Philadelphia Youth Orchestra
Louis Scaglione • Music Director
Presents

PHILADELPHIA
YOUTH
ORCHESTRA

KIMMEL CENTER CONCERT SERIES

Louis Scaglione • Conductor
Richard Amoroso • Violin

Sunday • February 15 • 2015 • 3:00 p.m.

Kimmel Center for the Performing Arts
Verizon Hall

PYO 75!
Get Involved!
Whether you support the Philadelphia Youth Orchestra as a student musician, an audience member, or a donor, we welcome and appreciate your involvement—and we thank you for sharing in our belief in the power and merit of great music education.

Audition (Coming up soon!)
The PYO organization will be hosting auditions for all divisions for the upcoming 2015/16 season this June and September. Application forms, audition schedules, and FAQs are available at pyos.org/audition.

Share The Music: #PYO75
Connect with us online and help spread the word about our activities. Follow us on Facebook, Instagram, or Twitter, and make sure to share your photos, videos, and updates from rehearsals and performances.
Facebook: Philadelphia Youth Orchestra
Instagram: @pyomusic
Twitter: @pyomusic

Support
The support of patrons, corporations, and foundations allows PYO to continue to fulfill our mission of championing a new generation of leaders, musicians, and patrons of classical orchestral music. Please join us in celebrating our 75th Anniversary season with a tax-deductible contribution by calling 215 545 0502 or visiting pyos.org/support.
Program

Festive Overture, Op. 96

Violin Concerto in D Major, Op. 61
 I. Allegro, ma non troppo
 II. Larghetto
 III. Rondo: Allegro

Richard Amoroso • Violin

Intermission

Symphony No. 5 in E Minor, Op. 64
 I. Andante, Allegro con brio
 II. Andante cantabile, con alcuna licenza
 III Valse: Allegro moderato
 IV. Finale: Andante maestoso – Allegro vivace

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

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

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

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

Viola
Joseph Burke*
Puneeth Guruprasad
Andrew David Michie
Inez J. Yu
Franco L. Yugga+
Phoebe Hu
Kyran Shaun Littlejohn
Andrew Magnus
Sarah S. Jang
Vera Lee
Saagar Subash Asnani
Zachary Cohen
Conor McAvinue
Micaela Greco
Kevin Wang
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Players</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double Bass</td>
<td>Vincent Luciano*, Markus Steven Lang, Bennett Todd Norris, Nova M. Friedman, Olivia Rae Steinmetz, Juan Serviano</td>
</tr>
<tr>
<td>French Horn</td>
<td>Libby B. Ando*, James Ashbrook, Caleb Burboa, Gregory Greene, Atamosi Hagins, Olivia Weng</td>
</tr>
<tr>
<td>Percussion</td>
<td>Nicholas Charles, Amanda Liu, David W. Lu*, Alyssa Resh</td>
</tr>
<tr>
<td>Flute/Piccolo</td>
<td>Stephanie Ashman, Hyerin Kim*, Olin Wei, Wei Wei Wang, Jessica Schury</td>
</tr>
<tr>
<td>Oboe/English Horn</td>
<td>Nina Haiyin Cheng, Alexander N. Kim, Delia Li, Tanavi Prabhu*, Joshua Roberts</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Charlie Barber, James K. McAloon, Jr.*, Will Schupmann, Alexander Wolfe</td>
</tr>
<tr>
<td>Trombone</td>
<td>Marcus Forst, Charles Johnson*, Victoria Tamburro</td>
</tr>
<tr>
<td>Tuba</td>
<td>Yale Rosin*, Carolyn Marie Tillstrom #</td>
</tr>
<tr>
<td>Clarinet/Bass Clarinet</td>
<td>Daniel Kim, Gareth Thomas Haynes, David Kim*, Matthew No, Danny Pak</td>
</tr>
<tr>
<td>Harp</td>
<td>Joan Lee*</td>
</tr>
<tr>
<td>Piano/Celeste</td>
<td>Christine Yeji Kim*</td>
</tr>
</tbody>
</table>

* Section Leader  
+ On Leave  
# Alumni  

Philadelphia Youth Orchestra • 2014–2015
Maestro Louis Scaglione and PYO

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

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

Professional Affiliations, Appointments, and Honors

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

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

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

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

Professional Studies

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

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

Philanthropy

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

Violinist Richard Amoroso joined The Philadelphia Orchestra in 1998. Born in 1970 to a musical family, he is well-known for his involvement in the Philadelphia musical community and for his extensive work with young people. A former pupil of past Philadelphia Orchestra concertmasters, Norman Carol and William de Pasquale, Mr. Amoroso continues in the long and rich tradition of these artists.

Most important engagements include a recital at Carnegie Hall’s Weill Recital Hall and a solo appearance with the Philly Pops Orchestra. In addition, Mr. Amoroso speaks from the stage to both subscription and young audiences of The Philadelphia Orchestra. He is also a frequent participant in the orchestra’s chamber music series and Family Concerts. Most recently, Mr. Amoroso performed as soloist with the Helena Symphony in Montana performing Shostakovich’s Violin Concerto.

Mr. Amoroso’s relationship with The Philadelphia Orchestra began at the age of 13 when, as winner of the orchestra’s student concerto competition, he performed as soloist with the orchestra on the stage of the famed Academy of Music. He continued his studies at the Settlement School of Music and later earned his bachelor’s degree from Dickinson College, graduating Magna Cum Laude and Phi Beta Kappa.

