PHILADELPHIA YOUTH ORCHESTRA
31 May • 75th Annual Festival Concert

PHILADELPHIA YOUNG ARTISTS ORCHESTRA
17 May • 20th Annual Festival Concert

BRAVO BRASS
30 May • 12th Annual Festival Concert

PRYSAA
16 May • 8th Annual Festival Concert

TUNE UP PHILLY
23 May • 5th Annual Festival Concert
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Dear Friends:

It gives me great pleasure to extend warmest regards and congratulations as the Philadelphia Youth Orchestra celebrates its 75th Anniversary.

This anniversary is a remarkable milestone and is a true testament to the dedication and commitment of the Philadelphia Youth Orchestra’s musicians, conductors and staff throughout these many years. The Philadelphia Youth Orchestra exemplifies musical excellence and highlights the importance of arts education in the greater Philadelphia region.

I look forward to your continued success.

Sincerely,

Robert P. Casey, Jr.
United States Senator

Maestro Louis Scaglione
President and Music Director
Philadelphia Youth Orchestra
P.O. Box 41810
Philadelphia, PA 19101

GREETINGS:

I am delighted to offer my congratulations to the Philadelphia Youth Orchestra (PYO) on its 75th anniversary and to Maestro Louis Scaglione on his 18th year with the organization.

Since its founding in 1939, the PYO has grown from an all-volunteer after-school orchestra to a five-division program serving nearly 500 students from Pennsylvania, New Jersey and Delaware. The PYO organization has played a pivotal role in the development of young musicians by challenging them to perform advanced works from the symphonic canon. Under Maestro Louis Scaglione, the scope of the PYO has broadened to include programs for instrumentists of all ages and abilities. I applaud the dedication of Maestro Scaglione to enriching the lives of young musicians from all walks of life. I am certain that the Philadelphia Youth Orchestra will continue to have a positive impact on the community and play an integral role in celebrating music education for many years to come.

As Governor, and on behalf of all the citizens of the Commonwealth of Pennsylvania, I am pleased to congratulate Maestro Scaglione and the PYO on these important milestones.

TOM WOLF
Governor
2015
Whereas, The Senate of Pennsylvania takes great pride in recognizing those organizations which, through adherence to the highest standards of service, contribute to a meaningful way toward a better and more productive society; and

Whereas, The Philadelphia Youth Orchestra (PYO) is celebrating the momentous occasion of its seventy-fifth anniversary during a gala, which is being held on March 20, 2015; and

Whereas, Established as an all-volunteer, after-school music program, PYO has developed into five divisions serving nearly five hundred students from twenty counties in Pennsylvania, New Jersey and Delaware. Its divisions include the Philadelphia Youth Orchestra, the Philadelphia Young Artist Orchestra, Basic Brass, Philadelphia Region Youth String Music and Tune Up Philly. Operating under the expert leadership of President and Music Director Louis Scaglione for the past eighteen years, PYO trains and inspires young musicians ranging in age from six through twenty-one. 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.

Now, therefore, the Senate of the Commonwealth of Pennsylvania congratulates the Philadelphia Youth Orchestra upon this special milestone in its proud history; extends warm wishes for a future replete with ever-increasing success and service to the community;

And directs that a copy of this document, sponsored by Senator Lawrence M. Farnese, Jr., be transmitted to the Philadelphia Youth Orchestra.

Sincerely,

[Signature]

Senator Lawrence M. Farnese, Jr.
Attorney

May 31, 2015

Greetings!

I am pleased to offer my congratulations on the momentous occasion of the Philadelphia Youth Orchestra’s 75th Anniversary Celebration.

The Philadelphia Youth Orchestra (PYO) has become a musical ambassador organization for our City, Commonwealth and the nation. Performances in major venues and concert halls across the globe have attracted admiring audiences at every performance. These include the 1998 World Youth Music Forum in Moscow, the Czech Republic and Italy (2000), China (2002), eastern and central Europe (2004), and a tour of Brazil (2007) where venues in Sao Paulo and Rio de Janeiro were completely sold out.

