2013 ANNUAL FESTIVAL CONCERTS

PHILADELPHIA YOUTH ORCHESTRA
Sunday • 02 June • 7:30 PM

PHILADELPHIA YOUNG ARTISTS ORCHESTRA
Sunday • 19 May • 7:30 PM

BRAVO BRASS
Saturday • 01 June • 7:30 PM

PRYSMA
Saturday • 18 May • 3:00 PM

TUNE UP PHILLY
Saturday • 18 May • 1:00 PM
Bring the house lights up in Montgomery County, where there's always something happening on our campuses. From our rich array of performing arts and fine arts opportunities including our renowned Lively Arts Series, art galleries on our Blue Bell and Pottstown campuses, free and low cost student dance, music and live theatre productions and film festivals to our culturally and intellectually inspiring special events and lecture series, you're sure to find something exciting here to stimulate your mind and your senses.

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Montgomery County Community College
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 Philadelphia Youth Orchestra • 2012–2013

Louis Scaglione  
*Music Director & Conductor*

Violin I  
Austin Haley Berman,  
*Concertmaster* 
Mike Congzhou Sha 
Helenmarie Vassiliou 
Weijia Wang 
Jason Frederic Herrmann 
Daniel J. Kim 
Jessica C. Schmidt 
Andrea Sylvia Biscoveanu 
Timothy James Holland 
Jingning Zhang 
Alexis D. Meschter 
Patrick Fei 
Sophie Mae Fortunato 
Clare Sooyeon Choi 
Asher Edward Wulfman 
Daniel Joseph Angstadt 
Allan W. Wang 
Da Young Rachel Lim 
Asher Samuele Goldfinger 
Samuel W. Wang 
May Wang 
Daniel H. Jang

Violin II  
Benjamin Warren Biffis* 
Alexandra M. Zhang 
Joo Hyun Lee 
Sean Alexander Bennett 
Grace Lee 
Bartholomew Frederick Shields 
Ethan Zhao 
Alberta Douglas 
Michelle Cheng 
Nathan H. Lowman 
H.A. Isaac Linton 
Elizabeth Carmen Morgan 
Dennis Woo 
Andrew Z. Guo 
Jeffrey Chang 
Allison Chiang 
Maria Terese Dell’Orefice

Lawrence Weizhong Feng 
Dagny Moll Barone 
Brian Monroe Moser 
Anita Tenjarla

Viola  
Michael Stanley* 
Chason Elliot Goldfinger 
Beatrice Jane Ferreira 
Joseph Burke 
Natalie Easton Loughran 
Andrea Jin 
Francesco L. Yugga 
Bria Nicole Blackshear 
Puneeth Guruprasad

Violoncello  
Cameron Christopher Clarke* 
Andres Eduardo Sanchez 
Anne Catherine Lin 
Elizabeth Y. Lee 
Edward Pyun 
Ariel W. Sotirescu 
Jake Solomon Aronchick 
Margaret Loughran 
Andrew Ge 
Michael Yuanxin Gu

Double Bass  
Brittany Alyse Conrad* 
Christopher William Perron 
Patrick Paul Nugent 
Andrew Schwartz 
Troy Rudy 
Christopher J. Cute

Flute/Piccolo  
Jodie Barasatian 
Colin MacLaine Fadzen* 
Jessica Emily Herrmann 
Nicholas R. Ioffreda 
James William Rose

Oboe/English Horn  
Jonathan S. Cohen* 
Christopher Daniel Dinon 
Julie Anne Kress 
Tanavi Prabhu 
Abraham Isaac Smith

Clarinet/Bass Clarinet  
Sean Bailey* 
Rachel Elizabeth Bates 
Gareth Thomas Haynes 
David Kim 
Justine Zhang

Bassoon/Contra Bassoon  
Rebecca Gayle Krown* 
Zachary Spector

French Horn  
Ryan Michael Dinon 
Sara Michelle Dornblaser* 
Gregory G. Greene 
Derek Jacob Maseloff 
Rafael DeJarnatt Schneider

Trumpet  
Manuel O. Jimenez 
Nathan Peter Korsen 
Lucas Ty Ranieri* 
Di Yue

Trombone  
Jeremy S. Cohen* 
Jeffrey Dennis Costello 
James B. Tobias

Tuba  
Jeffrey David Stewart 
Carolyn Marie Tillstrom*

Percussion  
Peter Charles Hillinck 
Thomas Anthony Kolakowski 
Gregory Martin LaRosa 
David W. Lu*

Harp  
Ruth Sophie Boyajian 
Helen Gerhold*

Piano/Celeste  
Christine Yeji Kim*

* Section Leader
Winds, brass, percussion rotate seating.
It’s a little like Goldilocks, there’s always one that’s just right.

~David Michie~

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Philadelphia Youth Orchestra
73rd Annual Festival Concert

Louis Scaglione • Conductor

Michelle Johnson • Soprano
Chrystal E. Williams • Mezzo Soprano

Mendelssohn Club of Philadelphia
Alan Harler • Artistic Director

The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, June 2, 2013 • 7:30 p.m.

P R O G R A M

Symphony No. 2, Resurrection

I. Allegro maestoso
II. Andante moderato
III. In ruhig fließender Bewegung
IV. Urlicht. Sehr feierlich, aber schlicht
V. Im Tempo des Scherzos

Gustav Mahler

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,
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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 administrator. 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 that was created in 1939 from an all-volunteer organization to a nationally recognized, professionally managed institution. His tenure with the PYO organization began in 1997 when Joseph Primavera, who served as PYO’s Music Director for 51 years, appointed Maestro Scaglione as Conductor of PYO’s Philadelphia Young Artists Orchestra. In 1999, Maestro Scaglione was appointed Associate Conductor of the PYO organization and became the organization’s first Executive Director in 2001. In 2003, his title was changed to President and after Maestro Primavera retired in 2005, Maestro Scaglione became the PYO organization’s Music Director, President and CEO.

Maestro Scaglione has taken the Philadelphia Youth Orchestra on several international concert tours, including The World Youth Music Forum in Moscow, Russia in 1998; 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 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), Susan Starr (pianist), Eric Owens (vocalist) and Sylvia Thereza (pianist).
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Photo: Pat Schlauf

Alan Gilbert conducts the Juilliard Orchestra at Avery Fisher Hall.
Philanthropy

Philanthropy is paramount to Maestro Scaglione. For the past 16 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 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.

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.

Maestro Scaglione 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. He 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 also holds a Master of Music degree from Temple University. His scholarship and academic excellence have been 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.
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Soprano Michelle Johnson has been praised for her “extraordinary breath control and flawless articulation. Her voice is velvety and pliant a dulcet dream.” A highlight of Ms. Johnson’s 2011/12 season, was her debut with Opera Company of Philadelphia as the title role in Puccini’s *Manon Lescaut*. The Philadelphia Inquirer acknowledged “Johnson’s singing has magnetic immediacy thanks to clean vocal lines and word coloring that made her singing speak in beautifully formed musical sentences, similar to young Renata Tebaldi.” A graduate of the prestigious Academy of Vocal Arts in Philadelphia, PA she was seen as the title role of *Suor Angelica*, Leonora in *Oberto*, Donna Anna in *Don Giovanni*, the Countess in *Capriccio*, and Alice Ford in *Falstaff*.

During the 2012/13 season, Ms. Johnson will make her debut with Opera Santa Barbara as *Aida*. She will return to Houston’s Opera in the Heights to sing Alice Ford in *Falstaff*. In the spring and summer of 2012 she made her debut with Glimmerglass Music Festival as *Aida* and Leonora in *Il Trovatore* with Opera in the Heights.

Noted with success in numerous vocal competitions, Ms. Johnson was a Grand Prize winner of the 2011 Metropolitan Opera National Council Auditions Winner; Top Prize and Grant Winner, William Matheus Sullivan Foundation; Second Place and Audience Favorite, Giargiari Bel Canto Competition, 2011; Grant, Licia Albanese-Puccini Foundation International Vocal Competition, 2011; First Prize, Gerda Lissner Foundation International Vocal Competition, 2011; Encouragement Award, George London Foundation Vocal Competition, 2011; Second Place, Giargiari Bel Canto Competition, 2009; Encouragement Award, Gerda Lissner Foundation International Vocal Competition, 2009; Finalist, Houston Grand Opera Eleanor McCollum Competition, 2007; Encouragement Award, Marilyn Horne Foundation, 2007; Jan de Gaetani Award, Orpheus National Vocal Competition, 2006.
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Chrystal E. Williams is a third-year 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. She was a 2002-2004 STAR participant with the Virginia Opera House where she sang in the chorus and covered the role of Bersi in Andrea Chenier. Chrystal recently performed Linda in Lost in the Stars with the Glimmerglass Festival, and has performed Giannetta in L’Elisir d’Amore, Cuniza in Oberto, Nicklausse and La Muse in Les Contes d’Hoffmann, Zerlina in Don Giovanni, Kartenaufschlägerin in Arabella, La Maestra delle Novizie in Suor Angelica, and Mistress Stone in The Scarlet Letter all at The Academy of Vocal Arts. She has also performed Death in Le Rossignol, Cherubino in Le Nozze di Figaro, Anita in La Navarraise, Dritte Dame in Die Zauberflöte, and Charlotte in Werther (scenes), all with Yale School of Music. Chrystal performed Fidalma in Il Matrimonio Segreto, with Oberlin in Italy, and performed Hansel in Hansel and Gretel (cover), with the Aspen Music Festival. Chrystal has performed the Secretary in The Consul, Lilianne La Fleur in Nine, Bradamante in Alcina, and the title role in La Cenerentola (scenes), all with Carnegie Mellon University. Upcoming engagements include Olga in Tchaikovsky’s Eugene Onegin and Dulcinée in Massenet’s Don Quichotte with The Academy of Vocal Arts.

Chrystal was a soloist in Beethoven’s Ninth Symphony and Mozart’s Requiem with the New Jersey Master Chorale in April 2012. She has been featured as a soloist in J. S. Bach’s St. Matthew Passion with the American Classical Orchestra, Beethoven’s Ninth Symphony with the New Haven Symphony Orchestra, Catfish Row (Selections from Porgy and Bess) and Jack Stamps’ Four Maryland Songs, both with the Yale University Concert Band.