Mr. Amoroso also has had an extensive teaching studio for the last 18 years. Some of his students have gone onto receiving scholarships at major universities and conservatories. Others are now playing professionally in orchestras around the country. Mr. Amoroso’s students range in age and ability from young beginners to older professionals. His instrument is a Nicolai Gagliano from 1765. He resides in West Chester, PA and is an avid golfer and sports fan.
Philadelphia Youth Orchestra Organization

Louis Scaglione
President & Music Director

The Philadelphia Youth Orchestra Organization

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

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

Ranging in age from 6 to 21 years, the musicians of the Philadelphia Youth Orchestra organization are selected by competitive audition and come from a 70-plus-mile radius of Philadelphia encompassing nearly 20 counties within Pennsylvania, New Jersey, and Delaware. Through advanced orchestra repertoire, students are challenged to perform at professional levels, to strive for advanced musicianship, and to achieve superior technical, musical, and personal application.

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

Philadelphia Youth Orchestra

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

Philadelphia Young Artists Orchestra

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

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

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

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

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

Artistic and Educational Leadership

Louis Scaglione  
_President & Music Director  
Conductor, PYO

Rosalind Erwin  
_Director & Conductor, PYAO

Paul Bryan  
_Director & Conductor, Bravo Brass

Barry McCommon & Robert Skonicz
_Assistant Conductors, Bravo Brass

Gloria dePasquale  
_Director & Conductor, PRYSM

Jessica Villante  
_Conductor, PRYSM Young Artists

Paul Smith  
_Director, Tune Up Philly

Colleen Hood,  
_General Manager & Librarian

Maria Newman,  
_Director of Development

Patrick Bailey  
_Operations Assistant & Assistant Conductor, PYAO

Board of Trustees

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

Open Rehearsals

Philadelphia Youth Orchestra  
_Saturdays, 8:30 a.m. – 12:00 p.m.

Philadelphia Young Artists Orchestra  
_Sundays, 2:00 p.m. to 5:00 p.m.

Bravo Brass  
_Mondays, 6:00 p.m. – 8:30 p.m.

Saint Patrick Hall  
_Twentieth & Locust Streets  
_Philadelphia, Pennsylvania 19103

PRYSM  
_Fridays, 6:30 p.m. – 8:30 p.m.

Bryn Mawr College  
101 North Merion Avenue  
_Bryn Mawr, Pennsylvania 19010

Tune Up Philly  
_Independence Charter School  
_Mariana Bracetti Academy Charter School  
_Mastery Clymer Elementary School  
_Master Thomas Elementary School  
_People for People Charter School  
_Saint James School  
_Salvation Army Ray & Joan Kroc Center

Give to PYO

The Philadelphia Youth Orchestra is a 501(c)3 non-profit charitable organization which relies on the generous support of donors and foundations. If you would like to make a tax-deductible contribution, please visit our website or mail your donation payable to:

Philadelphia Youth Orchestra  
P.O. Box 41810  
Philadelphia, PA 19101-1810

Office: 215 545 0502

www.pyos.org

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

Dmitri Shostakovich

Born: St. Petersburg, Russia, 25 September 1906
Died: Moscow, Soviet Union, 9 August 1975

Festive Overture, Op. 96

The Festive Overture is scored for piccolo, two flutes, three oboes, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, additional and optional four horns, three trumpets, and three trombones timpani, triangle, snare drum, cymbals, bass drum, and divided strings.
Duration: 7 minutes

Parallel Events of 1954

U.S. Supreme Court rules in favor of integration of schools in Brown v. Board of Education
William Golding’s novel Lord of the Flies
Musical The Pajama Game premieres
Bill Haley’s Rock Around the Clock
Elvis Presley records first record
Sports Illustrated released
The Tonight Show premieres
Oprah Winfrey, Jerry Seinfeld, Denzel Washington were born

Described as “the conscience of the Soviet Union,” Dmitri Shostakovich has become one of the most discussed figures in music since the composer’s death, the collapse of the Soviet Union, and the turn of the 21st century. Publicly Shostakovich was a member of the Communist Party and, unlike his Russian colleagues Prokofiev and Stravinsky who lived abroad, Shostakovich emerged because of, rather than despite, the Soviet regime.

Like any artist, Shostakovich’s curiosities led him to seek other influences, especially the works of Prokofiev and Stravinsky who had become Western-ized. Shostakovich’s discovery of modernism and post-modernism was quickly squashed by the Soviet government, as everything in the Soviet Union was viewed in political terms. Soviet musicologists proclaimed that the new Soviet Union awaited “a composer whose melodies will touch the hearts of all sections of the populations and...will not only warm the concert hall but the streets and fields as well, because it will be music with roots deep in Russian life...”

As Shostakovich’s early music efforts became internationally recognized, the Soviet Union was quick to capitalize on Shostakovich’s success (how ironic!) and adopted Shostakovich as the country’s “musical spokesperson.” His music would provide propaganda for the Soviet government and the communist way of life to an international community.
Program Notes

The relationship between the Soviet government and Shostakovich was complex. His music suffered two official denunciations and periodic bans of his work. The Communist Party declared Shostakovich’s music offensive and harmful to Soviet citizens as it contained “decadent Western manners” and “formalist perversions.” At the same time, he received a number of accolades and state awards, and served in the Supreme Soviet. Shostakovich was reminded by the Stalin regime that his duty was to compose for the Soviet people and his works should provide inspiration for the communist way of life.

Shostakovich reacted, at least publicly, by accepting the political ideology of the Soviet government and composed several works that, at least superficially, embraced the communist regime. He proceeded to speak out against Western music. Looking back and seeing the dreadful alternatives, Shostakovich had little choice.