From its beginnings as an all-volunteer after-school program to establishing five divisions serving nearly 500 students between the ages of 6 and 21 years, across 20 counties in Pennsylvania, New Jersey, and Delaware, the PYO under the direction of PYO President and Director Louis Scaglione since 1997, has played a major role in the education of the region’s most promising music students.

Today, as the tri-state region’s premier youth orchestra organization for gifted young classical musicians and as one of the oldest and most highly regarded youth orchestra organizations in the United States, the PYO student musicians and their dedicated directors can take pride in their advanced musicianship and for their service as role models in their personal efforts to achieve superior technical and musical excellence.

On behalf of the City of Philadelphia, I wish the musicians, directors, and administrators of the Philadelphia Youth Orchestra all future success and send my best wishes as you observe your 75th Anniversary Celebration.

Sincerely,

[Signature]

Michael A. Nutter
Mayor
CITY OF PHILADELPHIA
MICHAEL A. NUTTER, MAYOR

CITATION

Philadelphia is the storied home of acclaimed musicians and renowned composers. Our City's creative sons and daughters have influenced and contributed to diverse music fields throughout Philadelphia's history. As one of the nation's most dynamic music cities, Philadelphia supports the efforts of the outstanding music organizations that educate and offer expanded opportunities for the City's student musicians.

The Philadelphia Youth Orchestra (PYO), celebrating its milestone 75th Anniversary of educating and inspiring the tristate region's most talented and promising music students for 75 years, continues to serve as an exemplary model for advancing the education of our youth.

From its founding year as an all-volunteer after-school program, PYO has developed five divisions serving nearly 500 students between the ages of 6 and 21 years, across 20 counties in Pennsylvania, New Jersey, and Delaware. PYO's divisions include the founding Philadelphia Youth Orchestra, the Philadelphia Young Artists Orchestra, Bravo Brass, Philadelphia Region Youth Wind Ensemble, and Tune Up Philly.

PYO has been under the direction of President and Music Director Louis Scaglione since 1997. During his tenure, PYO has experienced tremendous growth and diversity in programming. The mission of the organization—to bring the highest quality music education to children and young adults from all demographics and all walks of life—has been fulfilled with the committed standard of excellence maintained by PYO's prestigious group of directors, musicians, and educators.

Under the direction of Maestro Scaglione, who has also served as Chairman of the Youth Orchestra Division Board since 2006, PYO has transformed into a nationally recognized, professionally managed institution. Maestro Scaglione has led PYO members on international concert tours to Moscow, Russia, the Czech Republic, Italy, China, eastern and central Europe, and sold-out performances in Sao Paulo and Rio de Janeiro, Brazil.

It is fitting and appropriate, therefore, that the City of Philadelphia officially recognize this Citation

THE PHILADELPHIA YOUTH ORCHESTRA

for serving as the tri-state region's premier youth organization for gifted young classical musicians and providing professional-caliber music education to young musicians performing before admiring audiences regionally, nationally, and internationally. We commend the Philadelphia Youth Orchestra on its 75th Anniversary of introducing a new generation of musicians to experience the world of music.

Michael A. Nutter
Mayor

May 31, 2015

CITY COUNCIL
CITY OF PHILADELPHIA

CITATION

The City of Philadelphia is pleased to honor and recognize the Philadelphia Youth Orchestra on the occasion of their 75th Anniversary.

Whereas, The Philadelphia Youth Orchestra (PYO) is celebrating its milestone 75th Anniversary; it has been educating and inspiring the tristate region’s most talented and promising music students for 75 years; with humble beginnings as an all-volunteer after-school program, PYO has since developed into five divisions serving nearly 500 students across a wide demographic in 20 counties in Pennsylvania, New Jersey, and Delaware; PYO’s divisions include Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYA), Bravo Brass, Philadelphia Region Youth Wind Ensemble (PYWE), and Tune Up Philly (TUP);

Whereas, Many accomplished leaders of the orchestral field have been inspired by the PYO program throughout its history, including master teachers, musicians, composers, and conductors including James Phipps, Lawrence Golan, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters, Barry Green, Jon Waters.

