, viola
- 1992-93 Robert Wilkowski, percussion
- 1993-94 Elizabeth A. Kell, flute
  - Rachel Lubov Segal, violin
- 1994-95 Gabriel J. Kovach, horn
- 1995-96 Mechelle Lee Chestnut, viola
  - Kim A. Kelter, oboe
- 1996-97 Andrew Koehler, violin
- 1997-98 Steven A. VanName, violin
- 1998-99 Sabrina Goldberg, horn
- 1999-00 Nathanael F Pinross-Heaney, cello
- 2000-01 Eleanor Miriam Kaye, viola
- 2001-02 Sheridan Alexander Seyfried, violin
- 2002-03 Larissa Mika Koehler, cello
- 2003-04 Peter Schiller, trumpet
- 2004-05 Eric J. Huber, percussion
- 2005-06 Ben Odhner, violin
- 2006-07 Harrison Schley, double bass
- 2007-08 Patrick Bailey, percussion
  - Stephanie Hollander, horn
- 2008-09 Charlotte Nicholas, violin
  - Ryan Jin Touhill, violin
- 2009-10 Lucinda Olson, horn
  - James Warshaw, percussion
- 2010-11 Alexandra Cantalupo, violin
  - Sarah Segner, violin
- 2011-12 Matthew Angelo, flute
  - Benjamin Wulfman, horn
- 2012-13 Colin Fadzen, flute
  - Chason Goldfinger, viola
The Philadelphia Youth Orchestra OVATION AWARD for Inspiration and Outstanding Leadership in Music Education honors an outstanding music teacher in the Delaware Valley Region who, while imparting musical knowledge, builds character, self-confidence and capabilities that position students for success in every aspect of their lives. The OVATION AWARD highlights the significance of music education and applauds the positive impact of music teachers on the greater community. It is presented and endowed by H.E.L.P.® Foundation and sponsored by Jacobs Music Company, J.W. Pepper and WRTI-90.1 FM.

Nominators were asked to submit a brief application and statement of no more than 250 words, answering the question: “How Has Your Music Teacher Changed Your Life?”

The Top Ten Finalists and one Grand Prize Winner have been selected by a Blue Ribbon Panel, consisting of representatives from regional universities, colleges, conservatories, and institutions.

The Top Ten Finalists have been invited, with their nominators, to attend the award ceremony and Philadelphia Youth Orchestra concert on Sunday, June 1, 2014 at 3:00 p.m. in Verizon Hall of The Kimmel Center for the Performing Arts.

The Grand Prize Winner will be announced and presented with an award tribute, cash prize, and other recognition from our sponsors. All finalists will each receive a recognition award from our sponsors. Additionally, the Winning Nominator will be recognized.

The Board of Trustees of the Philadelphia Youth Orchestra congratulate Philadelphia Youth Orchestra, Philadelphia Young Artists Orchestra, Bravo Brass, PRYSM, PRYSM Young Artists and Tune Up Philly on their outstanding contributions to the PYO organization in 2013–2014.

We are honored and delighted to work in support of such talented students and dedicated faculty, and look forward to an equally riveting 2014-2015 season.

Thank you for all you do to enrich the cultural fabric and music education scene of our City...Philadelphia loves YOU!
### Season Repertoire • 2013–2014

#### Philadelphia Youth Orchestra

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#### Philadelphia Young Artists Orchestra

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Philadelphia Young Artists Orchestra • 2013–2014

Rosalind Erwin
Director & Conductor

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

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

Viola
Zachary Alexander Cohen *
Vera Guan-Yee Lee
Katie Sharbaugh
Zebadiah Yusef Coombs
Yuumi Tasaki
Joseph Burke •
Andrew Michie •

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

Double Bass
Luke John Mottola
Juan Miguel Serviano *
Austin Gentry

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

Oboe
Phillip Jinho Choi
Kaitlin Kan
Sun Min Kim
Delia Li *

Clarinet
Robin Y. Choi *
Sung Kwang Oh
Elizabeth S. Qian
Tyler Spector

Bassoon
Lauren C. Milewski *
Emeline Chong +

French Horn
Jordan Blake Robinson
Olivia Jade Weng *
Libby B. Ando •
Gregory Green •

Trumpet
Noah Bender *
Nathan Korsen •
James McAloon, Jr. •

Trombone
Adam Freedman
Charlie Everett Johnson *
Ehren Lemir Valme

Tuba
Carolyn Tillstrom •

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

Harp
Elizabeth Bawel +

* Section Leader
• PYO Member
+ Guest Musician

Winds, brass, percussion rotate seating.
Philadelphia Young Artists Orchestra
19th Annual Festival Concert

Rosalind Erwin • Conductor

Jill Pasternak • Narrator

The Kimmel Center for the Performing Arts • Perelman Theater
Sunday, May 18, 2014 • 3:00 p.m.

PROGRAM

Triumphant March and Ballet from Aïda
   Giuseppe Verdi

Symphony No. 101 in D Major “The Clock”
   Joseph Haydn
      I. Adagio – Presto
      II. Andante
      III. Menuet – Allegretto
      IV. Finale – Vivace

INTERMISSION

Variations on a Theme of Haydn, Op. 56a
   Johannes Brahms

The Young Person’s Guide to the Orchestra, Op. 34
   Benjamin Britten
   Jill Pasternak • Narrator

Rosalind Erwin • Conductor

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

As Music Director of the Pottstown Symphony Orchestra, Erwin elevated the orchestra to exceptional artistic heights, expanded educational outreach via collaboration with other arts organizations and brought contemporary music into concert programming. Erwin commissioned and premiered the overture simple by Guggenheim Fellow Robert Maggio, as well as Alabanza by Philadelphia composer Kile Smith.

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

Guest conducting engagements have included orchestras in Portugal, the Czech Republic and Bulgaria, as well as throughout the USA. She was featured conductor during American Music Week with the Sophia Philharmonic in Bulgaria and guest conducted Sinfonijski orkestar Hrvatska vojske.

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

Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers, please silence all cell phones prior to the performance.

A flexible, creative and highly accomplished conductor, Rosalind Erwin is welcome on podiums both in the USA and abroad. Born in Great Falls, Montana, Rosalind Erwin began her musical studies on the clarinet and piano, and made her conducting debut at age 13. She received her Bachelor’s Degree in Performance from the New School of Music in Philadelphia and her Masters in Performance from Temple University. At Temple she studied with Anthony Gigliotti, Principal Clarinet of the Philadelphia Orchestra and was appointed Resident Conductor of the Composition Department. As clarinetist, Erwin has appeared soloist with the Pittsburgh Symphony and has performed with the Philadelphia Orchestra. She has studied with and been mentored by conducting greats Riccardo Muti, Leonard Slatkin, David Zinman, Joseph Barone and William Smith. She has been honored by the Leopold Stokowski Memorial Conducting Competition sponsored by the Rittenhouse Square Women’s Committee of the Philadelphia Orchestra.
Jill joined WRTI in 1997 after working at the former WFLN for ten years. Her background is impressive: she’s a professional harpist, a graduate of The Juilliard School of Music, and a former Fulbright Scholar. As staff harpist at Radio City Music Hall, and with the City Center Ballet in New York, Jill performed with numerous symphonic and chamber ensembles in recordings, on radio, and on Broadway. She also worked for the Rockefeller Foundation developing the New World Records label, and was an assistant editor for Stereo Review magazine and Nonesuch Records. Her work as a writer and producer of training videos led Jill to earn a graduate degree in public media and also to start hosting at classical radio stations including WMHT-FM in Schenectady, N.Y., and WQXR in New York City. Along with varied speaking engagements, Jill continues to “harp” on all things musical in the Delaware Valley. She is the proud mother of a son, an international business man, and a daughter, a professional chef. Jill can be heard weekdays from 2 to 6 pm, and on Crossover on Saturdays from 11:30 am to 12:30 pm.

Giuseppe Verdi
Born: Le Roncole (near Busseto), Italy, 10 October 1813
Died: Milan, Italy, 27 January 1901
Aida: Triumphal March
The Triumphal March from Aida is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, cymbals, bass drum, divided strings, and mixed chorus (the chorus can be omitted for concert performances).