Chrystal’s competitions won include 2012 New England Region Finalist Metropolitan Opera National Council Auditions; Regional Winner, National Association of Negro Musicians, Inc., 2011; Second Place, Washington International Competition for Voice through the Friday Morning Music Club, 2010; Second Place, Metropolitan Opera National Council Auditions (New England), 2009; First Place, VA/NC Chapter of the National Society of Arts - Letters Career Award in Voice Competition, 2008, among others.

Chrystal E. Williams was a 2012 young artist with The Glimmerglass Festival, Cooperstown, NY, and has participated in such festivals as Oberlin in Italy, Arezzo, Italy, the Opera Theatre and Music Festival of Lucca, Lucca, Italy, the University of Miami Frost School of Music at Salzburg, Salzburg, Austria, as well as the Aspen Music Festival and School, Aspen, Colorado.
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Mendelssohn Club Chorus • 2012–2013

Soprano
Ashley Elisabeth Alden
Joan Dwyer Aspan
Elizabeth Benjamin
Barbara Berry
Erin Brown
Caitlin Butler
Maura Caldwell
Rachel Castro-Diephouse
Rosetta Chapman
Katherine Chmelko
Lillie Clatt
Judy Ann Curtis
Jean Dowdall
Angelica Feliciano
Roberta Fischer
Jennifer Hayman
Kat Hinkel
Anna Juliar
Emily Grace Kane
Julianna Kelley
Lynn Kirby
Carolyn Linarello
Rebecca Marx
Ilene Miller
Faith Moynihan
Amy C. Offner
Sybille V. Pierre
Cheryl Platco
Jacqueline Powell
Rebekah Reddi
Sophie Reid
Roberta L. Rote
Julia Richie Sammin
Margaret C. Satell
Lizzy Schwartz
Johanna Schweitzer
Linda A. Shashoua
Christina King Smith
Linda W. Spitko
Erin E. Swanson
Nyssa Taylor
Rebecca Thornburgh
Becky Tkacs
Sallie Van Merkenstijn
Christina Vuono
Kathryn Wadsworth
Lori Wolf

Alto
Brenda B. Bary
Jennifer Beattie
Julie Thompson Bender
Sonja Bontrager
Linda D. Carpenter
Christine Chaapel
Christine Cofield
Robin Eaton
Ellie Elkinton
Sara Ying Gao
Karen H. Gildea
Anne F. Gold
Emily Guendelsberger
Katherine Haas
Jennifer Hay
Amber Nicole Johnson
Bobbie Konover
Elissa Kranzler
Allison Levine
Eri Elizabeth Levine
Susan M. Lin
Priscilla Lo
Margaret Oravetz
Kristen Phillips
Terri Radway
Kelly C. Seymour
Jennifer Sheffield
Maria Sisto
Jean L. Sugars
Jayne Swank
Rebecca C. Test
Gladys M. Thonus
Jane Uptegrove

Tenor
Geoffrey L. Arnold
Alan Drew Baldridge
Stephen Bennett
Frank Cassel
Mark Davidson
Josh Dearing
Joshua Edwards
Ethan D. Fogel
Nathan P. Gibney
Brad Gragilla
Benjamin Harbold
William J. Horan
Gabor Kari
John Michael Lapetina
John P. Leonard
John H. Luttonberger, III
Tom Mercer
Daniel Ojserkis
Mark Pinzur
Bob Rodgers
Eric Sampson
Roy Schmidt
Joseph Scholl
John E. Spitko, Jr.
Daniel Sprague
Christopher Stearns
Jared Susco
Matthew Stranick
Evan Towle
Cory O’Niell Walker

Bass
David G. Alpern
Chris Barron
Stephen F. Barsky
Justin Birdsong
Evan Birnholz
John Curtis
Tom Elkinton
Donald Gilchrist
Steven Glasser
Philip H. Jones
Moshe Kam
Jon Kochavi
John Kohlhas
Changho Lee
Martin Levitas
Nicholas S. Marini
Nicholas May
Brian Middleton
Michael Moore
Jeffrey Nemeth
Sean O’Connor
Larry Passmore
Bob Ranando
Sameer Krishna Rao
Cleveland Rea
Ted K. Serota
Joel Sheffield
Daniel Simpson
David Simpson
Thomas D. Sutton
Luke Taylor
Ryan Tibbetts
Richard Tolsma
Nathan Wainstein
Jonathan Wald
Andy Webber
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Alan Harler became Mendelssohn Club’s twelfth Music Director in 1988 and was named Artistic Director in 2009. Maestro Harler served for three decades as Laura H. Carnell Professor and Chairman of Choral Music at Temple University’s Esther Boyer College of Music. He has appeared at the Festival Casals in San Juan, Puerto Rico and the Aspen Choral Institute, and has given master classes and conducted performances in Taiwan, China and South Africa. He currently serves as a Conducting Mentor with the Conductors Guild, making himself available for consultation with young conductors internationally.


In 2004, Alan Harler received the Emanuel Kardon Foundation Award for “contributing to the vitality and excellence of the Philadelphia arts community.” In 2007, Harler received the Elaine Brown Award for Lifelong Service to Choral Music, given by the American Choral Director’s Association. In 2009, he was honored with Chorus America’s prestigious Michael Korn Founders Award for Development of the Professional Choral Art, and the Musical Fund Society of Philadelphia’s Honorary Lifetime Membership for a Distinguished Contribution to the Musical Life of Philadelphia.
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Mendelssohn Club of Philadelphia • 2012–2013

Mendelssohn Club of Philadelphia, one of America’s oldest musical ensembles, is performing in its 139th consecutive season. It began in 1874 as an eight-voice male chorus founded by William Wallace Gilchrist, one of the most important musical figures in nineteenth century Philadelphia. The chorus rapidly expanded, and was able to provide more than three hundred singers for the 1916 American premiere of Mahler’s Eighth Symphony with the Philadelphia Orchestra under the direction of Leopold Stokowski. Since then, Mendelssohn Club has earned a prestigious reputation by giving the first performance outside the Soviet Union of Shostakovich’s Thirteenth Symphony and the Philadelphia premieres of Brahms’ German Requiem, Prokofiev’s Ivan the Terrible, Scriabin’s First Symphony, Bartók’s Cantata Profana, and the full orchestral version of Britten’s War Requiem, among many others.

Under the dynamic leadership of Artistic Director Alan Harler, the 150-voice Mendelssohn Club is known for its professional productions of choral/orchestral programs, as well as performances in guest engagements with prominent area orchestras. Harler’s programs combine new or rarely heard works with more traditional works in order to enhance the presentation of each and to provide the audience with a familiar context for the new experience. Dedicated to the ongoing vitality of the choral art, Mendelssohn Club and Alan Harler have made a significant commitment to the commissioning of new choral music, and have commissioned and premiered fifty-five new works since 1990. This commitment has earned Mendelssohn Club an ASCAP/Chorus America Award for Adventurous Programming. Mendelssohn Club has also been honored with an award from the Philadelphia Commission on Human Relations for bringing the community together in song through Harler’s multicultural concert programming.

Mendelssohn Club also explores interdisciplinary concert presentations and, in May 2005, presented the Philadelphia premiere of Richard Einhorn’s 1994 cantata Voices of Light with the 1928 silent film masterpiece by Carl Dreyer, The Passion of Joan of Arc. The November 2006 co-production of Carmina Burana with the Leah Stein Dance Company was the first dance collaboration in Mendelssohn Club’s recent history. This collaboration continued with the 2008 Urban ECHO: Circle Told, featuring an improvisational vocal score by Pauline Oliveros and choreography for the entire chorus by Stein, and battle hymns, with a score by David Lang and a choreography for the full chorus and nine professional dancers.
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Symphony No. 2 in C minor, Resurrection

Gustav Mahler
Born: Kalit, Bohemia, 7 July 1860
Died: Vienna, Austria, 18 May 1911

Mahler’s Resurrection Symphony is scored for four flutes (all doubling on piccolo), four oboes (two doubling on English horn), five clarinets (one doubling on bass clarinet and two doubling on E-flat clarinet), four bassoons (two doubling on contra bassoon), ten horns, eight trumpets, four trombones, tuba, seven timpani played by three players, cymbals, bass drum, triangle, snare drum, glockenspiel, chimes, bells, high tam-tam, low tam-tam, organ, two harps, divided strings, soprano solo, mezzo soprano solo and divided chorus. Duration: 93 minutes

Parallel Events of 1895

- Cuban War of Independence against Spain begins
- First Sino-Japanese War
- Guglielmo Marconi invents the radio
- First public display of a movie
- Tchaikovsky’s ballet Swan Lake premiers
- Oscar Wilde’s final play The Importance of Being Earnest premiers
- H.G. Wells’ The Time Machine
- Stephen Crane’s The Red Badge of Courage
- Paul Degas paints Jockeys
- Gillette invents safety razor
- First American football game
- Abolitionist Frederick Douglas dies
- Actor Buster Keaton, Choreographer Martha Graham, Baseball great Babe Ruth, Boxer Jack Dempsey, FBI Director J. Edgar Hoover, Lyricists Oscar Hammerstein and Composer Carl Orff are born

About the Composer

“Whoever listens to my music intelligently will see my life transparently revealed.”

Gustav Mahler’s telling remark not only offers a clue to his own life but also reveals that, for Mahler, the composer’s life and art were absolutely inseparable.

Born in a village on the border of Bohemia and Moravia, Mahler grew up in a German-speaking Jewish home, the son of an enterprising, self-educated father, who acquired a successful brandy distillery, and a well-to-do mother. By the age of ten, Mahler gained the notice of his town after performing a piano recital and by fifteen he entered the Conservatory in Vienna where he achieved honors. Later in life Mahler claimed that his parents were ill-matched due to the ambitious nature of his father. Yet it was from Bernhard Mahler’s drive and pertinacity that the young Gustav acquired his practical shrewdness and tireless energy.