Whereas, Maestro Louis Scaglione is PYO's third and current Music Director, President, and CEO, who has transformed PYO into a nationally recognized, professionally managed organization. He has taken PYO to new heights internationally with performances in 20 countries, including Brazil, Italy, and Israel; in addition, PYO has been performing in the United States, including appearances at Carnegie Hall and Lincoln Center.

Whereas, PYO has been providing outstanding music education to Philadelphia's youth for 75 years; this organization has inspired and educated thousands of Philadelphia youth and has contributed to the growth and development of the city's cultural community.

Therefore, the City of Philadelphia hereby recognizes the Philadelphia Youth Orchestra on this occasion of their 75th Anniversary. We commend all involved for their hard work and dedication, and we thank them for their continued service to the city and its youth.

February 26, 2015

Darell L. Clark, President
Dear Louis,

May 31, 2015

It is with great joy and excitement that I extend heartfelt congratulations to you and the incredibly talented Philadelphia Youth Orchestra as it celebrates its 75th anniversary season. The Kimmel Center for the Performing Arts is proud to host this significant milestone event of a beloved organization that serves as an incubator for musical talent in the Greater Philadelphia community. Some of the orchestra’s earliest performances happened, right here, on our campus at the Academy of Music and we are honored to be able to continue showcasing these gifted young artists today in Verizon Hall.

Traditionally, 75 years has been known as the "Diamond Anniversary," and like the arduous diamond mining process the Philadelphia Youth Orchestra has steadily sought out budding musicians from the Philadelphia Tri-State area. This youthful ambition is then molded into rhythmic gems that go on to sparkle in concert halls around the world! Every time I see your young faces on our stage, I see the future of music and artistic expression that will carry on from now and for generations to come.

Thank you, Philadelphia Youth Orchestra, for all that you do and have done to transform young lives, and for bringing brilliance to the performing arts community we serve.

Sincerely,

Anne C. Evens
President & CEO

Dear Maestro Scaglione, Chairman Giordano and members of the PYO Board,

Congratulations to the Philadelphia Youth Orchestra (PYO) for its 75 years of educating and inspiring thousands of young musicians in the Delaware Valley Region. It is remarkable to think of the accomplishments of PYO for these talented youth, many of whom have gone on to have successful careers in many disciplines – including numerous alumni in our Philadelphia Orchestra.

Music has a unique power to inspire and to bring communities together around a common goal. With 500 of our region’s youth enrolled, the Philadelphia Youth Orchestra provides access to this uniting art form across 20 counties of Pennsylvania, New Jersey, and Delaware. The students that you see on stage today represent the future leaders, citizens, and artists of this community. We at the Philadelphia Orchestra are so pleased to have been a part in supporting this city’s youth by countless collaborations over these 75 years.

On behalf of the Philadelphia Orchestra family, Music Director Yannick Nézet-Séguin and I congratulate you, Maestro Louis Scaglione, Chairman Frank Giordano and all the committed board directors and faculty on such an enormous accomplishment.

We wish you continuing success from year to year!

Yours in Music,

Allison Vulgamore
President & CEO

One South Broad Street, 14th Floor, Philadelphia, PA 19107, Phone: 215.893.1000 www.philorch.org
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
Elizabeth Morgan

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

Violoncello
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
Euneteak An
Richard Ni
Tarik Machado
Alexander Chen
Seyoung Kim
Joy Zhao

Viola
Joseph Burke *
Puneeth Guruprasad
Andrew David Michie
Inez J. Yu
Phoebe Hu
Kyran Shaun Littlejohn
Andrew Magnus
Sarah S. Jang
Vera Lee
Saagar Subash Asnani
Zachary Cohen
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Philadelphia Youth Orchestra • 2014–2015