Despite all the turmoil and being in and out of good graces with the Soviet regime, Shostakovich never fled his homeland. After Stalin’s death in 1953 there was a pronounced relaxation of the harsh restraints that affected the work of artists, specifically Prokofiev and Shostakovich (even though Prokofiev died within hours of Stalin’s death).

In 1954 Shostakovich was asked to compose a work in observance of the 37th anniversary of the October Revolution. Even though the Festive Overture opens with the grandest of fanfares like uncorked champagne, there are no solemn heroics in the work. It is simply a vivacious celebratory gesture that seems thoroughly Russian. The exultant mood is exhibited in passages alternately grandiose, lyrical, and playful, with the pomposity of the opening moments effectively submerged under waves of high spirits whenever it reoccurs.

There are no musical references in the Festive Overture to political upheavals, militant multitudes, or conflicts being engaged. There is, however, the sheer joy of shackles falling open to the ground – almost as if to proclaim “Ding! Dong! Stalin is dead.” But the Festive Overture is still a celebration of communist ideals and the “good fortunes of life in the Soviet Union.”

Three decades after Shostakovich’s death and less than twenty years after the fall of the Soviet Union, the West has rediscovered Shostakovich as a composer of immense integrity and of fearless perseverance and courage. Today we realize that he spoke through a mask of conformism using musical codes. Shostakovich gave the Soviet authorities what they demanded, yet he deliberately maintained a musical expression that spoke to his audience – the people who were suppressed by the communist government.
Ludwig Van Beethoven

Born: Bonn, Germany, 16 December 1770
Died: Vienna, Austria, 26 March 1827

Violin Concerto in D major, Op. 61
Beethoven's Violin Concerto is scored for violin solo, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.
Duration: 42 minutes

Parallel Events of 1806
Explorers Lewis and Clark begin return trip from west coast
Napoleon banns all trade with England
British philosopher and economist John Stuart Mill is born
Apple cider and carbon paper are patented

About the Composer
Beethoven once described himself as someone “who did everything badly except compose music,” and yet he aroused intense personal devotion not only by his music but by his personality, rough and ill-mannered, violent and wrong-headed though his actions often were. The nature of his personality and the fact he was virtually uneducated, gave his musical utterance a simplicity and a sincerity that are without parallel among the great composers. It is these qualities, combined with his strong sense of humanity and his inexhaustible power of striving for the ideal, that have earned him his unique place in affections of music-lovers of all types.

Dedicating himself principally to composition from the early 1800s, he supported himself partly by public concerts, in which he presented his works and his skill as an improviser, and partly through dedication fees, sales of publications, and generous gifts from patrons. Determined to survive as a free-lance musician, Beethoven eventually ended his career as a performer for full time composing due to the gradual onset of incurable deafness.

Like his musical idol, Handel, Beethoven embodied his own musical era and at the same time contributed to the overall progression of music in technique and artistic form. Unlike Handel (and even Mozart)
however, Beethoven did not have the luxury of speed and instantaneous perfection in his composing; several drafts, versions, and he needed to make edits to most of his works. Certain pieces were often started, interrupted by other projects, and finished much later; at times several years later. Beethoven’s large output of works in all genres includes much occasional music, some of which is rather mediocre. In every genre, however, there are works of the greatest mastery, and the finest of them are unmatched in originality and expressiveness. His works include one opera (Fidelio), incidental music (Egmont, The Ruins of Athens), two ballets, nine symphonies, two mass settings (Mass in C and Missa Solemnis), oratorios, including Christ on the Mount of Olives, and other choral works, five piano concertos, a violin concerto, string quartets and quintets, chamber music with winds, sonatas for violin and cello, piano trios, 32 piano sonatas, many variation sets for piano, works for solo and duet piano, dance sets, concert arias and songs, and canons.

The Father of Romanticism

What chiefly distinguishes Beethoven from his predecessors is his personal connection to his art. Recognized as the father of the Romantic Era in music (the period between 1820 and the early 1900s), Beethoven is best understood by gaining an insight to his works, particularly his symphonies, string quartets, and the Missa Solemnis.

With Romanticism, the art and the artist are inseparable. This connection between art and artist is the driving force that most music has thrived on for the past two centuries, whereby music strives to attain the unattainable, the ideal, and the larger-than-life.

This is not to suggest that Beethoven surrendered the structures and forms established by Haydn and Mozart; on the contrary, Beethoven is regarded as the link between the Classical Era of form and reason and the Romantic Era of emotion over reason and art for art’s sake.

Beethoven’s own personal ideas, hopes, and faith, or lack of faith, are represented in his symphonic output. He wrestled with his own fate in Symphony No. 5; he strove to obtain ideal heroism in Symphony No. 3; and held true to the notion that the city of man can and should be equal to the city of God in Symphony No. 9.
About the Work

When Beethoven composed his only Violin Concerto he had already completed five concertos he wrote for his own performances (the first four of five piano concertos and his Triple Concerto for piano, violin, and cello). Beethoven’s career as a composer had skyrocketed three years earlier when he unveiled his Eroica Symphony, and then two of his most famous piano sonatas, his first version of his opera Fidelio, and his Fourth and Fifth Symphonies.

Composed for the twenty-six year old premiere violinist Franz Clement, Beethoven barely finished the Violin Concerto in time for the performance, with Clement practically site-reading the solo violin part. In addition to the almost unbelievable ability to learn the massive solo part in hours, Clement also performed a couple of compositions of his own between the first and second movements of Beethoven’s Violin Concerto, including a sonata on one string with the violin held upside-down!