As a child, Mahler seemed to dwell in a dream world, isolating himself from family tensions, brutality (Mahler witnessed the brutal rape of a young girl by soldiers when he was only 11), and from the all-too-familiar pain of bereavement. Of Mahler’s eleven siblings, five died in infancy; his youngest brother died at the age of 13; and one of his closest brothers committed suicide at the age of 25. From childhood, Mahler was acutely aware of death and yet equally conscious of the beauty that remained for the living.

A patient of Sigmund Freud’s in his later years, as a composer Mahler used his personal experiences more than most artists would dare. In almost every work Mahler composed there exists the conflict between life and death, the search for
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eternal beauty amidst the suffering and pains of everyday life. In Mahler’s mind, the world was a glorious place in which ecstasy and human suffering were closely linked.

Despite Mahler’s academic successes as a student in Vienna, he realized that he was unlikely to earn a living as a composer. After failing to win a composition competition, Mahler turned to conducting and found immediate success. Living in a city strongly influenced by the operas of Richard Wagner, Mahler mostly conducted opera, serving as music director of the Vienna Opera and, for a brief time, New York’s Metropolitan Opera. He also conducted in Leipzig and Prague, and was the first music director of the New York Philharmonic. Even as his career as a composer began to take shape, Mahler was best known internationally as a conductor.

By his late thirties Mahler abandoned his Jewish faith and converted to Catholicism. Some critics suggest that Mahler’s conversion was in part a pragmatic response to widespread anti-Semitism in the Viennese music world. In any case, Mahler was a deeply spiritual individual, although he did not deeply embrace any organized religion, but like many artists, he was preoccupied to the point of obsession with the afterlife.

Though Mahler required total freedom and long periods of silence and solitude, he did eventually marry. Alma Schindler, a woman noted in Vienna for her beauty and intellect, was 19 years Mahler’s junior. Alma was the object of Mahler’s affections until his death nine years after they were married, but their relationship was a tumultuous one. Mahler insisted on Alma surrendering her own career as a composer, while for her part, Alma eventually sought out other lovers. After Mahler’s death, Alma remarried twice, but always prided herself as the widow of the famous composer until her death in 1964 at the age of 86.

After the death of the older of his two daughters in 1907, Mahler learned of his own chronic heart condition, inherited from his mother. Mahler died before his fifty-first birthday, ending a lifelong romance with death.

About Mahler’s Music

As a composer, Mahler stood in the shadow of his contemporary, friend, and artistic rival, Richard Strauss. While Strauss’ tone poems such as Also Sprach Zarathustra and operas such as Elektra and Salome were widely acclaimed in Europe, Mahler’s compositions remained controversial; however, as music critic Ernst Otto Notnagel said, “Strauss reigned at the time, but the future belonged to Mahler.” If Mahler the conductor was a celebrity, Mahler the composer was a prophet, rejected in his own time, who anticipated the future of music. Georg Göhler, a conductor and contemporary of Mahler’s, suggested that “Mahler was not a man of his time, because he made no concessions to taste or the fashions of the day. He offered nothing to his world, but would offer that much more to the future.”

For his part, Mahler believed in the significance of his work and was frustrated that his time had not yet come. “Must we always die before the public allows us to live?” Mahler wrote.

Today’s audiences identify with Mahler’s music because it offers answers to their search for eternal beauty, for the meaning of life, and for a better world. Mahler’s works have a powerful appeal to a wide range of emotions, from the serene to the passionate; they range in tone from the ironic to the sublime. Mahler wrote in a letter to his conducting protégé Bruno Walter:
There is no doubt that our music involves everything human, including the intellect. When we make music we do not paint or tell stories. Music represents the whole human being feeling, thinking, breathing, and suffering.

While Mahler tackled the ideal and the otherworldly in his works, he was also concerned with the exploitation and destruction of the natural world around us. Especially in his early symphonies, “the sound of music always expresses nature,” Mahler explained.

Mahler vowed to live to complete his tenth symphony, thereby avoiding the fate of Beethoven, Schubert, and Dvořák who died after their ninth symphonies. As fate would have it, Mahler died after completing only the first movement of his Tenth Symphony. Mahler asked for no monument and his tomb bears nothing but his name.

As difficult as it is to resist reading his life in his artistic achievements, Mahler speaks best when questions of biography are suspended and we merely listen. Norman Lebrecht summarizes:

A hero to some, to others a sick neurotic, the man and his music are central to our understanding of the course of civilization and the nature of human relationships. [His music] is a voyage of discovery that combines self-revelation, consolation, and renewal. Mahler’s remedy is there whenever we need it. Each symphony is a search engine for inner truths. To know Mahler is ultimately to know ourselves.

About the Resurrection Symphony

The Second Symphony took some six years of writing and rewriting, and was actually the first symphony that Mahler took on. Unlike most symphonies, the Symphony No. 2 is not an abstract, purely musical work; rather, its music serves a larger purpose: a spiritual, quasi-religious declaration and perhaps the most explicit spiritual message the composer ever made. A Jew who was strongly attracted to the tenants of the Catholic Church (he was eventually baptized Roman Catholic, but never felt secure in his faith), Mahler was intensely concerned with religious questions, namely the issue of mortality. While images of death open the work, the Second Symphony becomes Mahler’s most optimistic view of an afterlife as the Symphony is far more concerned with the destruction of death than death itself coupled with a struggle for discovering what lies beyond death, all of which ultimately culminates with a vision.

In many ways Mahler’s Second Symphony is the conclusion or answer to the First Symphony. Since they were both, in a sense, of simultaneous genesis, it is worth citing Mahler’s comments that it is the hero of the First Symphony who is mourned in the Second, and that the real climax of the First Symphony comes only in the Second. Overall the first movement of the Resurrection Symphony celebrates a dead hero. The second and third movements represent retrospect, the former being innocent and nostalgic, the latter being more ironic and containing elements of the grotesque. The fourth and fifth movements serve as the resolution, as they deal with the Last Judgment, redemption, and resurrection.
Like Beethoven’s *Ninth Symphony*, Mahler’s *Second Symphony* suggests a choral finale by employing poetic text, and Mahler articulates his vision of the struggle for eternal life as the ultimate triumph over death by using an ode by German poet Friedrich Klopstock (1724-1803) titled *Auferstehung* (*Resurrection*). Klopstock’s words provide the text for the *Second Symphony*’s choral finale and the dramatic focus of the entire work. Yet the great exultation of Klopstock’s poem occurs after no less than an hour of music that precedes it. The unusually complex and richly textured *Resurrection Symphony* does not merely conclude with Klopstock’s words, but Mahler offers his own poetry to conclude the entire work. While Mahler’s musical resurrection does not clearly embrace a Christian or a Jewish resurrection, Mahler does allude to St. Paul’s First Letter to the Corinthians: “I will die, so that I might live” (Mahler’s poem); whereas St. Paul writes “what you sow does not come to life unless it dies.”

The first of the five movements of Mahler’s *Resurrection Symphony* is, by the composer’s own description, a *Todetenfeier* (a funeral rite). Mahler’s characterization, however, hardly conveys the tremendous drama of the opening movement; it is much more of a desperate struggle with mortality. Mahler expresses all perceptions of death developed by mankind, from judgment to the journey towards any possible resurrection or eternal life. The spine-chilling, richly dark opening is wonderfully juxtaposed with a second, more comforting theme in a major tonality. The two contrasting themes develop with a sense of uncertainty as to which will triumph. It is not until the last few bars of the first movement does a final optimistic moment cruelly plummet to its initial opening of death as all-triumphant.

The next two movements present quasi-flashbacks to a recently ended life. Mahler describes the second movement as a “ray of sunlight and a nostalgic reflection of earlier days of shared happiness with the departed.” The second movement asserts memories of happiness and innocence from the life recently deceased in a very Haydn or Mozart type fashion. Intentionally nostalgic of the musical period from the past (the Classical period 1750-1820), Mahler uses the musical nostalgia to suggest the fortunate life of the composers of the past who composed without having to bare their souls in their works and free to write music with simplicity and grace.

The scherzo-like third movement is more of a cynical look at life. Adapted from Mahler’s song cycle, *Des Knaben Wunderhorn* (*The Youth’s Magic Horn*), the third movement is a musical setting of the Parable of the Senselessness, where St. Anthony arrives to preach to his congregation, but finding no one present, he offers a futile sermon to the fish, which, like the pleasure-seekers of Mahler’s world, hear but not heed calls to virtue. Moreover, the third movement is a humorous, lyrical, solemn, and almost sinister look at life. Mahler suggests that life and the meaning of existence cannot be understood without the possibility of an afterlife. He describes it as the image of a dance that is seen but not heard suggesting the life is senseless without the ability to love. The movement ends with an outcry by a martyred soul from the cruel nightmare of a senseless life, as a tam-tam (gong) concludes with a sinister crash.
The final two movements of the Second Symphony offer contrasting visions of resurrection. The Urlicht song of the fourth movement, performed by the mezzo soprano soloist, expresses the faith of a child, simple and serene, singing “I am from God, and to God I will return.” It is one of Mahler’s loveliest songs and full of Mahlerian paradox, too, in that its hymn-like simplicity is achieved by a metrical flexibility so complex that the opening thirty-five bars have twenty-one changes of meter. The peace that the chamber music-like fourth movement spreads over the entire work is shattered by an outburst of the opening of the final movement whose ferocity refers to the final movement of Beethoven’s Ninth Symphony. Mahler draws on music heard earlier in the work not to reject it as Beethoven did in his Ninth Symphony finale, but to build upon it.

“The Day of Judgment has arrived, but what happens now is far from expected,” Mahler describes. “Everything has ceased to exist. The gentle sound of a chorus of saints and heavenly hosts is then heard. Soft and simple, the words gently swell up: Rise again, yea, thou will rise again.’ Then the glory of God comes into sight. A wondrous light strikes us to the heart. All is quiet and blissful.” Using the centuries-old melody of the funeral rite Dies irae (Day of doom), all those who have perished are called to life again. Mahler refers to the off stage horns as the “Caller in the Wilderness” who summon the dead to rise and prepare us all for eternal life. In addition to the horns in the distance, other moments are saturated in angst through more trumpet calls, marches, and a chorale. The result is a great march of the dead, rich and poor, righteous and godless, that becomes an awe-inspiring and at times terrifying parade. Mahler ultimately brings “The Great Summoning,” the Last Trump to a climax in the distance while in the foreground a solitary bird call flutters across the scene of destruction until silence prevails.