Parallel Events of 1871
Franco-Prussian War ends
British Columbia becomes a Canadian province
President Grant suspends habeas corpus in order to stamp out the Ku Klux Klan
American outlaw Jesse James robs several banks
PT Barnum opens his Greatest Show on Earth
Major league baseball begins
Writer Stephen Crane is born
Piano maker Henry Steinway dies
Cigar lighter is patented

Verdi’s funeral remains the largest public assembly in the history of Italy. More than 300,000 people attended.
There is probably no other composer whose life and music are so intertwined with the historical times as Giuseppe Verdi. With a true “rags to riches” life story, Verdi’s career paralleled the struggle for Italian unification and independence, and became not only a symbol for Italy, but also the model for other composers linked with their national identity, such as Ralph Vaughan Williams in England, Manuel de Falla in Spain, and Aaron Copland in the United States.

Born to an inn keeper and grocery store owner, Verdi lived in a small village and by the age of 10 had exhausted the town’s educational and musical resources. Verdi’s parents arranged for the young student to study in the nearby town of Busseto, which boasted two libraries and an outstanding musical program. He became the local organist and assisted the chorusmaster and conductor of the amateur orchestra. After marrying a local girl, Verdi intended to advance his career in Busseto; however, he lacked the formal credentials to obtain the posts.
At age 19 Verdi applied to attend the Milan Conservatory, but was denied admission because his keyboard technique was too firmly established. Verdi, instead, studied privately with the well-connected composer and teacher Vicenzo Lavigna. Fascinated by the theatre, especially the works of Shakespeare, Verdi neglected his studies and spent most of his time attending plays and operas. Despite that the famous Milan Conservatory said that Verdi had no special talent as a musician, he went onto to write nearly 30 operas.
Philadelphia Young Artists Orchestra Program Notes

After four years in Milan, Verdi composed his first opera (Oberto) and eventually La Scala agreed to present it. The opera was a modest success, but the opera company's director contracted Verdi for three more operas. While Verdi was enjoying his first professional success, he was also struggling with personal tragedy: his daughter, then his son, and ultimately his wife fell ill and died. It was during this time that Verdi was commissioned to produce a comedy. Not surprisingly, the opera (Un giorno di regno) was a dismal failure, and it was not until two years later that Verdi ensured his lasting success with the opera Nabucco. Composed when he was 26, Nabucco was Verdi’s first opera performed at the world renowned La Scala opera house in Milan. Based on the Old Testament story of the captivity of the Hebrews in Babylon under King Nebuchadnezzar (changed to the more pronounceable Nabucco), the opera not only launched Verdi as one of the greatest composers of all time, the prominent chorus “Va pensiero” became (and is still) a revolutionary anthem for Italians. It symbolized the people lamenting the abuses of unchecked aristocrats, and Verdi’s name itself became a rallying cry (“Viva Verdi!”). As V-E-R-D-I became the acronym for Verdi, his adoring fans coming back to the opera houses for several new works. During 14 years after Nabucco, Verdi composed an astounding 15 operas (28 over the course of his career), including such gems as: Aida, Don Carlo, Rigoletto, Il trovatore, La traviata, La forza del destino; and the operas based on Shakespeare’s works: Macbeth, Otello, and Falstaff.

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

Before the tragic ending of Aida, the famous Triumphal March concludes Act II. Announcing the celebration of the return of Radames and the Egyptian army following their victory over the Ethiopians, the “chorus of the people” and the “chorus of the priests” sing glory to Egypt. In studying traditional Egyptian music, Verdi found the mention of a fanfare trumpet, and consequently commissioned for an “Aida Trumpet” (a thin, long trumpet with only one valve) to be built for the Triumphal March. With over-the-top majestic praises and blaring brass, the Triumphal March has become so popular that Egyptian authorities adopted it as the national hymn of the country soon after the premiere.

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

Philadelphia Young Artists Orchestra Program Notes

Franz Joseph Haydn
Born: Rohrau, Austria, 31 March 1732
Died: Vienna, Austria, 31 May 1809

Symphony No. 101 in D major, The Clock
The Clock Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings. Duration: 27 minutes

Parallel Events of 1794

Height of the French Revolution & “Reign of Terror”
French troops capture Brussels, Belgium
U.S. & Great Britain sign the Jay Treaty
Whiskey Rebellion occurs in the U.S.
Honolulu Harbor is discovered
Eli Whitney patents the cotton gin
African Methodist Episcopal (AME) Church is founded
Spanish painter Goya paints Yard with Lunatics
Antoine-Laurent Lavoisier, father of modern chemistry, is executed in France
English Poet William Cullen Bryant is born
Lead pencils are invented
Beethoven considered Haydn at first as merely a venerable professor; and the Romantics (especially Schumann and Berlioz) said Haydn was only a skilful 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 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 outside developments. After Prince Nikolaus Esterházy died in 1791, Nikolaus’ son dismissed the orchestra, but Haydn still remained on the payroll, and now was able to move back to Vienna and take on other commissions. In addition to being financially secure, Haydn was very well known throughout much of Europe. 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), Nos. 93-104 – six during each visit to London. These final symphonies became known as The London Symphonies (or Salomon Symphonies). While all twelve were extremely successful, the Symphony No. 101 was one of his most successful. The London newspapers called the work “delicious,” and it demonstrated “the inexhaustible, the wonderful, the sublime Haydn.” Even though Vienna seemed to be indifferent towards Haydn, he became an artistic icon and social celebrity in London. After spending decades in private practice, Haydn composed directly for the fairly sophisticated London audiences with fresh, light-hearted musical ideas coupled with dramatic flair and charming diversity (and even some humor).

After a slow, somber, and mysterious introduction, the Symphony No. 101 launches into a lively, joyful opening. Using the bassoons and the plucking of the strings, Haydn creates a fun, tick-tock effect as the basis for the second movement. The audience loved it so much that they gave the work its nickname, The Clock. At the premiere performance the listeners were so excited that the first two movements had to be repeated.

The traditional third movement minuet is unusually long for Haydn (and the longest minuet he ever composed). In addition to a timpani solo in the middle of the movement, Haydn adds other wonderful touches, such as a rustic village band playing the middle section (the trio) complete with late entrances and wrong notes. Often referred to as Haydn’s greatest finale, the fourth movement is simply brilliant. From folk song themes to dramatic moments, the Symphony No. 101 assertively concludes as a musical and career triumph for Haydn.

Johannes Brahms
Born: Hamburg, Germany, 7 May 1833
Died: Vienna, Austria, 3 April 1897

Variations on a Theme of Haydn, Op. 56a
The Haydn Variations were originally composed for two pianos, and later orchestrated the work for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, timpani, triangle, and divided strings.
Duration: 20 minutes

Parallel Events of 1873
Puerto Rico abolishes slavery
U.S. begins to sell postage stamps
British ship Atlantic sinks, killing 565
San Francisco begins construction on the world’s first cable railroad
P.T. Barnum’s circus premieres
Renior paints Woman in a Garden
Levi Strauss patents miners work pants with rivets
Color photography is devised
Composer Serge Rachmaninoff, opera singer Enrico Caruso, and etiquette authority Emily Post are born
Bookseller Barnes & Noble open
After Beethoven left the world nine great symphonies, very few composers attempted to rise to the challenge of writing a symphony. As a result most composers produced works that were less structured than a symphony and more programmatic, such as operas or tone poems. In the immediate post-Beethoven world, the majority of composers followed the leadership of opera composer Richard Wagner; who led the movement of a new German school of composing. More exotic instruments such as the tuba and English horn were used in the orchestra, the number of strings tripled, and the overall sound took on larger than life images and intensities.

Composers throughout the world followed this new movement — the Romantic era (1820–1900). Started by Beethoven, the Romantic period is principally focused on the will, dreams, hopes, disappointments, fears, or any emotion or desire of the writer. The art and the artist are inseparable, where in the previous eras of Mozart and Haydn (Classical) or Bach and Handel (Baroque), artistic output was simply another occupation not prone to personal passions or influences.