While most of Beethoven’s previous concertos were composed in the style of Mozart, the Violin Concerto was clearly making a new path. Like his Eroica Symphony Beethoven surpassed the expectations and, for to audience members’ shock and annoyance, put his Violin Concerto in an entirely new league of composition. The first movement alone of the Violin Concerto is longer (almost a complete thirty minutes) than most complete concertos. Beethoven transformed the concerto from a work of mere showmanship to a masterwork that requires the soloist to demonstrate the expected virtuosity with sensitivity, depth, restraint, and the highest craftsmanship of musicality.

As with most concertos that are composed for a particular person to perform, Franz Clement’s graceful violin sound influenced Beethoven’s writing. Clement was not so much admired for a powerful sound as much as his lyricism, sensitivity, and ability to play in the extreme high registers with perfect intonation. Beethoven’s Violin Concerto reflects other styles as well, including the contemporary French violin school, where an overall sense of nobility, grandeur, massive sonorities, and even heroic or processional permeates the work.

Opening with five soft beats on the timpani, the opening measures proclaim it as being at once expansive and dramatic. In the same way Beethoven provided a twist on the conventional procedure in his Fourth Piano Concerto by allowing the pianist to begin with a solo gesture, in the Violin Concerto Beethoven gave the first movement a spin by presenting a lengthy orchestral opening so leisurely that one virtually forgets there is a soloist. As the opening timpani taps unfold into the thematic material of the movement, the violin
solo enters after great suspense then remains the focus for the entire movement. The lengthy first movement has been said to move “between sunshine and shadow” as there are extreme heights of tenderness to defiance.

Beethoven uses a series of variations for slow movement and achieves a level of lyrical beauty found in few of his works before or after the Violin Concerto. The movement takes the Violin Concerto to an entire new level where the violin solo and orchestra seem to exist in a dreamy, poetic dialogue. In the hymn-like movement, the theme is carried almost entirely by the orchestra with the solo violin providing intricate commentary in what renowned music critic Sir Donald Tovey proclaims is “one of the cases of sublime inaction achieved by Beethoven and no one else.”

An abrupt outburst from the full orchestra interrupts the second movement, and the violinist’s cadenza (unaccompanied virtuosic solo) segues to the entrance of the third movement. In a robust, dance-like, folk song, the violin solo introduces the theme as the horns complement the opening of the movement with hunting calls. As the final movement progress, the soloist displays increasingly more and more virtuosity ending with another flashy unaccompanied solo until the soloist gets one last charming and playful restatement of the original theme just before the final chords.

The public gave Beethoven’s Violin Concerto a lukewarm reception and one critic said that “Beethoven could put his undoubtedly great talents to better use.” While a few other violinists performed the work, it did not become universally accepted as the premiere violin concerto until the twelve year old Joseph Joachim (the famous violinist for whom Brahms composed his violin concerto) performed the work in London in 1844 with Felix Mendelssohn conducting. As with Beethoven’s nine symphonies, no other composer dared to compose a violin concerto of similar character and proportions until Brahms produced his own violin concerto more than seventy years later. Most importantly, it was Beethoven’s vision for his Violin Concerto that gives the work its hallmark. Like his Romantic symphonies, Beethoven allows art, virtuosity, and larger-than-life ideas to dominate, and the result is nothing short of the most prolific violin concerto ever composed.
Peter Ilyich Tchaikovsky

Born: Kamsko-Votkinsk, Russia, 7 May 1840
Died: St. Petersburg, Russia, 6 November 1893

Symphony No. 5 in E minor, Op. 64
Tchaikovsky’s *Fifth Symphony* is scored for piccolo, three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and divided strings.
Duration: 45 minutes

Parallel Events of 1888
Benjamin Harrison is elected 23rd U.S. President
“Jack the Ripper” murders six women in London
Thomas Edison’s phonograph is manufactured for public sale
Rimsky-Korsakov composes *Scheherazade*
Van Gogh paints *Portrait of a Young Man in a Cap*
National Geographic Society is founded
Songwriter Irving Berlin, poet T.E. Eliot, author Ian Fleming, playwright Eugene O’Neill, family patriarch Joseph Kennedy, and comedian Adolph Author “Harpo” Marx are born
Heinrich Hertz proves existence of radio waves
Kodak invents box camera

Many of the great Romantic composers produced their greatest works while struggling against the disease of the body or of the mind. Beethoven struggled against deafness, Schumann succumbed to insanity, and Brahms sickened of a broken heart.

Tchaikovsky, too, produced music out of suffering. A sensitive, shy child, young Tchaikovsky had turbulent formative years. Having moved from city to city throughout his childhood, Tchaikovsky and his brother were eventually banished to a factory-like boarding school. At the age of 14, he lost his mother, with whom he loved obsessively, to cholera. The young Tchaikovsky was prone to sudden fits of neurosis, ironically induced by the very music he loved. Too, the composer attempted to shield his homosexuality from a disapproving world with a failed marriage. It is not surprising then that Tchaikovsky struggled against depression throughout his life, attempting suicide more than once and, eventually, dying by his own hand.

