Philadelphia Youth Orchestra
Louis Scaglione • Music Director
Presents

Philadelphia Youth Orchestra
Kimmel Center Concert Series

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

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

Kimmel Center for the Performing Arts
Verizon Hall
Dear Friends:

Welcome to the Philadelphia Youth Orchestra organization’s 75th Anniversary Season—yes, we are 75 YEARS YOUNG! Whether you are a long-time patron of the PYO, or new to our audiences, I hope that you will consider joining us—regularly—at our concerts during this year-long celebration. We are always proud of the wonderful feedback we receive from audiences as our student performances are truly outstanding and demonstrate our commitment to excellence in music education and symphonic presentations. Concerts and events are listed on the back page of your program.

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

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

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

With all best regards and appreciation,

Louis Scaglione,
President and Music Director
### Philadelphia Youth Orchestra • 2014–2015

**Louis Scaglione**  
*Music Director & Conductor*

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

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

**Cello**  
- Anne Catherine Lin  
  *Section Leader*  
- Cindy Yeo  
- Andrew Ge  
- Noah Gabriel Diggs  
- Daniel J. Kim  
- Chad Matthew Porreca  
- Eunice D. Ju  
- Daniel T. Kim  
- Geana Florence Snart  
- Michael Li  
- Sejung An  
- Janis Dawn Bates  
- Sonia Kim  
- Euneteak An  
- Richard Ni  
- Tank Machado  
- Alexander Chen  
- Seyyoung Kim  
- Joy Zhao

**Double Bass**  
- Vincent Luciano  
  *Section Leader*  
- Markus Steven Lang  
- Bennett Todd Norris  
- Nova M. Friedman  
- Olivia Rae Steinmetz  
- Juan Serviano

**Flute/Piccolo**  
- Stephanie Ashman  
- Hyein Kim  
- Olin Wei  
- Wei Wei Wang  
- Jessica Schury

**Oboe/English Horn**  
- Nina Hsinyh Cheng  
- Alexander N. Kim  
- Delia Li  
- Tanavi Prabhu  
- Joshua Roberts

**Clarinet/Bass Clarinet**  
- Daniel Kim  
- Gareth Thomas Haynes  
- David Kim  
- Matthew No  
- Danny Pak

**Trombone**  
- Marcus Forst  
- Charles Johnson  
- Victoria Tamburro

**Trumpet**  
- Charlie Barber  
- Kenneth Bean  
- Genna Goins  
- Alex Greene  
- Nozomi Imanuma  
- Donnie Jackson  
- Erik Larson  
- James K. McAloon, Jr.  
- Will Schupmann  
- Alexander Wolfe

**French Horn**  
- Libby B. Ando  
- James Ashbrook  
- Caleb Burboa  
- Atamosi Burboa  
- Seth Hanes  
- Taylor Lorchak  
- Martina Smith  
- Olivia Weng

**French Horn**  
- Libby B. Ando  
- James Ashbrook  
- Caleb Burboa  
- Atamosi Burboa  
- Seth Hanes  
- Taylor Lorchak  
- Martina Smith  
- Olivia Weng

**Tuba**  
- Yale Rosin  
- Carolyn Marie Tillstrom  
- Nicholas Charles  
- Amanda Liu  
- David W. Lu  
- Alyssa Resh

**Percussion**  
- Jonan Lee  
- Nicholas Charles  
- Amanda Liu  
- David W. Lu  
- Alyssa Resh

**Harp**  
- Joan Lee  
- Nicholas Charles  
- Amanda Liu  
- David W. Lu  
- Alyssa Resh

**Piano/Celeste**  
- Christine Yeji Kim  
  *Section Leader*  
- Bravo Brass Member  
- Guest Musician  
- On Leave  
- Alumni  

# Alumni

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- Nicholas Charles
- Amanda Liu
- David W. Lu
- Alyssa Resh
- Joan Lee
- Christine Yeji Kim

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- Section Leader
- Bravo Brass Member
- Guest Musician
- On Leave
- Alumni
Louis Scaglione: President and Music Director

Maestro Louis Scaglione and PYO

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

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

Professional Affiliations, Appointments, and Honors

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

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

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

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

Professional Studies

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

Phalntropy

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

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.
Francesca dePasquale, Violin

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

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

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

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

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

Gloria dePasquale, Violoncello

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

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

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

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

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

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

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

Peter Smith, Oboe

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

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

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

Angela Anderson Smith, Bassoon

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

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

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

Soloists

Michael Stairs, Organ

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

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

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

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

The Philadelphia Youth Orchestra Organization

The Philadelphia Youth Orchestra is the tri-state region's premier youth orchestra organization for gifted, young, classical musicians, and one of the oldest and most highly regarded youth orchestra organizations in the United States. For 75 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, while thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

The organization has five programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Bravo Brass, Philadelphia Region Youth String Music (PRYSM), and Tune Up Philly, an El Sistema inspired program.

Ranging in age from 6 to 21 years, the musicians of the Philadelphia Youth Orchestra organization are selected by competitive audition and come from a 70-plus-mile radius of Philadelphia encompassing nearly 20 counties within Pennsylvania, New Jersey, and Delaware.