While very much a German composer, Johannes Brahms rejected this new way of thinking. The son of a mediocre musician, Brahms embraced the more structured forms of the Classical era, including Beethoven, who was the bridge between the Classical and Romantic periods. Above all else, Brahms hated wearing his heart on his sleeve and tried to avoid using music as a means to paint pictures or tell stories. He preferred more intangible works. Even Brahms’ funeral mass, German Requiem (his first major success), avoided the liturgical text that traditionally employed the words from the funeral mass. Instead, Brahms used the texts from the more poetic Beatitudes and suggested that death is more concerned about consoling the living than the one who died (“Blessed are they that mourn, for they shall be comforted.”)

Yet in a sense Brahms was more of the Romantic era than most of those who branded him an anti-Romanticist. In nearly every work Brahms wrote, he composed from personal experience, especially heartache. Romantic artists seemed to not only embody their works, they are plagued with an “inner demon,” as Beethoven called it, that aided their plight to express themselves artistically.

Beethoven lost his hearing, Tchaikovsky struggled as a homosexual with serious bouts of depression, and Robert Schumann went insane. Looking at Brahms’ life and music, it is clear he suffered from a more common and perhaps more painful demon — loneliness. Ironically and tragically, Brahms loved the wife of one of his greatest supporters and closest friends — Robert Schumann. Clara Schumann happened to be one of the world’s finest pianists and the first major woman pianist. After Robert Schumann’s death in 1856, Brahms and Clara decided to go their separate ways, but their friendship remained the deepest and only emotional anchor Brahms ever knew. Artistically, the heartache and anguish sowed the seeds of several major compositions, many of which took years to complete.

As a craftsman, Brahms was a perfectionist and he sought to refine and finish every moment of music to absolute perfection. He offered advice to a fellow musician saying, “Go over it and over it again and again until there is not a bar you could improve on… Whether it is beautiful also is an entirely different matter, but perfect it must be.” Unlike Beethoven, Brahms really did not have a steady pattern of evolution and progress in his works. Rather, Brahms seemed complete as an artist from the start. Robert Schumann observed in a famous article that Brahms was one of “music’s mysteries in arriving fully armed, like Athena from the head of Zeus.”

As a result, Brahms became the heir-apparent to Beethoven even before Brahms completed his first of only four symphonies. Brahms surpassed his contemporaries in his ability to control the intertwining melodic lines coupled with richly expressive harmonies. Yet all of this was framed in the methodical and structured styles of his immediate predecessors, like Beethoven, Mozart, and Haydn. Brahms’ imaginative skill to phrase a musical line with the seemingly perfect orchestral timbres and colors is unprecedented, even today.

Brahms’ published works include four symphonies, Academic Festival Overture, Tragic Overture, concertos for violin, piano, and violin and cello, sonatas for piano, violin, cello and clarinet, piano trios, quartets and a quintet, string quartets, many works for solo piano, organ preludes, many songs, vocal quartets and duets (Liebeslieder Waltzes, Zigeunerlieder), choral works (German Requiem, Alto Rhapsody, Nonie, Gesang der Parzen, Schicksalslied), and his first orchestral success — Variations on a Theme of Haydn.

Brahms was fascinated with the music of earlier times. While still a teenager, he spent much of what money he had at antique bookshops and by the end of his life he had collected over 2,000 volumes of books and manuscripts of music from generations past. In 1870 Brahms’ friend Carl Ferdinand Pohl showed Brahms the manuscript of a set of six works for wind ensemble by the “Father of the Classical era,” Franz Joseph Haydn. Brahms was so fascinated by the second movement, titled “Chorale St. Antoni” (St. Anthony Chorale), that he copied it out for his library. Three years later this theme would serve as the basis for the work that helped secure Brahms’ reputation as a symphonic composer.

While the tune also put Haydn’s music back en vogue, the “St. Anthony Chorale” and the entire work that Pohl showed Brahms turned out not to be composed by Haydn at all. Some suggest that it was composed by Haydn’s favorite student, Ignaz Pleyel. Just who did write the piece remains unclear, but since the mid-19th century scholars have generally agreed that it could not have been written by Haydn. Regardless of who composed the initial theme, Brahms took the melody and created one of his finest works — Variations on a Theme of Haydn.
The original tune that serves as the opening statement and the principal theme of the Haydn Variations was named the “St. Anthony Chorale” as it was based on a hymn sung by pilgrims on St. Anthony’s Day. As originally orchestrated in the manuscript Brahms was shown, the “St. Anthony Chorale” is written for oboes and bassoons and Brahms added strings and horns to open the Haydn Variations. Brahms then handles each variation, all eight of them, with the same craftsmanship and artistry that he would later use with each of his four symphonies, which some deem as truly perfect. He displays each variation in a unique way; double counterpoint in Variation IV, composing the theme upside down in Variation VIII, and allowing the theme to blossom into a graceful and charming melody in Variation VII. Brahms concludes the Haydn Variations with a triumphant variation that undergoes 17 different transformations through a series of harmonic and rhythmic enhancements, creating something entirely new from a simple melody composed almost a century before.

Benjamin Britten
Born: Lowestoft, England, 22 November 1913
Died: Aldeburgh, England, 4 December 1976

The Young Person’s Guide to the Orchestra, Op. 34
The Young Person’s Guide to the Orchestra is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, tam-tam, tambourine, castanets, Chinese wood block, xylophone, harp, and divided strings.
Duration: 17 minutes

Parallel Events of 1945
Franklin D. Roosevelt dies in office, and Harry S. Truman becomes the 33rd U.S. President
France elects Charles de Gaulle president
World War II in Europe ends
U.S. bombs Japan
Hitler commits suicide & Mussolini is executed
English Prime Minister-Winston Churchill resigns
George Orwell writes Animal Farm
Tennessee Williams’ play The Glass Menagerie premières
Violinist Itzhak Perlman, actors Steve Martin and Goldie Hawn, and singers Bette Midler, Rod Stewart, Bob Marley, and Pete Townshend are born
General George C. Patton, and composers Jerome Kern and Béla Bartók die

If there is one quality that sets the music of Benjamin Britten apart from his contemporaries, it is surely his unerring response to the theme of innocence. Born Edward Benjamin Britten, the English composer possessed the unique ability to capture an astonishing variety of moods through, as it were, the eyes of the innocent.

Even as a young musician Britten’s early efforts as a composer included ten piano sonatas, six string quartets, three suites for piano, an oratorio, and dozens of songs. In all, the active composer, conductor, and pianist produced six operas, concertos for violin and cello, orchestral works, many songs, chamber music, incidental music for theatre and film, folk song arrangements, and many choral works. Britten knew how to use music to the best effect, whether in the concert hall, on the stage, or in the church. His music possessed qualities of freshness and simplicity that made it easily accessible to the common listener, and he never lost the radiance that came from the imaginative understanding of youth, the loss of innocence, and the passage to adulthood.

Because of Britten’s imagination and understanding of children and their natural desire to love and understand music, he was commissioned to compose music for a film titled Instruments of the Orchestra. Designed to acquaint younger listeners with the different sounds and characters of the individual instruments and sections of the orchestra, the film premiered in 1946 with Britten’s score and a spoken text. Britten’s music for the film has since become one of the most widely known works by any English composer.