The melancholy of Tchaikovsky’s life left its mark on his compositions. Much of Tchaikovsky’s music is ponderous and gloomy, due to the dark cast of his harmonies and orchestration. Tchaikovsky, however, had a deeply rooted love of life that also finds expression in his music, especially his ballet scores, which are vibrant with vigor, harmonic richness, and elegant beauty.
In few works of Tchaikovsky’s is there more turmoil than in his last three symphonies (Nos. 4, 5, 6). Positioned between the torrid Fourth Symphony (1877-78) and the tragic Sixth Symphony of the final year of his life, the Fifth Symphony was quickly composed after not having composed a symphony in nearly a decade. Written when Tchaikovsky was only 48 years old, the Fifth Symphony focuses on mankind’s futile struggle with destiny. Like Beethoven’s Fifth, Tchaikovsky’s Symphony No. 5 is his own battle with fate, specifically man’s spiritual helplessness and inadequacy and a tormented soul searching for its own ability to purge emotional tensions.

Tortured by both hope and doubt in 1888, Tchaikovsky opens the Fifth Symphony not with a dire fanfare as in the Fourth Symphony, but with a gloomy mediation in the lower register of the clarinet, whose theme reappears throughout the work to suggest a theme of fate. The sensitive sounds seem to stir from gloom into a terrific storm until the movement closes with an enigmatically quiet of a hushed reflection.

The much celebrated horn solo of the second movement lays the groundwork for the lyricism and the heartbreak that is often so associated with Tchaikovsky’s music. With countermelodies from the clarinet and the oboe, the second movement builds to an optimistic outburst until a slightly oriental, Nutcracker-like tune leads the orchestra back to the opening theme, as a reminder of the cruel fate that hangs over the tender lyricism.

Instead of the conventional scherzo (a movement in a fast three), Tchaikovsky inserts a waltz for the third movement. Almost as if it is a brave attempt to remain optimistic, the principal melodies are full of phrases that tend to “droop gracefully, like a dancer trying to throw off grief,” suggests one music historian.

The fate theme that reappears throughout the first three movements tends to serve as the Fifth Symphony’s nemesis until it is transformed into a slashing, inexorable eight-note phrase. The new theme becomes an attempt to win over fate becoming a kind of Russian hymn that rises to spiritual heights of fervor and conviction. Initiated by an eruption of the timpani and a savage dance-like passage, the entire work takes on a completely new character, now exultant, jubilant, and ringing with self-confidence.

While the Fifth Symphony is a “complete submission to fate,” as the composer describes, Tchaikovsky does find a victory-cry, even though this may have been his final reach for optimism before he succumbs to the worst fate of all when he took his life only five years later.

Program Notes
© Allan R. Scott
The Philadelphia Youth Orchestra organization, and the Board of Trustees thank the following individuals, corporations, foundations and government agencies for their generous contributions during the past year.

This list acknowledges donations through December 31, 2014. If a name, company, foundation or government agency has been omitted or misprinted, please accept our apologies and notify us by calling 215 545 0502.

Foundations
- Asociación de Puertorriqueños en La Marcha
- Judith Haskell Brewer Fund of the Community Foundation Serving Richmond & Central VA
- Julian A. and Lois G. Brodsky Foundation
- D’Addario Foundation
- Elsie Lee Garthwaite Foundation
- Evergreen Family Foundation
- H.E.L.P.® Foundation
- Henrietta Tower Wurts Memorial Fund of The Philadelphia Foundation
- The H.O. West Foundation
- Kayne Anderson Capital Advisors Foundation
- Little Red Violin Foundation
- Local Initiatives Support Corporation
- Colleen Maguire Family Fund
- The Maguire Foundation
- The McGinley Foundation
- The Presser Foundation
- The Princeton Area Community Fund
- The Norman Raab Foundation
- The Rittenhouse Foundation
- The Robinson Family Foundation of The Jewish Communal Fund
- The Samantha Fund of The Community Foundation of NJ
- The Seattle Foundation
- Jean and David Soll Philanthropic Fund of the Jewish Federation of Greater Philadelphia
- The Wright-Hayre Fund of the Philadelphia Foundation

Corporations
- Allen Organ Company
- AirProducts, Corp.
- American Images, Inc.
- Bachrach Photography
- Brooks Brothers
- Cozen O’Connor
- Custom Processing Printing, Inc.
- David Michie Violins, LLC
- Donatic
- First Giving–Indiegogo campaign for Tune Up Philly
- The Franklin Institute
- Frederick W. Cook and Co.
- GE Foundation Matching Gifts Program
- Give with Liberty
- GlaxoSmithKline Foundation Matching Gift Program
- GTPHL, LLC
In Appreciation

Jacobs Music Company
Johnson and Johnson
Matching Gift Program
J.W. Pepper, Inc.
Martin Drugs, Inc.
Merck Foundation
Microsoft Matching
Gift Program
Mid County Benefits
Network for Good
The Philadelphia
Museum of Art
The Prime Rib of
Philadelphia
PSEG Power
of Giving Program
Republic Bank
Sam Ash Music
Corporation
SAP Matching Gift Program
SKF, Inc.
StationPlace Enterprises
Studio Incamminati
UHS of Pennsylvania, Inc.
UM Holdings, LTD
United Way of Williamson
County
The Woodmere Museum

Benefactor $5,000
and above
Anonymous
Mr. and Mrs. Joseph and
Marie Field, in honor of
David Michie
Dorothy & Frank Giordano
Denise Houghton, Esq.
& David Michie
Leroy E. Kean
Frances & James Maguire
Susan & James Matour, Esqs.
Sharon & Joseph McGinley
David R. McShane
PRYSM Quest for Gold
Louis Scaglione
Alice & Walter Strine, Esqs.