Through advanced orchestra repertoire, students are challenged to perform at professional levels, to strive for advanced musicianship, and to achieve superior technical, musical, and personal application.

Former PYO musicians currently hold chairs in most of the top 20 professional orchestras in the United States, with 12 PYO alumni currently serving in The Philadelphia Orchestra.

**Philadelphia Youth Orchestra**

Established in 1939, Philadelphia Youth Orchestra is one of the most well-recognized youth orchestras in the nation, providing the region’s most advanced instrumental music students with unparalleled training and performance opportunities under the direction of nationally acclaimed Maestro Louis Scaglione. In addition to the opportunity to showcase their talents through high-profile performances at high-profile venues, including Verizon Hall at The Kimmel Center for the Performing Arts with live broadcasts on Philadelphia classical and jazz radio station WRTI, members learn character-building life skills and supplement their collegiate and conservatory applications, making them strong candidates for acceptance into the most prestigious universities and conservatories around the world. Fourteen international concert tours since 1981 have offered hundreds of talented young musicians the opportunity to perform in many of the world’s great concert halls, where their performances have often been considered on par with professional orchestras.

**Philadelphia Young Artists Orchestra**

Philadelphia Young Artists Orchestra, PYO’s companion orchestra, prepares younger classical music students through a sophisticated repertoire and rigorous intellectual and musical discipline. PYAO further provides the opportunity to work with a highly experienced professional conductor, musicians, and teachers; to rehearse a standard orchestral repertoire at a professional level; and to perform in high-profile professional venues throughout the greater Philadelphia region. For nearly 20 years, PYAO has raised funds through performances to support organizations from throughout the region, including Reach Out and Read at The Children’s Hospital of Philadelphia and the Youth Work Foundation of The Union League of Philadelphia. PYAO, conducted by Rosalind Erwin, was established in 1996 under a grant from the Pew Charitable Trusts.

**Bravo Brass**

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

**Philadelphia Region Youth String Music**

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

**Tune Up Philly**

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

**PYO Organization Leadership**

The 2014/2015 Season marks Maestro Louis Scaglione’s 18th anniversary with the Philadelphia Youth Orchestra organization. He was appointed the PYO organization’s Music Director in 2005, joined the artistic staff in 1997 as Conductor of the PYAO, and was appointed Associate Conductor of PYO in 1999. In addition to his work as a member of the artistic staff, Maestro Scaglione was appointed President of the PYO organization in 2004, having served as the program’s Executive Director for three years.

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

Artistic and Educational Leadership
Louis Scaglione
President & Music Director
Conductor, PYO
Rosalind Erwin
Director & Conductor, PYAO
Paul Bryan
Director & Conductor, Bravo Brass
Barry McCommon & Robert Skoniczin
Assistant Conductors, Bravo Brass
Gloria dePasquale
Director & Conductor, PRYSM
Jessica Villante
Conductor, PRYSM Young Artists
Paul Smith
Director, Tune Up Philly
Colleen Hood,
General Manager & Librarian
Maria Newman,
Director of Development

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Open Rehearsals
Philadelphia Youth Orchestra
Saturdays, 8:30 a.m. – 12:00 p.m.
Philadelphia Young Artists Orchestra
Sundays, 2:00 p.m. to 5:00 p.m.
Bravo Brass
Mondays, 6:00 p.m. – 8:30 p.m.
Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, Pennsylvania 19103
PRYSМ
Fridays, 6:30 p.m. – 8:30 p.m.
Bryn Mawr College
101 North Merion Avenue
Bryn Mawr, Pennsylvania 19010
Tune Up Philly
Monday – Friday, 3:00 – 6:00 p.m.
People for People Charter School
Monday, Wednesday, Friday, 3:00 – 5:00 p.m.
Salvation Army Ray & Joan Kroc Center

Give to PYO
The Philadelphia Youth Orchestra is a 501(c)3 non-profit charitable organization which relies on the generous support of donors and foundations. If you would like to make a tax-deductible contribution, please visit our website or mail your donation payable to:
Philadelphia Youth Orchestra
P.O. Box 41810
Philadelphia, PA 19101-1810
Office: 215 545 0502
Email: info@pyos.org
www.pyos.org

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

Program Notes

Richard Strauss
Born: Munich, Germany,
11 June 1864
Died: Garmisch-Partenkirchen, Bavaria,
8 September 1949

Festliches Präiludium, Op. 61
(Festive Prelude)
Festive Prelude is scored for piccolo, four flutes, four oboes, heckelphone (bass oboe), E-flat clarinet, four clarinets, four bassoons, contrabassoon, eight horns, four trumpets and six off-stage trumpets, four trombones, tuba, timpani (2 players), cymbals, bass drum, organ, and divided strings.
Duration: 12 minutes