The chorus finally enters with Klopstock’s poem and reveals mankind’s final reward of forgiveness, love, and eternal life. The “resurrection” theme swells in the orchestra, leading to another vocal episode in which the mezzo soprano and soprano soloists are featured. Slowly the hymn that the chorus and soloists proclaim grows in sheer power until it reaches an enormous climatic affirmation: “You shall rise, again, yes rise again, My heart, in an instant! What you have fought for shall lead you to God!”

Ironically, despite all its musical threat at times, there is no Biblical judgment in Mahler’s Resurrection Symphony. While the title “Resurrection” was a title not given by the composer, Mahler’s Second Symphony perhaps is best described as a work that struggles for eternal life and rejects the notion of a final judgment.

Why have you lived?
Why have you suffered?
There is no sinner, no righteous one, no one great and no one small there is no punishment and no reward!
An almighty feeling of love fills us with blissful and illuminates our existence.

— Gustav Mahler

Mahler spent his entire life searching for God and believed he never found Him; yet, through his music he gave us, if nothing else, a path that may lead us to find the comfort he sought, no matter how difficult to journey.
Movement IV
Urlicht
Primordial Light

CONTRALTO SOLO
O Röschen rot!
O red rose!
Der Mensch liegt in größter Not!
Man lies in direst need!
Der Mensch liegt in größter Pein!
Man lies in deepest pain!
Je lieber möcht ich im Himmel sein!
I would rather be in heaven!
Da kam ich auf einen breiten Weg;
I came upon a broad path:
Da kam ein Engelein und wollt mich abweisen.
an angel came and sought to turn me back.
Ach nein! Ich ließ mich nicht abweisen!
Ah no! I would not be sent away!
Ich bin von Gott und will wieder zu Gott!
I am from God, and to God I will return!
Der liebe Gott wird mir ein Lichtchen geben,
Dear God will give me a light,
Wird leuchten mir bis in das ewig selig Leben!
will light me to eternal, blessed life!
— aus Des Knaben Wunderhorn
— from The Youth’s Magic Horn

Movement V
Auferstehung
Resurrection

CHORUS and SOPRANO SOLO
Auferstehn, ja auferstehn wirst du,
Rise again, yea, thou shalt rise again,
Mein Staub, nach kurzer Ruh!
my dust, after brief rest!
Unsterblich Leben
He who called thee
Wird, der dich rief, dir geben.
will grant thee immortal life.
Wieder aufzublühn, wirst du gesät!
Thou art sown to bloom again!
Der Herr der Ernte geht
The Lord of the harvest goes
Und sammelt Garben
and reaps us who died
 Uns ein, die starben!
like sheaves!
— Friedrich Klopstock
**CONTRALTO SOLO**

O glaube, mein Herz, o glaube:  
*O believe, my heart, believe:*

Es geht dir nichts verloren!  
*all is not lost with thee!*

Dein ist, ja dein, was du gesehnt,  
*Thine, yea, thine is what thou have longed for,*

Dein, was du geliebt, was du gestritten!  
*thine what thou hast loved, hast fought for!*

---

**SOPRANO SOLO**

O glaube: Du wardst nicht umsonst geboren!  
*O believe: thou were not born in vain,*

Hast nicht umsonst gelebt, gelitten!  
*thou hast not lived and suffered in vain!*

---

**CHORUS and CONTRALTO SOLO**

Was enstanden ist, das muß vergehen!  
*What was created must perish;*

Was vergangen, auferstehen!  
*what has perished, rise again!*

Hör auf zu beben!  
*Cease trembling!*

Bereite dich zu leben!  
*Prepare thyself to live!*

---

**SOPRANO and CONTRALTO SOLOS**

O Schmerz! Du Alldurchdringer!  
*O all-piercing pain,*

Dir bin ich entrungen.  
*from thee have I been wrested!*

O Tod! Du Allbezwinger!  
*O all-conquering death,*

Nun bist du bezwungen!  
*now thou art conquered!*

Mit Flügeln, die ich mir errungen,  
*With wings that I have gained*

In heißem Liebesstreben  
*in love’s ardent striving*

Zum Licht, zu dem kein Aug gedrungen!  
*to the light to which no eye has pierced!*

---

**CHORUS**

Mit Flügeln, die ich mir errungen,  
*With wings that I have gained*

Werde ich entschweben  
*shall I soar aloft!*

Sterben werd ich, um zu leben!  
*I shall die, so as to live!*

Auferstehn, ja auferstehn wirst du,  
*Rise again, yea, thou shalt rise again,*

Mein Herz, in einem Nu!  
*my heart, in the twinkling of an eye!*

Was du geschlagen,  
*What thou hast fought for*

Zu Gott wird es dich tragen!  
*shall lead thee to God!*

— Gustav Mahler
Back Row (left to right)
Michael Stanley, viola
Cameron Clarke, violoncello
Christine Kim, piano
Benjamin Biffis, violin II
Brittany Conrad, double bass
Rebecca Krown, bassoon
Jonathan Cohen, oboe
David Lu, percussion
Colin Fadzen, flute
Helen Gerhold, harp
Sean Bailey, clarinet
Jeremy Cohen, trombone
Carolyn Tillstrom, tuba

Front row (left to right)
Sara Dornblaser, french horn
Austin Berman, Concertmaster
Lucas Ranieri, trumpet
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!

Philadelphia Young Artists Orchestra
Angela Chang, violoncello
University of California, Berkeley
Joshua Collins, trumpet
Princeton University
Elizabeth Hawkes, violin
The Johns Hopkins University
Lily Lin, violin
New York University
Bronwyn Livezey, violin
West Chester University
Amanda Marotto, flute
University of Alabama

Philadelphia Youth Orchestra
Jake Aronchick, violoncello
Boston College
Benjamin Biffis, violin
Oberlin College
Sylvia Biscoveanu, violin
Pennsylvania State University
Cameron Clarke, violoncello
Harvard University
Jonathan Cohen, oboe
Swarthmore College
Brittany Conrad, double bass
The Colburn School
Jeffrey Costello, trombone
Boston University
Sara Dornblaser, horn
Temple University
Colin Fadzen, flute
Harvard University
Sophie Fortunato, violin
Peabody Institute of The Johns Hopkins University
Chason Goldfinger, viola
Columbia University/The Juilliard School Exchange Program
Michael Gu, violoncello
University of Pennsylvania
Jessica Herrmann, flute
Harvard University
Peter Hillinck, percussion
Davidson College
Andrea Jin, viola
Cornell University
Christine Kim, piano
Swarthmore College
Gregory LaRosa, percussion
The Juilliard School
Joo Hyun Lee, violin
Swarthmore College
Derek Maseloff, horn
Cornell University
Alexis Meschter, violin
Peabody Institute of The Johns Hopkins University
Christopher Perron, double bass
Princeton University
Andreas Sanchez, violoncello
The Curtis Institute of Music
Jessica Schmidt, violin
Eastern University
Rafael DeJarnatt Schneider, horn
Macalester College
Ariel Sotrescu, violoncello
Temple University
Jeffrey Stewart, tuba
Ithaca College
Weijia Wang, violin
Case Western Reserve University
Alexandra Zhang, violin
Boston University

* List complete as of May 01, 2013
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 73 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

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

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

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

Philadelphia Youth Orchestra

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

Philadelphia Young Artists Orchestra

The Philadelphia Young Artists Orchestra is PYO’s sister orchestra, offering symphonic experience and orchestral training to younger classical music students, linking repertoire and theory, and providing the context to learning the standard orchestral repertoire. For over a decade, PYAO has raised money through performances to support organizations including Reach Out and Read at The Children’s Hospital of Philadelphia and the Youth Work Foundation of The Union League of Philadelphia. PYAO was established in 1996 under a grant from the Pew Charitable Trusts and is conducted by Maestro Geoff McDonald.
Bravo Brass
Bravo Brass is a youth brass ensemble that was created in 1997 to provide advanced musical education and performance opportunities to talented high-school brass students in the Tri-State region. It is the only ensemble of its kind in the area and one of few in the country.

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

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

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

PYO Organization Leadership
The 2012/2013 Season is Maestro Louis Scaglione’s 16th 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 Board of Trustees of the Philadelphia Youth Orchestra 

congratulates

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 2012–2013.

We are honored and delighted to work in support of such talented students and dedicated faculty, and look forward to an equally riveting 2013-2014 season.