Drs. Yuan Liu
& David Gerhold
Leslie & Frank Skilton,
in honor of Matthew and
Molly’s Wedding
Matthew Skilton
Mr. & Mrs. Ernest B. Smith
Mary Teresa Soltis, Esq.
Mr. Jeffrey Spector & Family

Patron
$1,000 - $2,499
Catherine Bagigiano, Esq. &
Joseph Milewski
Michael Bleiman, MD,
in honor of Margery &
Harold Bleiman’s Wedding
Anniversary
Susan Bleiman-Soll & Adam
Soll, in honor of Margery &
Harold Bleiman’s Wedding
Anniversary
Yukiko Canfield,
in memory of Steve Weiss
Barbara & Michael Devine
Penelope P. Harris
Lynn & Stevens Hewitt,
in memory of Joseph
Primavera
Colleen M. Hood
Peter Jang
Mr. & Mrs. Kevin Kan
Jane Koh, in memory of
Frank Costanza
Mrs. Tessie & Dr. David Lee
Sandra G.,
& David G. Marshall

Guarantor
$2,500 - $4,999
Drs. Kenneth Blank
& Donna Murasko
Renée Dillon &
Phillip Johnson, MD
Dr. & Mrs. Joseph
DiMauro, DVM
Gary Frank
Jayne & Walter Garrison
Trude Haecker, MD
& Robert Day, MD
Sarah & Zachary Johns, Esq.
Jung Ja Kwon
& Richard Touhill

Government
Pennsylvania Council
on the Arts
The Philadelphia
Cultural Fund
In Appreciation

Susan & Graham McDonald
Nancy Moses & Myron Bloom
Elizabeth Pitcairn
Dr. Harry Rosenthal
Cookie & Larry Simpson in honor of Frank Giordano and Louis Scaglione
Denise Valme-Lundy, Esq.
Charlotte Wang & Andy Fei
Mrs. Katherine & Dr. Michael Warhol
Steven Weiss
Weiqing Xuan

Min Chang & Dan Chu
Andrew Chen
Joanne Chernis & Joseph Lepak
Connie & James Clarke
Susan & Steven Cohen
Charles Croce
Gloria dePasquale
Linda & Geoff Donoho
Lori, James & Chason Goldfinger
Justine Gudenas, in honor of David Lyle Segal, Esq.
Gayle & Herbert Henze
Jennifer Hsieh
Gladis & Richard Hwang
Joanne R. & Walter S. Jenkins, Esq.
Daphne & Charles Jones
Nasreen Kara & Akbar Pabani
CDR & Mrs. Michael D. Kearney
Jeanette & Louis Kozloff
Avanthi & Srinivas Kuchibotla
Wendy Lee & Essam El-Harazy
Yinghe & Austin Li, in honor of Delia Li
Esther & Steven Liu
William Loeb
Rochelle & Barry Magarick
Peg Mertz & Michael Lynagh
David S. Mulchino, Esq., in memory of Rolf and Margot Polack
Sue & Steve Munzer
Susan Ng & Andrew Maidment
Chin & Jai No
Frederick W. Oster
Dr. & Mrs. Christian Peters
Michelle Portnoff & Scott Schley
Lyette & Bruce Richards
Dr. Bradley W. Robinson
Steven Savitz
Kathleen Schulgen
The Schwalb Family
Barbara Anne & Karl Sivek
Dave, Laurie & Claire Schupmann
Yumi & Henri Scott
Leona & Nelson Shanks
Teresa Sison
Karen Smith
Dr. & Mrs. David Soll
Martha & Ronald Stang
Marnie & David Unruh
Jeanne M. Vissa
Jennifer & Daniel Wasserman
Joanne & Raymond Welsh
Sarah & Sean Williams
Martha Wolf, in honor of Tune Up Philly
Li Yue

Donor
$500 - $999
The Abedekun Family
Mr. & Mrs. Christopher Barone
Mindy Jane & Richard Berman, in memory of William dePasquale
Pod Vera Ann & Michael Biehn
Lisa & Steven Bizar
Amanda & John Buoni
Lisa Canoura & Michael Brookshire
Joellyn & Edward Cattell

Li Yue

Donor
$500 - $999
The Abedekun Family
Mr. & Mrs. Christopher Barone
Mindy Jane & Richard Berman, in memory of William dePasquale
Pod Vera Ann & Michael Biehn
Lisa & Steven Bizar
Amanda & John Buoni
Lisa Canoura & Michael Brookshire
Joellyn & Edward Cattell

Li Yue
In Appreciation

**Contributor $250 - $499**

Jennifer & Robert Ashbrook
Mary & Robert Ballard, in memory of Maestro Joseph Primavera
Tina Baw
Barbara & David Benligan
Claire Boasi
Susan Bravo
The Rev. Bonnie Camarda
Elissa Coogan
in honor of Barry Chester
Margaret & Stephen Dana
Dr. Janet DeBerry
Jason DePue, in memory of William dePasquale
Francis J. Dougherty
Cristin M. Dziekonski
Rosalind Erwin
Margaret Ewing
Joel Fein
Alise Fergueson
Dr. & Mrs. Reginald Foy
Mark Garvin
Alice & Stephen Gaston
Elizabeth Gemmill
Cynthia Haines & Edward Dean Mueller, in honor of Dr. Trude Haecker
Mandi Jo & David Hanneke
Dorothy & George Hawke
Katrine Hazzard, in honor of Jameka Gordon
Lisa & William Hoffman
Rebecca Horner
Gladis & Richard Hwang
Hiroshi Iizuka
Don & Donna Jackson
Regina Joka
Rachel & Ralph Kaplan
Donald Kenzakowski
Annette & Young Kim
Eun Kim
Mary Louise & Kenneth Kubacki
Robert Laskowski
Yinghe Li
Virginia & Thomas Lynch
Jeffrey McFadden
Robert Mead, in honor of Gareth T.E. Haynes
Maria L. Newman & Sons
Barbara Noseworthy
Jaehong Park
Kelly & Michael Perron
Mrs. Dana Pfender Levy & Dr. Steven Levy, in honor of Tyler Levy
Albert Rabil, in honor of Norman Shore
Gerry Rice & Paul Bryan
Lyette & Bruce Richards, in honor of Colleen Hood
Bettye C. Ricks
David Schneider
Catherine Sharbaugh
Susan Sheu
Karen & David Smith
Dr. and Mrs. David & Jean Soll
Ron Stark
Catherine Toso
Lisa & Greg Warshaw
Garth Weldon
Dr. Elzbieta Zechentner
In Appreciation