Setting The Young Person’s Guide to the Orchestra using theme and variations style, Britten used a theme composed in 1695 by legendary English composer Henry Purcell (1659-1695) wrote for a play. Britten pays homage to Purcell’s theme in full before developing it and expanding on it in different manners. After the full orchestra states the theme, it is proclaimed by the woodwinds, then the brass, strings and harp, and finally by the percussion. Britten then proceeds to compose thirteen variations on Purcell’s theme, some tender, some sarcastic, some mysterious, and some humorous. All have Britten’s undercurrent of wit and originality introducing the orchestra in the following sequence:

Flutes and Piccolos with Harp
Oboes
Clarinets
Bassoons
Violins
Violas
Cellos
Basses
Harp
Horns
Trumpets
Trombones and Tuba
Percussion

Finally, the orchestra unites again until it culminates with festive grandeur. The charm and craftsmanship of the work has proven to be educational for and enjoyed by audiences of all ages.
Philadelphia Young Artists Orchestra Section Leaders

Back Row (Left to Right)
- Maggie Buck, flute
- Robin Choi, clarinet
- Lauren Milewski, bassoon
- Delia Li, oboe

Middle Row (Left to Right)
- Zachary Cohen, viola
- Olivia Weng, french horn
- Noah Bender, trumpet
- Charlie Johnson, trombone

Front Row (Left to Right)
- Brendan Buoni, violoncello
- Fiyi Adebekun, Concertmaster
- Cayley Hoffman, violin II
- Heidi Chu, percussion
- Juan Serviano, double bass

We are honored to be associated with the talented musicians of the Philadelphia Youth Orchestra Organization.

We wish you continued success with congratulations on the upcoming 75th Anniversary Season!
Bravo Brass • 2013–2014

Paul Bryan
Director & Conductor

Trumpet
Nathan Constans
Joseph Dallas
Donnie Jackson
David Lee
Gianni Manginelli
James McAloon
Nicholas Pignataro
Kelby Sivek
Robert Skoniczin *
Di Yue

Horn
Libby Ando
Karen Schubert *
Martina Smith

Trombone
Ethan Hinson
James Tobias
Ehren Valme

Bass Trombone
Sam Gellerstein
Barry McCommon *

Euphonium
Maxwell Wamser

Tuba
Brian Brown *
Erica Lipton
Carolyn Tillstrom

* Bravo Brass Faculty
Bravo Brass
11th Annual Festival Concert
Paul Bryan • Conductor
Barry McCommon and Robert Skoniczin • Associate Conductors
Saint Mark’s Church • Philadelphia
Saturday, May 31, 2014 • 7:30 p.m.

PROGRAM

Sokol Fanfare from Sinfonietta
Leos Janáček
Transcribed by James Olcott

Canzon 27
Giovanni Gabrieli

Nicholas Pignataro • Conductor

Concertino in E-flat
Ernst Sachse
I. Allegretto
Arranged by Steven Glover
II. Polacca
Bryan Appleby-Wineberg • Cornet

Shenandoah
Traditional
Arranged by James Olcott

City of Light
Patrick Hoffman

INTERMISSION

Western Fanfare
Eric Ewazen

Barry McCommon • Conductor

Canzon 28
Giovanni Gabrieli

Barry McCommon • Conductor

Concert Etude
Alexander Goedicke
Arranged by Michael Allen

Raiders’ March from Raiders of the Lost Ark
John Williams
Arranged by Blair Bollinger

Paul Bryan is a graduate of the Curtis Institute of Music and Temple University where he studied trombone with Glenn Dodson and Eric Carlson and conducting with David Hayes, Arthur Chodoroff, and Lawrence Wagner. He currently serves as Director and Conductor of Bravo Brass – the Philadelphia Youth Orchestra brass ensemble, Conductor and Music Director of Philos Brass, Head Conductor of the Young Artists Summer Program at Curtis Summerfest, Music Director of the Symphony in C Summer Camp, and a faculty member at the Curtis Institute of Music.

Mr. Bryan has also conducted performances with The Chamber Orchestra of Philadelphia wind and brass ensembles, the Curtis Institute of Music Brass and Percussion Ensemble, 20/21 – the Curtis Institute of Music Contemporary Music Ensemble, the wind ensembles of the New York Summer Music Festival, and numerous district and region honor ensembles. Previously, he served as Director of Bands at St. Joseph’s Preparatory School in Philadelphia.

Trombone students of his have sat first chair in the Pennsylvania All-State Band and Orchestra, Pennsylvania All-State Jazz Band, New Jersey All-State Wind Ensemble and Orchestra and New Jersey All-State Jazz Band, as well as many other honor ensembles. Paul’s students have gained acceptance to the finest schools including the Eastman School of Music, the Oberlin Conservatory of Music, the New England Conservatory of Music, the Peabody Conservatory and the music schools of Northwestern University, Indiana University, Boston University, Catholic University, the University of Southern California, and the University of Michigan.

One of Paul Bryan’s graduating students writes; “More than anything, I admire his passion and commitment to music. Paul has always helped me see farther and deeper into the music. He has shown me the infinite possibilities of any given note or phrase, and he is constantly pushing me to take risks and to “make music” as opposed to just playing it.”

Following a Curtis Brass and Percussion Ensemble performance of his Symphony in Brass, composer Eric Ewazen wrote, “I was thrilled—genuinely thrilled—with your performance of my piece! Your interpretation was stunning! The energy—the riveting momentum and heartfelt lyricism that you brought out was a joy for me to hear!”

Mr. Bryan is Dean of Faculty and Students at the Curtis Institute of Music.
Barry McCommon: Associate Conductor

A member of the genre-bending Nu Directions Chamber Brass, Mr. McCommon is to some the tuxedo-clad classical bass trombonist for The Chamber Orchestra of Philadelphia—to others he’s the jazz musician they’ve seen backing the likes of Herbie Hancock—in another realm, he regularly can be seen on the r&B/funk circuit of Philadelphia and Atlantic City with luminaries such as Patti Labelle.

In addition to his work as a performer, Mr. McCommon is a Senior Lecturer at the University of the Arts where he teaches lessons and directs the UArts Trombone Ensemble. He is an Associate Conductor of Bravo Brass and was on faculty of the Philadelphia International Music Festival, where he taught chamber music and solo performance classes. Rather than accept the parameters that so many try to place on musicians, Mr. McCommon plays what he wants to play—his love of rock, jazz, r&B, pop, and classical show every time he hits the stage.

Barry McCommon is a musician that defies categorization. Having begun his career while still enrolled at the Curtis Institute of Music, he also cut his teeth in the clubs of Philly and Atlantic City. His versatility has earned him respect as a “crossover” artist, performing in venues ranging from Lincoln Center to the House of Blues with anyone from the Royal Ballet, to the Jaco Pastorius Big Band, to R&B legend Aretha Franklin.

Robert Skoniczin: Associate Conductor

Mr. Skoniczin has played for numerous touring Broadway shows in Philadelphia and Wilmington. He has backed various star attractions such as Martina McBride, Anne Murray, Pete Fountain, Aretha Franklin, Marvin Hamlisch, Mannheim Steamroller, and performed for such dignitaries as Mother Teresa and former Chinese President Jiang Zemin during their visits to the United States. Mr. Skoniczin can be heard on several recordings including Manhattan Transfer’s DVD The Christmas Concert, American Anthems with the Gramercy Brass Orchestra, and numerous spots for NFL Films.

Mr. Skoniczin is an instructor of trumpet at the University of Delaware and is a member of the National Band Association, the International Trumpet Guild, the American Federation of Musicians, and Phi Beta Kappa.

An active freelance musician, Robert Skoniczin performs in a variety of settings and locales. He is Principal Trumpet with OperaDelaware and has performed with The Chamber Orchestra of Philadelphia, Delaware Symphony Orchestra, Bach Choir (and Festival Orchestra) of Bethlehem (PA), New Jersey Opera Theatre, Opera Company of Philadelphia, Pennsylvania Ballet, The Philly Pops, Philadelphia Orchestra Community Outreach, Reading Symphony, Ocean City Pops, Wilmington String Ensemble, Gramercy Brass Orchestra, Sammy Kaye Orchestra, and Brian Pastor Big Band.

Robert Skoniczin performs in a variety of settings and locales. He is Principal Trumpet with OperaDelaware and has performed with The Chamber Orchestra of Philadelphia, Delaware Symphony Orchestra, Bach Choir (and Festival Orchestra) of Bethlehem (PA), New Jersey Opera Theatre, Opera Company of Philadelphia, Pennsylvania Ballet, The Philly Pops, Philadelphia Orchestra Community Outreach, Reading Symphony, Ocean City Pops, Wilmington String Ensemble, Gramercy Brass Orchestra, Sammy Kaye Orchestra, and Brian Pastor Big Band.
Prior to moving to New Jersey for graduate school, Bryan was Principal Trumpet of the Evansville Philharmonic Orchestra in Evansville, Indiana for three seasons and was Assistant Director of Bands and Assistant Professor of Trumpet at the University of Evansville.