Thank you for all you do to enrich the cultural fabric and music education scene of our City...Philadelphia loves YOU!
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**
Renard Edwards
Kerri Ryan

**Violoncello**
Gloria dePasquale

**Bass**
Joseph Conyers
Dominick Fiore
Mary Javian

**Woodwinds**
Jonathan Blumenfeld
Samuel Caviezel
David Cramer
Mark Gigliotti
Loren Lind
Peter Smith
Mimi Stillman

**Brass**
Blair Bollinge
Jeffry Kirschen
Shelley Showers
Eric Schweingruber

**Percussion**
Don Liuzzi
Anthony Orlando
William Wozniak
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. Mcllvaine, IV, horn
1963-64 Richard Giangiulio, trumpet
1964-65 May 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
Sandra Packer, violin
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. Primrose-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
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Season Repertoire • 2012–2013

**Bravo Brass**
- Anderson
- Blane & Martin
- Byrd / Allen
- Byrd / Cecil
- Dowland / Kelly
- Franck / Szilágyi
- Frescobaldi / Allen
- Gesualdo / Hickman
- Hammerschmidt / Bollinger
- Handel
- Holst
- Kelly
- Leontovich
- Palestrina / Szilágyi
- Schütz / Hoffman
- Tchaikovsky / Allen
- Victoria / Hoffman
- Victoria / Self
- Whitacre

**Suite of Carols**
- Have Yourself a Merry Little Christmas
- Selections from the Fitzwilliam Virginal Book
- Retire My Soul
- John Dowland Suite
- Intrada
- Capriccio Sopra La Battaglia
- Moro, lasso, al mio duolo
- “Hallelujah” from Messiah
- Christmas Day
- Of Lights, Nights, and Brass
- Carol of the Bells
- Madrigal
- Motette – Herr wen ich nur dich habe
- Suite from The Nutcracker
- Missa Pro Defunctis
- O Vos Omnes
- Lux Aurumque

**PRYSM & PRYSM Young Artists**
- Arensky
- J.S. Bach / Latham
- Beethoven / Meyer
- Britten
- Corelli / Paradise
- Dvořák / McCashin
- Elgar / Dabczynski
- Grieg
- Joplin / Zinn
- Mussorgsky / Gruselle

**Variations on a Theme by Tchaikovsky, Op. 35a**
- Brandenburg Concerto No. 3
- “Finale” from Symphony No. 5
- Simple Symphony for String Orchestra
- Concerto Grosso No. 4 in D Major
- “Largo” from Symphony No. 9 – From The New World
- “Andantino and March” from Six Easy Pieces
- Suite for String Orchestra, Op. 40
- The Entertainer
- Pictures at an Exhibition
Philadelphia Young Artists Orchestra • 2012–2013

Louis Scaglione
Music Director & Conductor

Geoffrey McDonald
Director & Conductor

Violin I
Jason C.S. Vassiliou
Concertmaster
Yinan Zheng
Austina Carolyn Lin
Avyay Kuchibotla
Caleb Siyuan Wang
Philip Rudolph Johnson
Kyle Joseph Michie
Luke Kyungchon Kim
Molly Lee Doman
Bronwyn Beth Livezey
Clara Elizabeth Bouch

Violin II
Annalee Lauren Althouse*
Fiyi Adebekun
Daniel Liu
Tristan D. Maidment
Evelyn Z. Bravo
Lily Alexandra Mell
Lily Lin
Rachel Allison Minkovitz
Elizabeth Hawkes
Kathryn Song
Sophia Mei Maloney
Alexandria Robbins
Shannon Sheu

Viola
Michael A. Flynn*
Andrew David Michie
Puneeth Guruprasad*
Michael Stanley*
Franco Yugga*

Violoncello
Daniel J. Kim*
Jay Zhou
Angela Chang
Noah Gabriel Diggs
Sonia Kim
Michael Li
Daniel Kim
Brendan Michael Buoni
Chad Matthew Porreca
Alexandra Elizabeth Jain
Kamran Darnell Foy
Torin Li

Double Bass
Olivia Rae Steinmetz*

Flute/Piccolo
Girim Angela Choi
Lavi Ben-Dor*
Audrey Emata
Amanda Maria Marotto

Oboe/English Horn
Hannah Michal Cohen
Amy Siegel Danoff
Kaitlin Kan
Alexander Kim
Delia Li*

Clarinet/Bass Clarinet
Matthew No*
Elizabeth S. Qian

Bassoon/Contra Bassoon
Lauren Milewski*
Miles Joseph Shore
John Dewey Parker

French Horn
Gregory Greene*
Lawrence Jay Robinson*

Trumpet
Joshua Michael Collins*
Donald Jackson
James K. McAloon, Jr.

Trombone
Jeremy S. Cohen*
Jeffrey Costello*
James B. Tobias*

Tuba
Carolyn Tillstrom*

Percussion
Heidi H. Chu
Daden Goldfinger*

* Section Leader
• PYO Member
Winds, brass, percussion rotate seating.
Philadelphia Young Artists Orchestra
18th Annual Festival Concert

Geoffrey McDonald • Conductor

The Kimmel Center for the Performing Arts • Perelman Theater
Sunday, May 19, 2013 • 7:30 p.m.

PROGRAM

Overture on Three Russian Folk Songs
     Mily Balakirev

Symphony No. 8 in B minor, Unfinished
     I. Allegro moderato
     II. Andante con moto
     Franz Schubert

INTERMISSION

Symphony No. 8 in G major, Op. 88
     I. Allegro con brio
     II. Adagio
     III. Allegretto grazioso – Molto vivace
     IV. Allegro ma non troppo
     Antonín Dvořák

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,
don’t forget to silence all cell phones prior to the performance.
Geoffrey McDonald has served as the music director of the Philadelphia Young Artists’ Orchestra since the fall of 2010. He is currently music director of the Bard College Orchestra, where he is an instructor in the graduate conducting program, and assistant conductor of the American Symphony Orchestra. From 2009 to 2012 he served as music director of the Columbia University Bach Society, as well as assistant conductor of the Gotham Opera and The New Amsterdam Singers. McDonald has participated in the preparation of Bard Summerscape’s productions of rare operas and guest conducted in the Bard Music Festival since 2010.

Last April, he made his Carnegie Hall debut as one of the conductors of George Crumb’s Star-Child with the American Symphony Orchestra, and has since appeared with the ASO in Carnegie Hall in performances of works by Charles Ives and John Cage. An advocate of new music, McDonald recently appeared as conductor in the American Opera Projects New Works Forum, and lead the premiere of Wolf-in-Skins, a dance-opera by composer Gregory Spears and choreographer Christopher Williams.

While earning his Masters in Conducting at Mannes College of Music, McDonald was conductor of the Mannes Repertory Orchestra and Mannes Brass Ensemble, and guest conducted the Mannes Orchestra. He also served as assistant to Sir Gilbert Levine on his acclaimed series of televised concerts. As an undergraduate at Princeton University, he was assistant conductor of the Princeton University Orchestra, conductor of the Princeton Sinfonia, and music director of the Princeton Katzenjammers, the nation’s oldest co-ed collegiate a cappella group and an award-winning chamber choir. McDonald was the inaugural recipient of Princeton’s Edward T. Cone Memorial Prize, for excellence in combining music scholarship with performance; at Mannes he was awarded the Alma Askin Scholarship, the Felix Salzer Techniques of Music Award, and the Mannes Theory Essay Prize. An advocate of diverse musical styles and genres, McDonald plays the cello in the indie-rock band Miracles of Modern Science, and is an active composer of instrumental and vocal music.
Mily Balakirev
Born: Nizhniy Novgorod, Russia
21 December 1836
Died: St. Petersburg, Russia
29 May 1910

Overture on Three Russian Folk Songs

The Overture on Three Russian Folk Songs is composed for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and divided strings. Duration: 8 minutes

Parallel Events of 1858

Minnesotan becomes 32nd U.S. state
Great Britain assumes control over India
Russian Czar Alexander II frees the serfs
John Brown raids arsenal at Harper’s Ferry
New York’s Central Park opens to the public
New York Symphony Orchestra gives first performance
England’s Covent Garden Royal Opera house is built
U.S. President Theodore Roosevelt, opera composer Giacomo Puccini, and engineer Rudolf Diesel are born
R.H. Macy & Company opens its first store
Mailbox and the pencil with eraser are patented

While Tchaikovsky, Rimsky-Korsakov, and Borodin are commonly recognized composers, it is their predecessor Mily Balakirev who paved the way and provided much of their influence and inspiration. Born into a family of a poor clerk, Balakirev began studying piano at the age of four from his mother. Never formally educated in music at a conservatory, Balakirev entered post-secondary education as a mathematics student; however, his musical career began to take meaningful strides when he met famed Russian composer Mikhail Glinka.

Glinka taught Balakirev the art of using traditional Russian folk music fused with classical music techniques. Not only did this lead Balakirev to compose music that had distinctly Russian sounds, but he adopted the idea that Russia must have its own unique school of music, free from the traditional Southern and Western European influences. Politically liberal, a free thinker, and an atheist, Balakirev’s passion for promoting Russian music caused him to form the legendary group of composers known as “The Five” or the “mighty five.”

While Balakirev was the only professional musician at the time, “The Five” included future well known composers Modest Mussorgsky, Nikolai Rimsky-Korsakov, Alexander Borodin, and lesser known César Cui and Alexander Serov. Balakirev provided inspiration for the other four to evolve their compositional techniques. He vehemently discouraged formal academic training, as he considered it an impediment to creativity and imagination. Expecting the other members (as well as his own students) to adopt his own musical tastes, Balakirev was also seen as a heavy-handed meddler and eventually left “The Five.”
Some criticize some of Balakirev's works as overly detailed to the point where the music seems overdone or lacking the freshness of inspiration. The bigger problem, however, was Balakirev took enormous amounts of time to finish some of his most important works, such as his First Symphony which took over three decades to complete. So by the time he completed a work that used original ideas which influenced other major composers, including Tchaikovsky, the ideas were already used by others, leaving Balakirev's work unnoticed at times. Part of his procrastination stemmed from his periods of severe depression, suicidal feelings, and thoughts of destroying his compositions.

Using Glinka's ideas of orchestrating Russian folk songs, Balakirev composed his Overture on Three Russian Folk Songs. Balakirev opened the work with a long introduction set to the tune “The Silver Birch” using delicate shadings of woodwinds and strings. The body of the work takes the themes from two other folk songs. In the Fields Stands a Birch Tree, a melody that Tchaikovsky used for the finale of his Symphony No. 4, first appears in the clarinets until the full orchestra plays a robust version of it. An oboe solo introduces the final folk song, “And Then There was at the Feast,” (used by Stravinsky in his ballet Petrushka) until the work quietly ends as after returns to the luminous sounds of the introduction. Balakirev's thoughtful orchestration creates a short work that has surreal moments of quiet beauty as well as rich, explosive sections.

Even though the Overture on Three Russian Folks Songs is less sophisticated than his Second Overture and still maintains the structure of a German work, the overall sound has the rich and distinct colors of Russian music music that would highly influence nearly every Russian composer for over a century. In addition, Balakirev must be remembered for encouraging Rimsky-Korsakov and Borodin to complete their first symphonies; conducting the premieres of several of Mussorgsky's works; and helping Tchaikovsky to produce his Romeo & Juliet overture.