Friends up to $249
Romero Abella
Denise & John Abrams, in honor of Rick Touhill
Clara Adams
Eunice & Henry Alexander
Gloria Amari
Violet Anderson
Jessica Attie
Paul Arwold
Terez Balogh
Ben Barger
Erin Barnes
Diane & Davis Barnett
Mark Bencivengo
Frances Berkman
Rita M. Bevilaqua, in memory of Richard Bevilaqua
Margery & Howard Bleiman
Barbara M. & John M Blickensderfer
Mary Bobolis
Edward Boehne
Wendy & John Bolding
Maria Boston, in memory of Andrew John Schast
Ann Botel-Barnard
Cecily & DM Bouch
Jennifer & Gabriel Bouch
Sally Boyd
Carolyn & Phillip Britton
David Caref, in honor of Valentine’s and Max’s Wedding
Joseph Castelli
Minhi Cha & Hyung Yeo, in honor of Cindy Yeo
Alfonso Chan
Edward Chan
Kujiing Chang & Ken Egawa, in memory of William dePasquale
Christine Charles
Eileen Chepy, in memory of Andre John Schast
Joseph Cirotti, in memory of Ethel
Connie & James Clarke
Marjorie Clement
Howard Coff
Susan & Steven Cohen
Diane Collins
in honor of Joshua Collins
Reed Collins
Janet Conway
Janalee Corato, in Memory of Andrew John Schast
Lindsey Crane
Peter Cressman
Miyo Curnow
Ann & Julio da Silva
Madeleine Denlingers
Valerie & William Dick
Eugene DiPilla
Leticia Dorsa
Christin Dziekonski
Dana Etra
Sharla Feldscher
Trinity Flores
Susanne Forst, in memory of Hans Albrecht
Martha Friedman
Alfred Gaus, Jr.
Dr. & Mrs. Irvin Gerson
James Gorton
Kris & Jeff Grabell
Eleanor Greco and Earl C. Kirbyson, in memory of Andrew John Schast
Kathy Maloney Green
Olivia Gruber Florek
Sara Gubins
Shay Gustafson
Christine Halpin
Catherine Harper & Roy Winnick
Kathleen Hastings
Beverly & Richard Hawkins, II, in memory of Eric Asher
Shuyan He & Qi Wang
Deborah Heaney
Alan S. Hewitt
In Appreciation

Sharon & Isidore Hofferman
Lisa & William Hoffman
Arlene & Michael Hood
Rebecca Horner & P. Chase Howse, Jr.
Jenny Huang
Eleanor James
Kumsoon & Young Jang
Roger M. Janssen
Lan Jin & Gang Chen, in honor of Nina Cheng
Margaret & Gary Jones
Tiffany & Matthew Jones
Linda Joseph
Jonathan S. Karp
Ruth Kartman, in honor of David Lyle Segal, Esq.
Richard Kearney
Grant Keener
Gwen & David Keiser
Kris & E. Robert Kent, III
Bernadette & Thomas Kolalowski, Jr.
David Kozloff, in honor of Benjamin S. Kozloff
Deborah Kozloff Heary, in honor of Ben Kozloff
Jeanette & Lou Kozloff
Jeraldine & David Kozloff, in honor of Benjamin Kozloff
Hal Korin
Tommy Kramer
Avanthi Kuchibotla
Bert Kumano
Judy E. Kumano
Li-Huey Lai
Virginia T. Lam
Jeffrey Lang
Susan Lanza-Jacoby
Gregory Lare
William Leach, in honor of Raymond Humphreys
Amy Lee
Ellen Berman Lee
Qin Lin
Loren Lind
Allen Lo
Lucy & Edward Lonergan
Bryant Lubbs, in honor of Charles Schneider
Virginia & Thomas Lynch
William MacKnight, in honor of Christopher & Hannah Perron
Margarete & Robert Marvin
Nathalia & John May
Julianna Maya
Angela & Edward McAvinue
Joel McKeever
Theresa & Robert McLaren
Robert Mead, in honor of Gareth Haynes
Peg Mertz & Michael Lynagh
Margaret & William Metz
Gang Mei
Jeffrey Miller, in honor of Jon Hutchins
Barbara Mitnick
Akane Mizutani & Michael Shimoko
The Moore Family
Andre Morisseau
Richard A. Mulford
Sue & Steve Munzer
Frances M. O’Brien, in memory of Nanette O’Brien and Joseph Primavera
Ross Oehler
Hirono Oka, in memory of William dePasquale
 Yasuyuki Okamoto
Anthony Orlando, in memory of Michael Bookspan
Amy Oshiro & Ricardo Morales
Irene & Theodore Oslick
Carol & Thomas Pappas
In Appreciation