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

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

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

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

Bassoon/Contra Bassoon
Olivia Cleri
Rebecca Gayle Krown *
Lauren Milewski

French Horn
Libby B. Ando *
James Ashbrook
Caleb Burboa
Kristina Gannon +
Gregory Greene
Atamosi Hagins
Seth Hanes +
Ben Mulholland +
Martina Smith +
Jason Ward +
Olivia Weng

Trumpet
Charlie Barber
James K. McAloon, Jr. *
Will Schupmann
Alexander Wolfe

Trombone
Jeremy Cohen +
Marcus Forst •
Charles Johnson *
Victoria Tamburro

Tuba
Yale Rosin *

Harp
Joan Lee *

Piano/Celeste
Christine Yeji Kim *

Percussion
Nicholas Charles •
Heidi Chu
Hayley Cowan
Amanda Liu
David W. Lu *
Alyssa Resh

* Section Leader
+ Guest Musician
• On Leave

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PHILADELPHIA, WILLOW GROVE, ALLENTOWN, PA – CHERRY HILL & LAWRENCEVILLE, NJ – WILMINGTON, DE
Philadelphia Youth Orchestra
75th Annual Festival Concert

Louis Scaglione • Conductor

Michael Ludwig • Violin

The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, May 31, 2015 • 3:00 p.m.

Today's performance is underwritten by The Presser Foundation in celebration of The Presser Foundation’s 75th Anniversary

PROGRAM

Ovation Award Presentation

Across the Sky – World Premiere
Sheridan Seyfried

Violin Concerto in D Major, Op. 35
Peter Ilyich Tchaikovsky

I. Allegro moderato
II. Canzonetta: Andante
III. Finale: Allegro vivacissimo

Michael Ludwig • Violin

INTERMISSION

Symphony No. 5 in C-Sharp Minor
Gustav Mahler

I. Trauermarsch
II. Stürmisch bewegt. Mit größter Vehemenz
III. Scherzo
IV. Adagietto
V. Rondo – Finale

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.
Maestro Louis Scaglione and PYO

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

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

Professional Affiliations, Appointments and Honors

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

In addition, Maestro Scaglione is Executive Vice President & Chief Operating Officer of Encore Series, Inc., the presenter of The Philly POPS; a position he has held since July 2012. He also served as Artistic Director of the Choral Society of Montgomery County in residence at Montgomery County Community College from 2002 to 2012. From 2006 through 2010, he was Resident Music Director and Conductor for the Luzerne Music Center (NY). He is a former member of the faculty of Temple University Music Preparatory Division.
From 1995 to 2002, he served as Artistic Director of “Arts at Andalusia” a free, outdoor, summer concert series held on the grounds of the Andalusia Estate. Maestro Scaglione has served as Board member of the Pennsylvania Institute of Technology’s Performing Arts Center; Trustee to the Andalusia Foundation; Advisor to the Arts Advisory Council of The Society for the Performing Arts of the Media Theater; and on the Arts and Cultural Advisory Board in Bensalem Township (PA). For many years, he has served as grant review panelist for the Pennsylvania Council on the Arts and the Philadelphia Cultural Fund.

Additionally, 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.
Hailed by Strad Magazine for his “effortless, envy-provoking technique… sweet tone, brilliant expression, and grand style”, Michael Ludwig enjoys a multi-faceted career as a soloist, recording artist, and chamber musician. A highly sought-after soloist, he has performed on four continents, including appearances with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Pops, KBS Symphony in Seoul, Korea, Beijing Symphony, and the Shanghai Philharmonic Orchestra, collaborating with such conductors as JoAnn Falletta, Sir Georg Solti, and John Williams among others. He has recorded with the London Symphony Orchestra, Royal Scottish National Orchestra, Lithuanian National Symphony, Buffalo Philharmonic, and Virginia Symphony. In addition to the United States, Ludwig has performed throughout Europe and Asia, including concerts in Germany, Spain, Poland, Portugal, Israel, China, and South Korea. Ludwig’s discography includes recordings of the Beethoven Violin Concerto, Bruch Scottish Fantasy, and Dvorak Romance with the Virginia Symphony, as well as the Wieniawski Concerto No. 2, Corigliano Red Violin Concerto, and Suk Fantasy with the Buffalo Philharmonic. Ludwig’s recording of the Corigliano Red Violin Concerto with JoAnn Falletta and the Buffalo Philharmonic is “hot, sharp, and close to the edge” writes critic Norman Lebrecht. His recording of the rarely performed Dohnanyi Violin Concertos with the Royal Scottish National Orchestra has received extraordinary reviews worldwide, and has revived interest in these neglected romantic works.