He holds degrees from The Oberlin Conservatory of Music (B.M in Trumpet and Music Education) where he studied with Anthony Plog, Jean Moorhead Libbs, and Cleveland Orchestra member; Charles Couch; The Cleveland Institute of Music (M.M. in Trumpet) where studied with James Darling of the Cleveland Orchestra, did additional work with Cleveland Orchestra members Michael Sachs and David Zauder, and was awarded the 1994 Bernard Adelstine Prize in Trumpet; and The Mason Gross School of The Arts at Rutgers University (D.M.A. in Trumpet) where he studied with Peter Bond of The Metropolitan Opera Orchestra. Bryan grew up in Ann Arbor, Michigan and spent four summers studying with Armando Ghitalla at The University of Michigan.

He lives in Glassboro, New Jersey with his wife Sarah, a Midwife and Nurse-Practitioner in Women’s Health, and their two daughters, Hannah and Kathryn.
PRYSM Young Artists • 2013–2014

Gloria dePasquale
Director & Conductor

Violin I
Haley Richardson,
Concertmaster
Jenna Kim
Angelina Phillips
Jolade Adebekun
Nicholas Hsieh
Victoria Smith
David Clarke
Joshua Baw
Emma Lo
Anne-Sophie Bilello
Eric Zhao
Siddharth Parameswar
Boglárka Kearney
Helen Hu
Anthony Zhu

Violin II
Anna Park*
Heidi Suh
Bowen Ying
Ocean Shen
Lily Schwab
Andy Mei
Sophia Liu
Alexa Richards
Caroline Kaplan
Michelle Chea
Jonathan Liu
Sadie Park

Viola
Kristy Wong*
Catherine Castelli
Veronica Bochenek
Isabella Maloney
Kendall Scott

Violoncello
Sasha He*
Shangen Lu
David K. Kim
Caroline Castelli
Aidan Bolding
Alexander Peters
Kamran Kara-Pabani
Joshua Weng
Eugenia Feng
Cindy Chea
Isaac Kim
Sierra Wei
Erica Clarke
Anya Chan
Hayley Bouch
Benjamin Kozloff
Jason Chen

Double Bass
Camille Donoho*
Ali Zerafati

* Section leaders
Selections from Don Quixote Suite
I. Rosinante Galloping and the Gallop of Sancho Pansa's Mule
II. Sighs of Love for Princess Dulcinea
III. His Attack on the Windmills

Largo from Symphony No. 9
—“From the New World”

Allegro Giocoso from Symphony No. 4

PRYSM Young Artists
Capriol Suite for String Orchestra
V. Pieds-en-l’air
VI. Mattachins

PRYSM & PRYSM Young Artists
Andante Festivo

Eine kleine Nachtmusik, K. 525
I. Allegro
II. Romanze: Andante
III. Menuetto: Allegretto
IV. Rondo: Allegro

Jazz Pizzicato

Gloria dePasquale: Director & Conductor

Mr. and Mrs. dePasquale were frequent soloists with area community and youth orchestras, performing both the Brahms Double Concerto and the Saint-Saëns La Muse et Le Poët. 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. Last season, 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 Director and Conductor of the PRYSM and PRYSM Young Artist Orchestras, founded seven years ago 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 on the board of The Philadelphia Orchestra as a representative for the musicians in her elected position of Chair of the Musician Members’ Committee of The Philadelphia Orchestra.
Jessica Villante has been playing the violin since the age of five and has performed throughout the United States and Puerto Rico. She graduated Magna Cum Laude, Phi Beta Kappa from Temple University with Bachelor's of Music degrees in both violin performance and in music education with an emphasis on strings. While at Temple University, she studied violin with William dePasquale. Jessica has been a coach with PRYSM since its inception in 2007; this year marks her second as conductor of PRYSM Young Artists. Jessica is currently employed at Harriton and Lower Merion High schools, where she teaches strings, music theory, music history, and orchestra. In addition, Jessica maintains a private studio, is music director at St. John's Episcopal Church, and is an active free-lance violinist in the greater Philadelphia area.

Matthew Barrell, viola coach, is enjoying his third season with PRYSM. He is a graduate of Temple University with degrees in Viola Performance and Music Education. Mr. Barrell has performed with the Temple University Symphony Orchestra, the Reading Pops Orchestra, and the Optimis Quartet. He is looking forward to another exciting season with these talented young musicians.

Derek Barnes joined The Philadelphia Orchestra in February 1995. A native of Philadelphia, he had previously held the post of Co-Principal Cello of the Concerto Soloists of Philadelphia (now the Chamber Orchestra of Philadelphia) and he has been a member of the Santa Fe Opera Orchestra and the New York String Orchestra. Mr. Barnes has performed chamber music with Christoph Eschenbach, Nadja Salerno-Sonnenberg, Isaac Stern, and Sarah Chang. He has appeared on television in “Yo-Yo Ma at Tanglewood”. A graduate of The Curtis Institute of Music in 1991, his teachers have included Orlando Cole, David Soyer, and former Philadelphia Orchestra Principal Cello William Stokking. He performs regularly with his wife, Meichen Liao-Barnes, Associate Concertmaster of The Chamber Orchestra of Philadelphia.

Meichen Liao-Barnes is Associate Concertmaster of The Chamber Orchestra of Philadelphia. She is a graduate of the Curtis Institute of Music and the Juilliard School. Upon graduation from the Juilliard School, she was awarded a recital in Town Hall New York. Meichen has performed with the Lincoln Chamber players, Brandenburg ensemble, and toured with Music from Marlboro. Solo appearances include the Hartford Symphony, Concerto Soloists, Philly Pops, and The Philadelphia Orchestra, as winner of the Greenfield senior competition. She has appeared with Sasha and Misha Schneider, Isadore Cohen, David Soyer, Felix Galimir and Arnold Steinhardt.

Robert dePasquale was a member of the New York Philharmonic before joining The Philadelphia Orchestra in 1964, where he served as Associate Principal Second Violin until his retirement in 1997. He studied at the New School of Music with Jascha Brodsky and gave many recitals in Philadelphia and Washington while he was a member of the US Navy Band. He is now currently Music Director of the Academy of Community Music, which he co-founded in 1983 with his wife, Ellen Fisher. He is a very sought after teacher and maintains a large studio in the Philadelphia area.
Hannah Doucette, violin, earned a Master of Music degree in pedagogy from Temple University and a Bachelor of Music in violin performance from The Hartt School. She was a former student of William dePasquale. Hannah has performed in chamber groups and orchestras throughout the east coast and Peru. She teaches violin at Temple Music Preparatory Division, Ambler Music Academy, and Moravian College Music Institute. Hannah is the strings instructor at Abington Friends School and is on the adjunct faculty at Temple University.

Jennifer S. Horne is a graduate of Temple University’s Esther Boyer College of Music and Dance with a degree in Music Education, where she studied violin with Helen Kwalwasser. Proudly the full time Orchestra Director at the Fisher Middle School of Ewing Public Schools in New Jersey, Jennifer conducts four string orchestras and two full symphony orchestras, teaches group lessons, and a Music Technology course. Jennifer is expanding her private studio in the Princeton New Jersey area. She currently holds violin and viola positions with Sinfonietta Nova, The Monmouth Symphony Orchestra, and two opera companies in New York City (Amore Opera Company and the North Shore Music Festival). She is an active freelance violinist, vocalist and violinist in PA, NJ and NY.