When Balakirev was thirty-five years old he suffered a nervous breakdown, and the energy and drive that he had was replaced with a withdrawn and lethargic personality. Living as a recluse, he exhibited extreme behaviors, such as eating bad fish, capturing and freeing insects, and filling his house with dogs, cats, and religious icons. He took a five year break from music, and distanced himself from his musical friends. He refused to accept employment as a musician, and after considerable financial distress, he took a job as a clerk for a railroad company in Warsaw. A terribly sad ending to such a pivotal figure.
Philadelphia Young Artists Orchestra Program Notes

Franz Schubert
Born: Lichtenthal, Austria
31 January 1797
Died: Vienna, Austria
19 November 1828

Symphony No. 8 in B minor, D. 759, Unfinished

Schubert’s Unfinished Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and divided strings. Duration: 25 minutes

In 1978 Schubert’s symphonies were renumbered to reflect the actual order of composition, making the Unfinished Symphony officially become Schubert’s Seventh and not the Eighth but few use the renumbering.

Parallel Events of 1822
• Boston incorporates as a city
• U.S. pays off entire national debt
• California becomes part of Mexico
• Chemist Louis Pasteur and U.S. Presidents Ulysses S. Grant and Rutherford B. Hayes are born

Music is the production of my genius and my misery.
— Franz Schubert

About the Composer

By the time Franz Schubert died at the young age of thirty-one he had left almost one thousand compositions of music, including sixteen operas, nine symphonies, six masses, a piano quintet, violin sonatas, incidental music to plays, and dozens of works for solo piano. Moreover, Schubert’s legacy can easily rest on the 600 plus songs he composed.

The son of an amateur musician and school teacher, Franz Schubert was one of only three of eleven children who survived at infancy. Franz’s father taught him violin and his older brother instructed him in piano before he took up more formal training from the local church organist. Schubert’s quick musical progression led him to study with Michael Holzer and Mozart contemporary Antonio Salieri.

By the age of fourteen Schubert, composed his first song, and it was his skill of perfect, brief melodies that allowed his career to take shape, using his recognition as a song writer to build his career as a composer. The year after his mother’s death, Schubert (still under eighteen years of age), took up a position as an assistant teacher and composed in his spare time. During 1814-1815 Schubert made his first significant artistic output, setting over 150 poems to music and composing several symphonies, dances, sonatas, choral music, and a staggering five operas in quick succession.
By his twenty-first year, Schubert took up the position as music teacher at the Esterházy estate in Hungary (a position that Haydn also had occupied). Composing in his spare time, Schubert had several other periods of productive artistic outputs during which times he often traveled throughout Europe and collaborated with his poet and singer friends.

Schubert embarked upon his last year in poor health and spirits, yet miraculously that year he produced his final symphony, known as *The Great*, the beautiful Quintet in C major, the final three piano sonatas, and a song cycle containing fourteen songs. He eventually was stricken with typhoid and after three weeks died.

The neglect that Franz Schubert's music suffered for most of the nineteenth century now seems incredible. Not one of his symphonies were performed during his own lifetime (except for readings of the works at private concerts), and not one of his major works was published until fifty years after his death. Even a music dictionary printed in 1827 makes no reference to the composer.

Part of the problem, perhaps, was that Schubert (unlike Mozart or Beethoven) was not a virtuoso performer on any instrument, so he found no other means of musically promoting himself. Living most of his life in poverty, Schubert received only sporadic performance opportunities, which he and his friends referred to these private concerts as "Schubertiads" to raise money.

Ironically all the signs of a great composer were there for Schubert. His musical abilities were evident at the age of ten and his mentor Michael Holzer stated that if he wished to teach Schubert "anything fresh, the boy already knew it." Unlike Beethoven, composing came naturally to Schubert. Despite that Schubert produced an incredible output of music, like Camille Saint-Saëns, Schubert seemed to have no revolutionary effect.

Today, Schubert is recognized as the equal of and successor to Haydn, Mozart, and Beethoven, and as a strong link leading to Bruckner, Mahler, and the second Viennese school of Schoenberg, Berg, and Webern. Schubert was the most quintessential Viennese of the great Viennese composers and was born, lived, and died in the city which was the music capital of the world until the twentieth century.

Some of Schubert’s music reaches exalted heights; some of it is content to inhabit more sociable earthly domains, but most of all he is one of those few composers who, as musicologist Charles Osborne puts, “is for all moods and for all seasons.”

### About the Work

Soon after his election as a member to the music society of Graz at the age of twenty-five, Schubert composed the work that has since become known as his *Unfinished Symphony*. To show his gratitude to the society, Schubert sent the score to the Symphony to a friend at the society. This was essentially the last the work was heard of until long after Schubert’s death. One of Schubert’s early biographers, Heinrich Kreissel von Hellborn, finally tracked down the score in 1865 forty-three years after the work was composed and thirty-seven years after the composer's death! The first performance was given on 17 December 1865 in Vienna and since its performance has become Schubert’s most popular symphony and one of the most familiar symphonies in all of music.
Many scholars speculate why Schubert only composed two movements instead of the conventional four. The romantic notion that Schubert died before finishing the work has been convincingly proven to be false (even though he was diagnosed with syphilis at the time). Others suggest that the very sheer power and majesty of the first two movements discouraged Schubert from adding the final two, and another theory explains that Schubert had always intended to write a two movement symphony. The most likely reason, however, is that Schubert struggled with the symphonic form that was invented by Haydn, perfected by Mozart, and advanced by Beethoven. Schubert composed his first six symphonies fairly quickly (all before he was twenty-one years old). The first six were clearly more in the style of the Classical structuralism patented by Mozart and Haydn.

Schubert then seemed to halt his symphonic compositions for about four years. He made several abortive attempts on large-scale symphonies before writing the two movements of what is thought to be his *Eighth Symphony*. Given the influence of Beethoven’s symphonies and the size, scope, and concept of them, Schubert was after something much more profound than his earlier symphonies. The same angst and goal is what caused Brahms to wait until he was forty to compose his first symphony. In short, Schubert (and as later with Brahms) was trying to cope with the formidable legacy of Beethoven.

The two movements of the *Unfinished Symphony* are broad enough to be “symphonic” and stand on their own merits. The hauntingly beautiful opening offers a dark, brooding introductory melody in the lower strings and sets the nostalgic, reflective tone for the entire movement. The main theme played by the oboe and clarinet soon emerge above a tense string accompaniment until a more lyrical line (one of Schubert’s most recognized melodies) is introduced by the cellos. The movement develops into an extended and stormy middle section until the opening nostalgia returns to close the first half of the Symphony.

In contrast to the opening movement, the second, slower movement is set in a fairly simple form, alternating two contrasting sections of music. The movement begins with an interchange between the horns, upper strings, and the basses until a brief moment of tension interjects. After the more relaxed theme returns, a second and melancholy melody emerges by a solo clarinet and then expanded on by the oboe and flute. The movement eventually blends elements of both themes and closes with a curiously regretful mood. Musicologist Richard Freed suggests that the brightest moments Schubert allows in his *Eighth Symphony* are nothing more of a “twilight afterglow.”

Schubert finally did reach his goal with his Symphony No. 9 (*The Great*), and the *Eighth Symphony* perhaps proved to be a kind of experiment along the way. Even though Schubert may not have recognized it when he wrote the two movements of the *Eighth*, time has allowed us to understand that the glorious second movement can only be the final movement as it needs no response.
Antonín Dvořák
Born: Nelahozeves, Czechoslovakia
8 September 1841
Died: Prague, Czechoslovakia
1 May 1904

Symphony No. 8 in G major, Op. 88
(formerly known as Symphony No. 4)

Dvořák’s Eighth Symphony is scored for
piccolo, two flutes, two oboes, English horn,
two clarinets, two bassoons, four horns,
two trumpets, three trombones, tuba, timpani,
and divided strings.
Duration: 35 minutes

Parallel Events of 1890

• Ellis Island, NY becomes
  immigration station
• German Chancellor Otto von Bismarck
  is fired
• Tchaikovsky’s opera Queen of Spades
  premieres
• Artist Vincent Van Gogh commits suicide
• Idaho and Wyoming become 43rd
  and 44th U.S. states
• Dwight Eisenhower, Rose Kennedy,
  Charles de Gaulle, Ho Chi Minh,
  Agatha Christie, and Julius Henry
  “Groucho” Marx are born
• Peanut butter is invented for people
  with missing teeth
• First Army-Navy football game

About the Composer

Antonín Dvořák is without question one
of the most prolific symphony composers
of all time and the greatest of all Czech
composers. His contribution to symphonic
and chamber music ranks alongside that of
the most commanding nineteenth century
masters.

Born in a small Bohemian Czech village
to an innkeeper and part-time butcher,
Dvořák’s upbringing instilled in him a love
for the countryside and its people; a love
that he never lost, and a love that would
be his greatest inspiration. As a small boy
he learned the violin, sang in the local
church choir; played in orchestras, and
composed marches and waltzes for the
town orchestras.

As his compositional studies progressed,
Dvořák became highly proficient on the
piano, organ, and viola. He quickly suc-
cumbed to the spell of Richard Wagner’s
music and ideas, like most of the late-
Romantic composers. Dvořák’s career as a
composer began slowly, so he served as an
organist at a church in Prague and played
viola in several orchestras. After the per-
formance of his Seventh Symphony (original-
ly numbered No. 2), several string quartets,
and a few operas, Dvořák became well
respected as a major composer through-
out Czechoslovakia.
As several other nationalist movements in music took shape, such as in Russia, Hungary, England, Italy, and France, Dvořák assumed the role of the leader of the Czech nationalist movement that was started by Smetana. As Dvořák began to benefit from his celebrity status, honors were heaped on him at home and abroad. The University of Prague presented him with an honorary degree and the Prague Conservatory named him Professor of Composition.

In England the composer conducted his works for several years, and he was invited to head the newly founded New York National Conservatory of Music. After giving in to much persuasion, Dvořák embarked for the United States in 1892. The next three years would become one of his most productive periods as a composer. Upon witnessing the growth of music in America, Dvořák asked the American composers, “What is American music? What are its origins?” This question would shape American artists for the next century, particularly Aaron Copland.