Ewan Park  
Jae Hong Park & Jeo Yeun Chung  
Virginia & Kevin Peck  
Michael Phillips  
Angela & Glenn Phillips  
Abby Phillipson & David Weiner, in honor of Elizabeth Phillipson-Weiner  
Elizabeth Phillipson-Weiner  
Matthew Rader  
RG Reid & FM Bivens  
Lisa Ann & Dale Roberts  
The Robinson Family  
Juan Carlos Romero  
Dr. Harry Rosenthal  
Michael Roth  
Ralph Sauer, in memory of Joseph Primavera  
Jerome Schartz  
Rita & Charles Schedel  
Yumi & Henry Scott  
Catherine & Ron Selin  
Joseph Shapiro  
Cheryl & Robert Shelderfer, Sr.  
Chin Chung Shen  
Lotus Shen  
Christine & Atsushi Shiiba  
Anne Shoemaker  
Bunny Shore, in honor of Miles Joseph Shore  
Shelley Showers  
Joshua Sizer  
Harold Smoliar  
Maia Soares, in honor of Ehren Valme  
Josh Spense  
Zach Spense  
Martha Stanig  
Christine & Jonathan Stein  
Quiaog Su  
Dongsun & Jungsuk Suh  
Nara Takakawa  
Lilian Tan and Chin Siong Ho, in honor of Kirsten Ho  
Chik Kwun Tang  
Kay & Arthur Tuch  
Samuel Valme, in honor of Ehren Valme  
Kathleen & David Vito  
Deborah Volker  
Ann G. Walker  
Caroline Walsh  
Esther Walsh  
Julie & Thomas Wamser  
Lesley & Mark Webber  
Frederick Weitzman, Esq.  
Aubrey L. White  
Jason Wiedmann  
Jerome Wigler, in memory of William dePasquale  
John Willis  
Steven Wissler  
Jerome Witt  
Phyllis Wolf  
Marcia Woll  
Amy & Clifford Wulfman  
Peng Yan  
Sherie Yang  
Edward Yarwood  
Cui Yin  
Family of Inez Yu  
Lynn & Alan Yuasa  
Manhua Zhang & Liming Liu  
Yong Zhao  
Harriet & Sidney Zilber  
Elisa & Paul Zinn
REMINDER

2015 PYO GALA DINNER & CONCERT
Friday • March 20, 2015 • 6:00 p.m.

The Union League of Philadelphia
140 South Broad Street
Philadelphia, Pennsylvania

To request an invitation, please contact the PYO office, 215 545 0502 or visit online:
WWW.PYOS.ORG/SUPPORT/ANNUAL-GALA
2014 • 2015 Season Performance Schedule

Sunday, November 23, 2014 – 3:00 p.m.  
Philadelphia Youth Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

Tuesday, December 16, 2014 – 7:30 p.m.  
Bravo Brass  
Strath Haven High School  
Information: 215 545 0502

Saturday, December 20, 2014 – 7:30 p.m.  
Bravo Brass  
St. Mark’s Church of Philadelphia  
Information: 215 545 0502

Sunday, December 21, 2014 – 3:00 p.m.  
Philadelphia Young Artists Orchestra  
Upper Darby Performing Arts Center  
Information: 610 622 1189

Thursday, January 15, 2015 – 6:00 p.m.  
Tune Up Philly  
People for People Charter School  
Information: 215 545 0502

Saturday, February 7, 2015 – 3:00 p.m.  
PRYSM & PRYSM Young Artists  
Centennial Hall – The Haverford School  
Information: 215 545 0502

Sunday, February 15, 2015 – 3:00 p.m.  
Philadelphia Youth Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

Sunday, February 22, 2015 – 3:00 p.m.  
Philadelphia Young Artists Orchestra  
The Temple Performing Arts Center  
Information: 215 545 0502

Saturday, March 14, 2015 – 7:30 p.m.  
Bravo Brass  
St. Mark’s Church of Philadelphia  
Information: 215 545 0502

Friday, March 20, 2015 – 6:30 p.m.  
2015 PYO Gala Dinner and Concert  
Philadelphia Youth Orchestra  
Philadelphia Young Artists Orchestra  
PRYSM & PRYSM Young Artists  
Bravo Brass  
Tune Up Philly  
The Union League of Philadelphia  
To request an invitation: 215 545 0502

Sunday, April 12, 2015 – 8:00 p.m.  
Kimmel Center Presents: Indigo Girls with  
Philadelphia Youth Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

Saturday, May 16, 2015 – 3:00 p.m.  
8th Annual Festival Concert  
PRYSM & PRYSM Young Artists  
Centennial Hall – The Haverford School  
Information: 215 545 0502

Sunday, May 17, 2015 – 3:00 p.m.  
20th Annual Festival Concert  
Philadelphia Young Artists Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

Saturday, May 23, 2015 – 2:00 p.m.  
5th Annual Festival Concert  
Tune Up Philly  
The Salvation Army Kroc Center  
Information: 215 545 0502

Saturday, May 30, 2015 – 7:30 p.m.  
12th Annual Festival Concert  
Bravo Brass  
St. Mark’s Church of Philadelphia  
Information: 215 545 0502

Sunday, May 31, 2015 – 3:00 p.m.  
75th Annual Festival Concert  
Philadelphia Youth Orchestra  
The Kimmel Center for the Performing Arts  
Information: 215 893 1999

For complete schedule information  
and performance updates, please visit  
www.pyos.org