Herald Klein was a member of The Philadelphia Orchestra from 1971 until his retirement in 2011. He began studying the violin at the age of four with private teachers in Detroit, and was playing with community orchestras, including the South Oakland Symphony, by the time he was nine. He has studied with Mischa Mischakoff, Ivan Galamian, Josef Gingold and Rafael Druiian. Mr. Klein entered Wayne State University in 1962, and while there joined the Indianapolis Symphony and later the Detroit Symphony Orchestra. Mr. Klein has been a member of the United States Army Band Strolling Strings, and since 1987 served as concertmaster of the Greater Trenton Symphony Orchestra.

Kelly Kleinmann, double bass coach, is a senior at Temple University. Ms. Kleinmann is an avid performer, having performed with Symphony in C, the Lansdowne Symphony, and the Philadelphia Youth Orchestra. She is the owner and founder of Bassbibs.com, a company providing hand-sewn bibs to bassists and cellists everywhere. Aside from her entrepreneurial interests, Kelly loves traveling, teaching, and being a part of the PRYSM family. Although primarily a violist, David Michie is a viola coach for PRYSM. He is an alum of the Philadelphia Youth Orchestra under Maestro Primavera, a former member of the Trenton Symphony, the Delaware Valley Philharmonic, Concerto Soloists of Philadelphia and the Philly Pops. He has performed at the Hollywood Bowl, Carnegie Hall, Alice Tully Hall and at music festivals in Italy, Great Britain, Australia and Canada. Currently he is Concertmaster of the Philharmonic of Southern New Jersey, and is a student of Maestro dePasquale.

Mr. Michie is the founder of David Michie Violins, L.L.C. of Philadelphia, specializing in fine violins, violas and cellos. Along with his wife, Denise and sons Andrew and Kyle (both members of PYO), he resides in Ardmore, PA.

Anthony Pirollo attended the Philadelphia Musical Academy where he studied with Claus Adam, George Harpham, and William dePasquale. Mr. Pirollo has appeared as solo cellist with the Houston Opera, solo cellist in the United States and Europe for the world premiere of Meredith Monk’s opera Atlas, as well as principal cellist for such artists as Luciano Pavarotti, Jose Carreras, Placido Domingo, Frank Sinatra, Tony Bennett, and Johnny Mathis. Mr. Pirollo has composed for such groups as M. Stewart Dance and The Society of Ancient Instruments. Mr. Pirollo is assistant conductor of The Bel Canto Opera Company. He currently sits as president of the Atlantic City Musicians Union.

Angela Sulzer studied violin performance at Temple University as a student of William dePasquale. She has been a member of the PRYSM violin faculty since 2007. Angela is currently a string instructor at the Agnes Irwin School, and Teaching Artist for Maestro’s Friends After School Music. An avid performer and orchestral musician, Angela has spent many summers studying at Eastern Music Festival in North Carolina, Festival of the Youth Symphony Orchestra of the Americas in Puerto Rico, and most recently the National Orchestral Institute in Maryland.

Andrea Weber, Cellist and Teaching Artist, has been working with the Philadelphia Youth Orchestra in several capacities since 2007. She began as a sectional coach with PRYSM Young Artists, and in 2010 became a teaching artist with Tune Up Philly. She has enjoyed teaching cello, violin, and string ensemble with Tune Up Philly and for the program’s summer sessions. Andrea also works as a cello coach with the Musicipedia String Orchestra and maintains a private studio for beginning and intermediate students. She has performed with the Lancaster Symphony and Symphony in C, and is a founding member of the Elysium String Quartet. In her spare time Andrea is a rock cellist, performing and recording with many of Philadelphia’s rising songwriters. Her work can be heard on several recordings and has brought her to such national venues as World Cafe Live.

James Wilson is a recent graduate of the Royal Academy of Music in London, where he received his master’s degree studying with Clio Gould, concertmaster of the Royal Philharmonic Orchestra. He earned his bachelor’s degree studying with William dePasquale at Temple University. James is an alumnus of the PYO organization, having played in the orchestra for two seasons. He is the PRYSM Operations Manager and member of the violin faculty.
Delia Raab-Snyder  
**Director**

Paul Smith  
**Associate Director & Conductor**

Violin  
Zorah Baraka  
Sidney Boulware  
Ayanna Brown  
Maisha Chan  
Dakotah Colson  
Angel Cooper  
Aaziya Davis  
Zaheerah Duncan  
Kevin Dupree  
Dayvontre Ferguson  
Brielle Hall  
Jayla Hardy  
Phoenix Hazzard-Tillman  
Noleani Hill  
Aghiles Hosni  
Taevahn Keoboupha  
Jaleya Martin  
Lionel McClain  
Tami Mills  
Melissa Moreno  
Asia Mosby  
Lexiss Richter  
Zhakairia Roberts  
Samuel Rogers  
Gavan Schoff  
Ariel Trusty  
Charis Trusty

Viola  
Tyler Booker  
Janae Bryant  
Ashley Cook  
Jeovonte Giddings  
Tyler Jackson  
Tyerra Murphy  
Havaji Scruggs  
Ijavah Scruggs  
Imani Toney-Williams  
Hasan Upshaw  
Samiyah Ward  
Amaya Warren

Violoncello  
Kaniyah Atkinson  
Kaleb Bunn  
Divine Epps  
Madison Ford-McKnight  
Kayla Hawkins  
Nyvia Jackson  
Makayla Love  
Shimani Ramsey  
Aurie Roberts  
Siani Richardson-Green  
Fatoumata Sidibe  
Keyanna Wharton

Clarinet  
Kameryn Bunn  
Marneisha Cottle  
Rasheema Foster  
Immanuel Holloway  
Shakur Johnson  
Ta’Asia Math-Earth  
Aniyah McDonald  
Tynira Pratt  
Robert Richardson  
Semaj Shears  
Serenity Toney-Williams  
Marcus Torres

French Horn  
Shaniyah Barron  
Toni Cooper  
Sania Durant  
Cayiah Howard

Trumpet  
Trinti Douglas  
Taniyah Finney  
Kasime Forman  
Sunyi Gordon  
Salim Kelly  
Samiyah Maddox  
Amya Robinson  
Isa Scherer  
David Trusty  
Josiah White  
Khalif Winn  
Jaheim Woodbury  
Terrance Young

Flute  
Zaayn Beamon  
John Brown  
Camillah Curry  
Tasia Jones  
Jazmine Mack-Lewis  
Aamirah McClain  
Clarissa McNeill  
Teora Milson  
Kaseem Prosser  
Nakiya Smith  
Jade Upshaw  
Semaj Wheeler  
Christopher III Wise
### Tune Up Philly • 2013–2014

**Trombone**
- Zahir Alexander
- Quadir Gamble
- Melmoth Gibbon
- Hasan Grant
- Larry Gray
- Mikael Green
- Emmanuel Lee
- Tristan Lee
- Isaiah Webb

**Mariana Bracetti Academy Brass Ensemble**
- Mercedes Advant
- Star Beauchamp
- Heaven Bethea
- Christopher Brown
- Jhon Del Orbe
- Julia Diplan
- George Fleetwood
- Curtis Handy
- Michael Krumenacker
- Xioniris Matos
- Kenia McCalum
- Giovanni Emerito
- Pamphilie
- Lee Ann Peguera
- Kiandelis Pollack
- Jaiser Rodriguez
- Morgan Rush
- Cynthia Valatine
- Saiir Watson

**Young Violin**
- Jayden Alexander
- Kiyanni Atkinson
- Lydia Blackwell
- Mikal Davis
- Tiayna Davis
- Wyneef Foster
- Jayden Goodman
- Sabriyah Jordan
- Keith Mazzucca
- Ayanna Melvin
- Xavier Scott
- Sarah Torrence
- Janiyah Woodson

** Recorder**
- Sean Alexander
- Faith Brown
- Tayla Cook
- Kyle Davis
- Ny'ajah Desus-Martin
- Char-lee's Dicker
- Dashawn Doumbia
- Kaede El
- Wykil Fowler
- Autumn Geiger
- Kane Hall
- Tajaunae Harris
- Nilihan Hester
- Zahiyyah Holloway
- Siani Jefferson
- Abeni Johnson
- Rahmir Jones
- Sa'nya Kinard
- Jayhanney Leon
- Ashley Massey
- Amiyah McDonald
- Najir Mouzon
- Tyliaha Parker-Chase
- Da'shanti Rose
- Alysha Stevenson
- Kobe Thomas
- Kyndall Williams
- Jahmir Williams