Being away gave Dvořák perspective on his homeland, and during his tenure in the United States the composer made his own attempt to identify the roots of American music. His internationally-loved Symphony No. 9, was titled From the New World and this work, along with his cello concerto and two more string quartets, secured Dvořák’s place among the greatest composers of the late-Romantic era.

About the Work

Closeness with nature was as vital for Dvořák as it was for Beethoven, Mahler, Delius, and Sibelius. Dvořák’s Symphony No. 8, like Beethoven’s Pastoral Symphony, presents the artist as more of a poet than a composer. Sketching the work in his Bohemian summer home, Dvořák’s Eighth Symphony has a cheerful manner in the style of Brahms’ Second Symphony, yet is also Dvořák’s most self-consciously “Czech” symphony.

In a sense Dvořák took the symphony, a very structured form of composing, and transformed it into a tone poem or program music, which is something much more abstract that takes its inspiration from something more tangible, like a painting or poem, or for Dvořák, a summer day in his beloved homeland. On one level the Eighth Symphony appears to uphold the traditional form.

The variety and number of thematic ideas in the opening bars of the exposition is expansive as it is creative there are eight separate melodies in the first 126 bars. An introductory idea on the cello is followed by a flute solo (perhaps suggesting a bird song) that passes into a rhythmically alert violin line answered by the violas and cellos with their own independent motif. The large number of themes and the succinctness of the musical ideas lend the music an eloquence that seems to speak directly to the listener. Every section and player of the orchestra is used to the fullest extent, as the composer allows the work to flow freely from the players, passing melodies from different sections along with varying tempos and different musical colors of a symphony; in as much as it is written in four movements using the sonata form in the first movement, the slower
and serenade-like second movement, the reflective scherzo third movement, and the exuberant and exciting final movement set to a theme and variations. In its substance, however, the Eighth Symphony explores a more poetic vein.

The second movement is another highly original movement. Despite being marked with the slower tempo indication of Adagio, in reality, the movement moves along at quite a pace, alternating poignant introspection with cheerful innocence and celebration. The contrasts are great, yet Dvořák manages to join them so naturally that the differences are hardly noticeable.

The captivating and melancholy waltz-like third movement is set in a minor key and contrasts with the alternating section (trio) using a folk style dance until it vivaciously concludes similarly to the second movement’s ending. After a summons from the trumpet, the finale begins a masterful theme and variations presented by the cellos. Like much of the Eighth Symphony, the variations vary in mood: thoughtful, triumphant, skittish, and earthy. The original theme returns and drifts away until it is interrupted with a rousing and triumphant climax that is almost manic in its joy.

After hearing Dvořák “pastoral” work in the Eighth Symphony we as listeners experience surprise, an element of the surreal, and certainly a real sense of satisfaction as the work ends swiftly and resoundingly amid a burst of high spirits. Once we look back beyond Dvořák’s popular Ninth Symphony, we are able to experience Dvořák, “the great symphonist,” and we not only come to realize how brilliant Dvořák works are, but we also discover how much we have been missing.

Program Notes are written by Allan R. Scott ©
Philadelphia Young Artists Orchestra Section Leaders

Back Row (left to right)
Matthew No, clarinet
Michael Flynn, viola
Delia Li, oboe
Daden Goldfinger, percussion
Lavi Ben-Dor, flute

Front Row (left to right)
Olivia Steinmetz, double bass
Lauren Milewski, bassoon
Annalee Althouse, violin II
Jason Vassiliou, Concertmaster
Daniel Kim, violoncello

Not Pictured:
Joshua Collins, trumpet
Lawrence Robinson, french horn
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LOUIS SCAGLIONE
on another successful season.

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*Music Director & Conductor*

Paul Bryan  
*Director & Conductor*

**Trumpet**
Michael Bell
Nathan Constans
Joseph Dallas
Patrick Gardner
David Lee
James McAloon
Nicholas Pignataro
Robert Skoniczin *

**French Horn**
James Ashbrook
Jennifer A’Harrah
Jeremy Middleman
Karen Schubert *

**Trombone**
Jacob Deschler
James Tobias
Ehren Valme

**Bass Trombone**
Barry McCommon *
Frank Rein

**Euphonium**
Joshua Doyle

**Tuba**
Brian Brown *
Carolyn Tillstrom

* Bravo Brass Faculty
Bravo Brass
10th Annual Festival Concert

Music of the Masters

Paul Bryan • Conductor
Barry McCommon and Robert Skoniczin • Associate Conductors

Saint Mark’s Church • Philadelphia
Saturday, June 1, 2013 • 7:30 p.m.

PROGRAM

Triumphal March from Aida
Giuseppe Verdi
Arranged by Angus Armstrong
Barry McCommon • Conductor

“Air” from Orchestral Suite No. 3
J.S. Bach
Arranged by Michael Allen
Nicholas Pignataro • Conductor

“Urlicht” from Das Knaben Wunderhorn
Gustav Mahler
Arranged by Michael Allen

Cantata No. 118
J.S. Bach
– O Jesu Christ, mein’s Lebens Licht
Edited by Robert King

INTERMISSION

“Allegretto” from Symphony No. 7
Ludwig van Beethoven
Transcribed by Robert King

Capriol Suite
Peter Warlock
Transcribed by James Haynor
I. Basse – Danse
II. Pavane
III. Tordion
IV. Bransles
V. Pieds-en-l’air
VI. Mattachins (Sword Dance)

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As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
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 Orchestra Conductor at Drexel University, Conductor and Music Director of Philos Brass, Music Director of Symphony in C’s Summer Symphony Camp and a faculty member at Temple University and the Curtis Institute of Music.

Paul 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 Play On, Philly! Orchestra, 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.

As a trombonist, Paul has been heard in a variety of groups in the Delaware Valley. He has performed with the Philadelphia Orchestra, Delaware Symphony, Reading Symphony, Orchestra 2001, Chamber Orchestra of Philadelphia and the Opera Company of Philadelphia.

In addition to his trombone students at Temple, Paul has an extensive private studio. 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!”

Paul is the Interim Dean of the Curtis Institute of Music.
Barry 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.

A member of the genre-bending Nu Directions Chamber Brass, he 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 Philly and Atlantic City with luminaries such as Pattie Labelle.

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

Rob 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.
Brian Brown

Tuba

Brian Brown earned his Bachelor and Master degrees from the Juilliard School. His major teachers include Paul Krzywicki, Don Harry, Donald Harwood and Vincent Penzarella. He is currently principal tuba of the Philly Pops, Delaware Symphony Orchestra and The Stamford (Conn.) Symphony Orchestra. As an active freelance musician, Mr. Brown has performed with the Philadelphia Orchestra, The Pennsylvania Ballet and the Opera Company of Philadelphia among others. He is the tuba player for NFL Films. He is a member of the Westminster Brass and the Rowan University Faculty Brass Quintet. Mr Brown is Adjunct Professor of Tuba and Euphonium at the College of New Jersey, Rowan University, University of Delaware and instructor of tuba at Princeton University.

Karen Schubert

Horn

Karen Schubert is a graduate of The Curtis Institute of Music. She is currently principal horn with the Delaware Symphony Orchestra, Opera Delaware, and the Kennett Symphony of Chester County, and second horn with The Chamber Orchestra of Philadelphia. Recently appointed third horn of the Opera Company of Philadelphia, she has also performed with, the Pennsylvania Ballet, and the New Jersey Opera. Karen is also a member of The Fairmount Brass Quartet, and has performed as soloist with The Chamber Orchestra of Philadelphia and The Kennett Symphony of Chester County. She has been on the faculty of Immaculata University and Philadelphia Biblical University, and well as teaching privately throughout the area.
We are honored to be associated with the talented musicians of the Philadelphia Youth Orchestra Organization.

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PRYSM Young Artists • 2012–2013

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PRYSM
Philadelphia Region Youth String Music
6th Annual Festival Concert

PRYSM
Gloria dePasquale • Conductor

PRYSM Young Artists
Jessica Bowman • Conductor

Centennial Hall • The Haverford School • Haverford
Saturday, May 18, 2013 • 3:00 p.m.

PROGRAM

“Allegro” from Concerto Grosso
No. 4 in D Major
Arcangelo Corelli
Arranged by Paul Paradise

Pictures at an Exhibition
I. Promenade
Arranged by Carrie Gruselle
II. The Gnome
Modest Mussorgsky
III. The Old Castle
PRYSM Young Artists
VI. The Hut of Baba-Yaga
VII. The Great Gate of Kiev

Brandenburg Concerto No. 3
J.S. Bach
II. Allegro
Arranged by Lynne Latham

PRYSM & PRYSM Young Artists

continued on page sixty-four
Program

Suite for String Orchestra, Op. 40
   I. Praelude
   II. Sarabande
   III. Gavotte
   IV. Air
   V. Rigaudon

Simple Symphony for String Orchestra
   I. Boisterous Bourée
   II. Playful Pizzicato
   III. Sentimental Saraband
   IV. Frolicsome Finale

Edvard Grieg
Benjamin Britten

PRYSM

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

Born in Evansville, Indiana, Mrs. dePasquale credits the public school music program of her home town for her introduction to the cello. She graduated with honors with both her BM and MM degrees at The New England Conservatory of Music in Boston where she was a student of Stephen Geber. 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. Ms. 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 the Brahms Double Concerto and the Saint Saens La Muse et Le Poet. 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.

This season, Mrs. dePasquale will be featured soloist with The Philadelphia Youth Orchestra, February 17th, 2013 in Verizon Hall at the Kimmel Center in Philadelphia, performing Haydn’s Concerto in C.

Mrs. dePasquale is an advocate for music education both at The Philadelphia Orchestra where she chairs the musician education committee and in The Philadelphia Youth Orchestra where she is artistic advisor to the organization and artistic advisor and conductor of the PRYSM and PRYSM Young Artist Orchestras, founded six 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.
Jessica Bowman 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 Bachelors 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 second 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 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 student of William dePasquale. Hannah has been trained and certified in the Suzuki Method by Teri Einfeldt and Edward Kreitman. She is currently a Suzuki violin teacher at Temple Music Preparatory Division, Ambler Music Academy, and Moravian College Music Institute. Hannah is on the adjunct faculty at both Temple University and Ursinus College.
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 two large orchestras, several smaller auditioned ensembles, along with teaching general music classes. Jennifer is expanding her private studio in the Princeton New Jersey area. She currently holds positions with Sinfonietta Nova, The Arcadian Chorale, 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 violist in PA, NJ and NY.