Parallel Events of 1913
Woodrow Wilson becomes 28th U.S. President
U.S. passes 16th Amendment forming the Federal income tax
U.S. passes 17th Amendment electing U.S. senators by popular vote
Henry Ford begins first moving assembly line
Panama Canal opens
Greek King George I is assassinated
Abolitionist Harriet Tubman dies
Civil Rights activist Rosa Parks, athlete Jesse Owens, composer Benjamin Britten, singer Perry Como, union leader Jimmy Hoffa, football coach Vince Lombardi, actors Burt Lancaster and Lloyd Bridges, and U.S. Presidents Richard Nixon and Gerald Ford are born
Brillo pads are introduced

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

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

The son of an exceptional horn player, Richard Strauss was raised on the formality and perfection of Brahms’ music and the dramatic operas of Wagner. At the same time, Strauss lived long enough to experience the first half of the twentieth century. During the Nazi regime in the 1930s, Strauss seemed to attempt to keep his head down. He disliked the interference of the government in the arts and was not interested in politics, but he did not wish to leave Germany, so he passively acquiesced to the Nazis in order to ensure the performance of his music.
Because of his family’s daily involvement with music, Strauss began his piano studies at the age of four, and wrote his first work, a Christmas song, when he was six. By his mid-twenties, Strauss had already begun a successful conducting career. More than anything, however, Strauss is hailed as the greatest composer of orchestral tone poems. Designed to musically depict a story, poem, painting, or idea, tone poems became increasingly popular in the late nineteenth century. Composers enjoyed a lack of required structure in a tone poem, and Strauss used this freedom to assign melodic themes to aspects of a story and then carefully wove those themes together to create a musical narrative that is unparalleled even today.

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

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

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

Franz Joseph Haydn
Born: Rohrau, Austria, 31 March 1732
Died: Vienna, Austria, 31 May 1809
Sinfonia Concertante, Op. 84
The Sinfonia Concertante is scored for solos for violin, oboe, bassoon, and cello accompanied by flute, two oboes, two bassoons, two horns, two trumpets, timpani, and divided strings.
Duration: 20 minutes
Parallel Events of 1792
French Revolution begins and first French Republic is formed
George Washington reelected U.S. President
Denmark abolishes slave trade
Kentucky becomes 15th U.S. State
U.S. Post Office created
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
Program Notes

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 as Mozart composed), 14 Mass settings, six oratorios, almost 70 string quartets, many keyboard sonatas, concertos, songs, and operas.

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

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

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

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

Program Notes

Camille Saint-Saëns

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

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

The Organ Symphony is scored for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, cymbals, triangle, bass drum, organ, piano (four hands), and divided strings.
Duration: 35 minutes

Parallel Events of 1886

Last impressionist exhibit in France
Rodin creates sculpture The Kiss
Robert Louis Stevenson writes Treasure Island and The Strange Case of Dr. Jekyll & Mr. Hyde
President Grover Cleveland becomes the first and only U.S. President to marry in the White House
Poet Emily Dickinson, composer Franz Liszt, and U.S. President, Chester A. Arthur die
Baseball great Ty Cobb and jazz singer Al Jolson were born
Maxwell House coffee is named

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

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

Saint-Saëns’ career as a composer took shape, and by 1870, he was one of the most famous musicians in France. In addition to serving at the cathedral of La Madeleine, he toured as a pianist throughout Europe and America; briefly taught at the Paris Conservatory; championed the cause of new French music and rediscovery of Bach, Handel, and Mozart in France; and received several honorary degrees and awards.
Saint-Saëns compositional output includes several well-known and frequently performed works, including three violin concertos, five piano concertos, two cello concertos, six symphonies (though he only published three), thirteen operas (the most notably and only performed is *Samson et Delilah*), ballets and incidental music, sacred and secular choral music, chamber music, works for solo piano and organ, and several tone poems — most notably *Danse macabre* and *Carnival of the Animals*. Composing at a time when French audiences were fascinated with opera, Saint-Saëns was dedicated to the promotion of instrumental music written by French composers. His Symphony No. 3 was the crowning achievement for French concert music and Saint-Saëns’ greatest work. Dedicated to his friend and colleague, Hungarian pianist, composer, and superstar performer Franz Liszt, the Symphony No. 3 echoes Liszt’s flamboyant orchestration coupled with Saint-Saëns’ most imaginative and effective writing.

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

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

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

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

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<td>Strath Haven High School</td>
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<td>7:30 p.m.</td>
<td>Bravo Brass</td>
<td>St. Mark’s Church of Philadelphia</td>
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<td>Philadelphia Young Artists Orchestra</td>
<td>Upper Darby Performing Arts Center</td>
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<td>Philadelphia Young Artists Orchestra</td>
<td>The Temple Performing Arts Center</td>
<td>215 545 0502</td>
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<td>7:30 p.m.</td>
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<td>St. Mark’s Church of Philadelphia</td>
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<td>Friday, March 20, 2015</td>
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<td>2015 PYO Gala Dinner and Concert</td>
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<td>Sunday, April 12, 2015</td>
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<td>Sunday, May 17, 2015</td>
<td>3:00 p.m.</td>
<td>20th Annual Festival Concert</td>
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