**Program**

- **Mary Had a Little Lamb**
  - Lowell Mason / Arr. by F. Fuertes

- **Twinkle-Twinkle**
  - Traditional / Arr. by W.A. Mozart

- **Ode to Joy**
  - Ludwig van Beethoven / Arr. by F. Fuertes
  - The St. James School Clarinet Studio led by Fabian Fuertes & Amy Halteman

- **Frère Jaques**
  - Traditional
  - The St. James School Flute Studio led by Esther Chang

- **Canon in D**
  - Johann Pachelbel

- **Bile Em Cabbage Down**
  - Traditional
  - The St. James School Violin Studio led by Jennifer Boorum

- **Fast Lane**
  - David Blackwell

- **Rhythm Fever**
  - David Blackwell

- **Twinkle, Twinkle Little Star Variations**
  - S. Suzuki
  - The Mastery Thomas Elementary Violin Studio led by Russell Kotcher

- **America The Beautiful**
  - Samuel A. Ward / Arr. by D. Wright
  - The Mariana Bracetti Academy Brass led by Daniel Wright

- **Suzuki Medley**
  - The People for People “Little Violins” led by Mandy Wolman

- **Ode to Joy**
  - Ludwig van Beethoven
  - The People for People First & Second Grade Recorder Ensemble led by Agnes Marchione

- **End of Time**
  - Beyoncé Knowles
  - The Bucket Bands of EducationWorks and Taller Puertorriqueño led by Seth Hanes

*continued on page eighty*
### Amazing Grace
**Traditional**
Arr. by D. Wright

*Brass Ensembles of The People for People Charter School*
*Salvation Army Kroc Center, & Mariana Bracetti Academy*

### Dragonhunter
Richard Meyer

### Fiddle Faddle
**The People for People String Orchestra**
Leroy Anderson

### Military March Theme and Variations
Franz Schubert
Arr. by P. Smith

*The People for People Wind Ensemble*

### Suite for Young Orchestra
**Paul Smith**
I. Prelude
II. Intrada
III. Ostinato Andantino
IV. Serenade/Finale

### Memory of Pachelbel
**Paul Smith**
*The People for People Charter School & Salvation Army Kroc Center Orchestras*

### Selections from Kinderszenen, Op.15
Robert Schumann
Arr. by P. Smith

No. 1. Of Foreign Lands and Peoples
No. 2. Curious Story
No. 9. Knight of the Hobby Horse
*The People for People Charter School Orchestra*

### Happy
Pharrell Williams
Arr. by P. Smith

### Saints Samba
Paul Smith
*The Tune Up Philly Orchestra, consisting of students from:*
*The People for People Charter School, Salvation Army Kroc Center,*
*St. James School, Mastery Thomas Elementary,*
*EducationWorks, & Taller Puertorriqueño*

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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 silence all cell phones prior to the performance._

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**Tune Up Philly Faculty • 2013–2014**

**Delia Raab-Snyder**
**Director**
Delia Raab-Snyder is an alumna of the Philadelphia Young Artists Orchestra, Settlement Music School, and the School District of Philadelphia. She holds a BM in clarinet performance from The Mannes College of Music, where she studied with Mark Nuccio, and an MM from The University of Southern California where she was a student of Yehuda Gilad. She has attended the Aspen Music Festival and The Bowdoin International Music Festival, and studied the Orff Method at Villanova University. Ms. Raab-Snyder has worked extensively with children in New York, Philadelphia, The Los Angeles Unified School District, and El Centro de Esperanza Infantil in Oaxaca, Mexico. In spring 2012, Ms. Raab-Snyder travelled with a group of American musicians to Campos, Brazil and spent two weeks with Orchestrando La Vida, a twenty year old El Sistema program. She resides in West Philadelphia, and continues her strong commitment to education in Philadelphia by volunteering at her neighborhood public school and participating in Mastery Charter School’s tenth grade mentoring program.

**Paul Smith**
**Associate Director & Conductor**
Mr. Smith is an active composer, performer and educator. As a performer, Mr. Smith has premiered dozens of works to include the premiere of Robert Cuckson’s “Concerto for Guitar” with the Mannes Orchestra under David Hayes and the premiere recording on the Vienna Modern Masters label of David Loeb’s “Asian Fantasias” for solo guitar. He received his Bachelors of Music from the Mannes College of Music studying under Frederic Hand where he was awarded the Associated Music Teacher’s award. Mr. Smith received a Masters Degree from The Juilliard School where he studied under Sharon Isbin and was a recipient of the McCabe Fellowship award, specializing in creating performance based educational outreach programs. He has performed with The New Juilliard Ensemble, ICE, and has received intensive baroque performance coaching from Lionel Party. Mr. Smith’s compositions have been featured in venues ranging from Alice Tully Hall, to Seoul, Korea, and receives regular commissions for new works. His voice and guitar ensemble, The Spoon River Duo, specializes in works for the classical guitar and voice medium and has also premiered numerous commissions. Mr. Smith has developed after school enrichment programs at The School at Columbia University and instrumental instruction at Settlement Music Schools in Philadelphia.
Jennifer Boorum is a graduate of the Boyer College of Music at Temple University, where she received her B.M. in Music History and Viola, with additional studies in music education. She performs throughout the region as a freelance violist, and with groups such as the Black Pearl Chamber Orchestra, the Philadelphia String Quartet, and Choral Arts Philadelphia. She has studied early music, performing on viola da gamba and Baroque viola, and Latin American Music, performing as a vocalist, violist, and on percussion. She teaches private lessons and music classes in her home studio and with Maestro Studios in Haddonfield, N.J., and is an early-childhood music specialist. As a Teaching Artist for Play On, Philly, Ms. Boorum taught viola, viola, chamber, and technique classes to students in 1st through 8th grades. A long-time admirer of the El Sistema movement, she is passionate about sharing her love of music with her students and is delighted to be joining the wonderful faculty at Tune Up Philly this season.

Esther Chung, originally from Fullerton, California, received her Bachelor of Music degree at the Duquesne University while studying under Damian Bursill-Hall and Jennifer Conner; Co-Principal Flute and Second Flute of the Pittsburgh Symphony Orchestra. In Pittsburgh, she was a winner of the Pittsburgh Concert Society Young Artist Competition and has performed recitals at Duquesne University, Carnegie Mellon University, and Point Park University. Chung later attended Temple University, earning her Master of Music degree under the tutelage of David Cramer of The Philadelphia Orchestra. She has won first place in the Southwestern Young Musicians Festival Competition and the Central Pennsylvania Flute Festival Young Artist Competition and performed at the Aria International Music Festival and Orford Arts Centre. Esther is currently a private flute instructor and freelance artist in the Philadelphia area.

Fabian Fuertes was appointed a Clarinet Teaching Artist with Tune Up Philly in the fall of 2013. Additionally, he is the Personnel Assistant with the Philadelphia Orchestra Association, and Instructor of Clarinet at the Nelly Berman School of Music. In 2007, he received his Bachelor’s Degree in Music Performance, Magna Cum Laude, from Florida State University, where he was member of the Dean’s Student Advisory Committee. Fabian completed his Master’s Degree in Music Performance at the University of Texas, Austin in 2009. As a pupil of Ricardo Morales, Fabian was able to connect with the “City of Brotherly Love” through his study at Temple University. Today he is an active freelance musician throughout the greater city of Philadelphia, and offers many outreach performances as a soloist, chamber musician, and adjudicator. He has performed with Symphony in C, the Delaware Opera Company, the Haverford Symphony, Curtis Symphony Orchestra, and Round Rock Symphony. Former teachers and festivals include: Nathan Williams, Frank Kowalsky, Deborah Bish, Richard MacDowell, Brian Moorhead, the Idylwild School of Music, and the Kinhaven School of Music.