Herold 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 Druian. 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.

Dr. Solomiya Ivakhiv is a graduate of the world-renowned Curtis Institute of Music, where she served as Concertmaster of Curtis Symphony Orchestra and holds a Doctorate of Music Arts degree from Stony Brook University. Her principal teachers have been Joseph Silverstein, Pamela Frank, the late Rafael Druian, and Philip Setzer. Ms. Ivakhiv has been, for several seasons, guest concertmaster with the Fresno Philharmonic in California, a principal violinist of the Chamber Orchestra of Philadelphia and Peter Nero and the Philly Pops and a visiting concertmaster of the Symphony Orchestra of Augusta, Georgia. Ms. Ivakhiv frequently performs in the Philadelphia Orchestra and Baltimore Symphony.

Kelly Kleinmann, double bass coach, is a junior 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 violinist, 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. 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 PYAO), 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 Monks 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 Musicopia 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.
Tune Up Philly • 2012–2013

Louis Scaglione
Music Director

Delia Raab–Snyder
Director

Paul Smith
Assistant Director & Conductor

Violin
Jayden Alexander
Hadas Ali
Kiyanni Atkinson
Kanyah Atkinson
Qaadir Aziz-Dawkins
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Marcus Torres

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Divinity Blackwell
Toni Cooper
Jessica Gbai
Sebastian Williams
Kayla Young

Trumpet
Suniya Gordon
Kenny Harrison-Sharper
Khalif Winn
Terrence Young

Trombone
Nasirah Bailey
Hasan Grant
Inez Sanders
Rashiyah Wright
Tune Up Philly
3rd Annual Festival Concert

Delia Raab–Snyder • Director
Paul Smith • Assistant Director and Conductor
The Free Library of Philadelphia • Main Branch
Saturday • May 18, 2013 • 1:00 p.m.

PROGRAM

The Star-Spangled Banner
John Stafford Smith
Arranged by Paul Smith
Orchestra

“Chorale” from Jupiter
Gustav Holst
Arranged by Paul Smith
French Horn Studio

Ceilito Lindo
Traditional
Orchestra

Joined by members of the Settlement Music School Junior String Orchestra
Guest Conductor, Monique Johnson

Folk Dance
Franz Joseph Haydn
Arranged by Paul Smith

Themes from Beethoven’s
Ludwig van Beethoven
Fifth and Seventh Symphonies
Arranged by Paul Smith

“Largo” from Xerxes
G.F. Handel
Arranged by Paul Smith

Oye Como Va
Tito Puente
Arranged by Paul Smith
Orchestra
Tune Up Philly Faculty • 2012–2013

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 Orchestrandos 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
Assistant 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.
Elysa DiMauro returns for her second year as a French Horn instructor. She has played with the Wisconsin Chamber Orchestra, the Madison Symphony Orchestra, and the Central Wisconsin Symphony Orchestra. Ms. DiMauro currently plays second horn with the Philadelphia Wind Symphony and is a founding member of the Philadelphia Chamber Brass, a local brass quintet. She also plays outreach concerts through the Symphony in C (Camden, NJ). Ms. DiMauro is an alumnae of PYO’s Philadelphia Young Artists Orchestra. She received her Bachelor of Music from Northwestern University in 2007 and a Master of Music from the University of Wisconsin-Madison.

Lawrence Major, 35, is a graduate of the Esther Boyer College of Music at Temple University. Mr. Major’s former violin teachers include Helen Kwalwasser, Raymond Montoni, Kevin Lawrence, and Taras Gabora, with whom he studied with while attending the Oberlin Conservatory of Music. He plays frequently with various orchestras in the Delaware Valley and has performed in master classes with Pamela Frank and Lisa Beth-Lambert of the Philadelphia Orchestra.

Agnes Marchione is a clarinetist. Her extensive orchestral playing includes groups such as The Philadelphia Orchestra, Delaware Symphony, Iris Chamber Orchestra, and The Knights Chamber Orchestra. Ms. Marchione has attended numerous festivals that include Sunflower Music Festival, Bellingham Festival of Music, Saratoga Chamber Music Festival, and Tanglewood Music Festival. Her training includes undergraduate studies at the Curtis Institute of Music with Donald Montanaro and graduate studies with Yehuda Gilad at University of Southern California.

Daniel Sharp, age 26, recently won the Second Flute position with Symphony in C, a professional training orchestra based in New Jersey. He is a devoted orchestra musician and held the piccolo position with Symphony in C for three consecutive seasons previously. This past summer, Daniel performed at the Music Academy of the West, in Santa Barbara, CA. There he won the Festival’s Concerto Competition with a performance of the Jolivet Flute Concerto. In 2011, he won the piccolo position for the YouTube Symphony Orchestra, which performed at the Sydney Opera House in Sydney Australia. As an active chamber musician, Daniel co-founded the Philadelphia Harp Trio in 2004. His teachers have included Ilya Ovrutsky, Kazuo Tokito, and Timothy Day. This is Daniel’s first year teaching with Tune Up Philly.
Tune Up Philly Faculty • 2012–2013

Jason Stein is a Teaching Artist for the Philadelphia Youth Orchestra’s Tune Up Philly program, and is on faculty at the Luzerne Music Center Summer Music Festival in the New York Adirondack’s. From 2009 to 2011 he was a member of Civic Orchestra of Chicago, and he performed with the Chicago Symphony Orchestra. He has performed with many other orchestras, including Jacksonville Symphony Orchestra, Montery Symphony Orchestra, and Symphony in C. He is also plays trombone with the Philadelphia Chamber Brass. Jason earned degrees at Boston University (BM) and at Northwestern University (MM).

Andrea Weber, cellist, returns for her third year with PYO’s Tune Up Philly. After receiving her Master’s Degree in Cello Performance from Temple University, Ms. Weber has also worked with PYO’s Musicopia String Orchestra and PRYSM Young Artists Orchestra. Ms. Weber is also a teaching artist for Symphony in C’s educational outreach program, Symphony and Strings. She has performed with the Lancaster Symphony, Symphony in C, and is a founding member of the Elysium String Quartet.

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, trumpeter; brass teacher, and clinician received a Bachelors Degree in music performance from the Eastman School of Music in Rochester, NY. Daniel regularly performs at a variety of venues in Greater-Philadelphia area. Currently he is the leader of “The Swagg Quartet”, he is a member of the “Don’t Call Me Francis” band, and he can also be heard playing in the pit orchestra for venues such as The Arden or The Forrest Theatre. As well as running his own Private Studio in Bristol PA, Daniel teaches at a number of music programs in the region.
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Season Performance Schedule • 2012–2013

Saturday, December 8, 2012 – 7:30 p.m.
Bravo Brass
Saint Mark’s Church, Philadelphia

Saturday, December 15, 2012 – 2:00 p.m.
Tune Up Philly
The Greater Exodus Baptist Church

Tuesday, December 18, 2012 – 8:00 p.m.
Philadelphia Young Artists Orchestra
Holiday Benefit Concert for St. James School
Saint Mark’s Church, Philadelphia

Saturday, February 2, 2013 – 3:00 p.m.
PRYSM & PRYSM Young Artists
Centennial Hall, The Haverford School

Sunday, February 17, 2013 – 7:30 p.m.
Philadelphia Youth Orchestra
The Kimmel Center for the Performing Arts

Sunday, February 24, 2013 – 6:00 p.m.
Philadelphia Young Artists Orchestra
Benefit Concert for the All-Philadelphia High School Music Festival
Philadelphia High School for Girls

Saturday, March 2, 2013 – 7:30 p.m.
Bravo Brass
Saint Mark’s Church, Philadelphia

Sunday, March 3, 2013 – 4:00 p.m.
Philadelphia Young Artists Orchestra
Trinity Center for Urban Life

Saturday, March 9, 2013 – 2:00 p.m.
Tune Up Philly
Benjamin Franklin High School

Friday, March 22, 2013 – 6:30 p.m.
Philadelphia Youth Orchestra
Philadelphia Young Artists Orchestra
Bravo Brass
PRYSM
Tune Up Philly
2013 PYO Gala Reception and Concert
The Kimmel Center for the Performing Arts

Sunday, April 14, 2013 – 7:30 p.m.
Philadelphia Youth Orchestra
Temple University Performing Arts Center

Wednesday, April 24, 2013 – 8:00 p.m.
Philadelphia Youth Orchestra
Philadelphia Science Festival
Philadelphia International Festival of the Arts
The Kimmel Center for the Performing Arts

Saturday, May 18, 2013 – 1:00 p.m.
Tune Up Philly
3rd Annual Festival Concert
Free Library of Philadelphia

Saturday, May 18, 2013 – 3:00 p.m.
PRYSM & PRYSM Young Artists
6th Annual Festival Concert
Centennial Hall, The Haverford School

Sunday, May 19, 2013 – 7:30 p.m.
Philadelphia Young Artists Orchestra
18th Annual Festival Concert
The Kimmel Center for the Performing Arts

Saturday, June 1, 2013 – 7:30 p.m.
Bravo Brass
10th Annual Festival Concert
Saint Mark’s Church, Philadelphia

Sunday, June 2, 2013 – 7:30 p.m.
Philadelphia Youth Orchestra
73rd Annual Festival Concert
The Kimmel Center for the Performing Arts
**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 8, 2013*
Strings, Harp, Keyboard
9:00 a.m. – 5:00 p.m.

*Sunday, June 9, 2013*
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

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**Bravo Brass**

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

*Monday, June 10, 2013*
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

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**PRYSM & PRYSM Young Artists**

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

*Friday, May 24, 2013*
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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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
800 North Broad Street
Philadelphia, Pennsylvania 19130

PYO Annual Festival Program Book

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