Veronica Hudacek received her Bachelor of Music degree in Cello Performance at the University of Minnesota as an Evans Scholars Foundation recipient. She studied cello performance and pedagogy under the tutelage of Professor Tanya Remenikova, and continued her cello studies upon graduation with Peter Howard, former principal cellist of the Saint Paul Chamber Orchestra (SPCO). She participated in the Bowdoin International Music Festival, where she received a Performing Associate Fellowship for three summers. Ms. Hudacek is a former member of the Rochester Symphony Orchestra’s cello section, and was Associate Principal Cellist of the La Crosse Symphony as well as Principal Cellist of the Winona Symphony. From 2008 to 2010, Ms. Hudacek was the conductor of the SEMYO Philharmonic orchestra. She also taught cello privately for eight years in her studios located in Minneapolis and Rochester, Minnesota. Ms. Hudacek is currently in the second year of her master’s work at Temple University, where she was awarded an Academic Internship as a private cello instructor for the Community Music Scholars Program (CMSP) at Temple University. She studies with former ASTA president and distinguished cellist Jeffrey Solow. She also performs with local orchestras and ensembles including the Lancaster Symphony, the Southeastern Pennsylvania Symphony, and the Philadelphia String Quartet.

Agnes Marchione, clarinetist, is a graduate of The Curtis Institute of Music and University of Southern California, where she was a student of Donald Montanaro and Yehuda Gilad. Agnes performs with various groups in the Philadelphia and New York areas, while teaching at an El Sistema based program in Philadelphia. Agnes resides in New Jersey with her husband Steve, dogs Penelope and Clara, and Ralph the cat.

Andrea Weber is a cellist and strings specialist who has been teaching throughout the Philadelphia region since 2007. Her work with the Philadelphia Youth Orchestra organization began in 2008 as a PRYSM cello coach for PRYSM. Andrea has also been the cello instructor and string ensemble director for Tune Up Philly since its inception in 2010. She is also the cello and low strings coach for the Musicipia String Orchestra and Lower School Strings Instructor at the Friends Select School in Center City. Based in Philadelphia, her studio work as an alternative cellist has led her to perform on national stages such as World Café Live in Philadelphia, The Queen in Wilmington, and such festivals as MusikFest and FolkFest. Her recordings and live improvisation with local songwriters, composers, and bands have been aired on both local and national radio. Andrea is a founding member of the Elysium String Quartet and the Doylestown String Quartet. She holds a Master’s Degree in Cello Performance from Temple University and a Bachelor’s Degree in Cello Performance from the Eastman School of Music.

Mandy Wolman, violinist, has been a part of several world premieres by New York based composers Michael Beharie and Steven Long at the Issue Project Room in Brooklyn, NY. She soloed with the Los Angeles Jewish Symphony premiering works by Philadelphia-based composer, Andrea Clearfield and has performed chamber music recitals in Massachusetts and Pennsylvania, performing with the early music groups Tempesta di Mare and Vox Amadeus. Ms. Wolman is also a private instructor.

Daniel Wright, trumpet; brass teacher, and clinician has a B.M. in music performance from the Eastman School of Music in Rochester, NY. Daniel is a very active performer in the Greater-Philadelphia area. He has played at venues such as The Academy of Music, The Forrest Theatre, and The Kimmel Center. He has also performed on New York City stages such as Carnegie Hall and The Lincoln Center. Currently Daniel leads a small ensemble known as “The Swagg Quartet” and he is a member of the “Don’t Call Me Francis” band. In addition to being a Tune Up Philly teaching artist and running his own private studio in Levittown, PA, Daniel teaches at a number of music schools in the region including four branches of Settlement Music School. Daniel can be heard on R. Kelly’s 2012 album “Write Me Back”. 
The Philadelphia Youth Orchestra organization and the Board of Trustees thank the following individuals, corporations, foundations and government agencies for their generous contributions during the past year.

This list acknowledges donations from April 1, 2013 through March 31, 2014. 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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<td>Doris E. Abelson, in honor of Matthew Kitzen Abelson</td>
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<td>Michael S. Blackstone</td>
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<td>Nances Moses &amp; Myron Bloom</td>
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<td>Denise &amp; Romero Lundy</td>
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Season Performance Schedule • 2013–2014

Sunday, November 17, 2013 – 3:00 p.m.
Philadelphia Youth Orchestra
Verizon Hall, The Kimmel Center for the Performing Arts

Saturday, December 7, 2013 – 7:30 p.m.
Bravo Brass
Saint Mark’s Church

Tuesday, December 17, 2013 – 8:00 p.m.
Philadelphia Young Artists Orchestra
Holiday Benefit Concert for St. James School
Saint Mark’s Church

Saturday, December 21, 2013 – 3:00 p.m.
Tune Up Philly
Trinity Center for Urban Life

Saturday, February 8, 2014 – 3:00 p.m.
PRYSM
PRYSM Young Artists
Centennial Hall - The Haverford School

Sunday, February 16, 2014 – 3:00 p.m.
Philadelphia Youth Orchestra
Verizon Hall, The Kimmel Center for the Performing Arts

Sunday, March 2, 2014 – 3:00 p.m.
Philadelphia Young Artists Orchestra
Benefit Concert for Youth Work Foundation
Lincoln Hall, The Union League of Philadelphia

Saturday, March 8, 2014 – 7:30 p.m.
Bravo Brass
Saint Mark’s Church

Saturday, March 15, 2014 – 3:00 p.m.
Tune Up Philly
Free Library of Philadelphia, Main Branch

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

Sunday, April 13, 2014 – 3:00 p.m.
Philadelphia Youth Orchestra
The Temple Performing Arts Center

Saturday, May 10, 2014 – 3:00 p.m.
Tune Up Philly
4th Annual Festival Concert
The Salvation Army Ray and Joan Kroc Community Center

Saturday, May 17, 2014 – 3:00 p.m.
PRYSM
PRYSM Young Artists
7th Annual Festival Concert
The Haverford School

Sunday, May 18, 2014 – 3:00 p.m.
Philadelphia Young Artists Orchestra
19th Annual Festival Concert
The Kimmel Center for the Performing Arts

Saturday, May 31, 2014 – 7:30 p.m.
Bravo Brass
11th Annual Festival Concert
Saint Mark’s Church

Sunday, June 1, 2014 – 3:00 p.m.
Philadelphia Youth Orchestra
74th Annual Festival Concert
The Kimmel Center for the Performing Arts

PYO Organization Auditions • 2014–2015

PYO and PYAO
Auditions are open to musicians from 10 through 21 years of age. Advance registration is required. Visit us on the web for more information and online registration: www.pyos.org.

Saturday, June 7, 2014
Strings, Harp, Keyboard
9:00 a.m. – 5:00 p.m.

Sunday, June 8, 2014
Woodwinds, Brass, Percussion
1:00 p.m. – 5:00 p.m.

Location: Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, PA 19103

Contact: Colleen Hood, General Manager
Phone: 215 545 0502
Email: info@pyos.org

Bravo Brass
Auditions are open to musicians from 12 through 21 years of age. Advance registration is required.

Monday, June 9, 2014
Brass, Percussion
5:30 p.m. – 8:30 p.m.

Location: Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, PA 19103

Contact: Paul Bryan, Director & Conductor
Phone: 215 435 1698

PRYSM & PRYSM Young Artists
Auditions are open to student string players ranging in age from 6 through 17 years. Advance registration is required.

Friday, June 13, 2014
6:30 p.m. – 8:30 p.m.

Location: Bryn Mawr College
101 North Merion Avenue
Bryn Mawr, PA 19010

Contact: Colleen Hood, General Manager
Phone: 215 545 0502
Email: info@pyos.org
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P.O. Box 41810
Philadelphia, PA 19101-1810
Office: 215 545 0502
Email: info@pyos.org
www.pyos.org

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

PYO Annual Festival Program Book
Editor: Colleen Hood, General Manager,
Philadelphia Youth Orchestra Organization
Principal photography: Bachrach
Photography & Mark Garvin
Program printing: Garrison Printing
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