Ludwig’s discography has drawn critical acclaim from both sides of the Atlantic. Fanfare magazine writes: “His phrasing is so sensitive—it could serve as an object lesson to every budding violinist.” And BBC Music Magazine praises his “persuasive playing, silky tone, sensitivity to colour and flair for golden-age style.” Ludwig’s new recordings released in 2014 include the works of Joseph Achron for violin and piano, as well as the Bartok Portrait No. 1 with the Buffalo Philharmonic, both for the NAXOS label.

As a chamber musician, Michael has shared the stage with Christoph Eschenbach, Wolfgang Sawallisch, Yefim Bronfman, Sarah Chang, and Jean-Yves Thibaudet. His recording of the world premiere of Marcel Tyberg’s Piano Trio in F Major was released by NAXOS in August 2010. Michael Ludwig has been featured numerous times on Performance Today, a program that reaches approximately 1.2 million listeners on 230 radio stations nationwide. Ludwig’s media credits include live broadcasts at WRTI (Philadelphia) and WAMC (Albany, NY), as well as an appearance on the program “From the Top.”

Michael studied violin with his father, Irving Ludwig, who was a violinist in the Philadelphia Orchestra and Music Director of the Lansdowne Symphony Orchestra. For further information, please visit: www.MichaelLudwig.com
Composer and arranger Sheridan Seyfried (b. 1984) is a native of Philadelphia, where he grew up playing violin in the Philadelphia Youth Orchestra. Educated in composition at the Curtis Institute and the Manhattan School, Sheridan has since received commissions from and performances by many notable names, including clarinetist David Shifrin, the Kavafian sisters, Steve Tenenbom, Peter Wiley, Anne-Marie McDermott and 2009 Queen Elizabeth Violin Competition winner Ray Chen.

His 2013 Violin Concerto was premiered by Dennis Kim with Finland’s Tampere Philharmonic and he is currently writing an organ work for Paul Jacobs. Equally at home composing and arranging, Sheridan has worked on several interesting arranging projects, most significantly a concert-length cantata of folk music from the Holocaust, Voices of the Holocaust, which premiered in 2004 and has since been heard more than a dozen times in North and South America. He has also arranged for Play On, Philly, one of Philadelphia’s El Sistema-based programs. An active performer and teacher, Sheridan is the organist and choir director of Grace Lutheran Church in Wyndmoor, PA, and the head of the music program at Kohelet Yeshiva High School in Merion, PA. He plays piano for the Keystone State Boychoir and maintains a small private studio of his own. During the summers, Sheridan is a composition teacher at the Atlantic Music Festival (ME). He has previously served on the music theory faculties of both the Curtis Institute (2008-2012) and Mannes College (2010-2014). He and his wife Ya-Jhu Yang currently live outside Philadelphia with their one-year-old son, Aiden.
Sheridan Seyfried  
Born: Philadelphia, Pennsylvania  
19 May 1984  

Across the Sky  
World Premiere  

Composed at the request of Maestro Scaglione in celebration of the 75th anniversary of the Philadelphia Youth Orchestra, this work was originally intended to be a four or five minute fanfare for orchestra. I had trouble keeping to that limitation of duration and style and opted for a more dramatic, multi-faceted eight minute work, but still with a decidedly exuberant, vital quality. The affirmative, galloping quality of the music suggests to me a ride across the sky (perhaps on a chariot, or a magic carpet—or whatever your pleasure!). The majesty of the sky above and the earth below and all of the varied scenery could be suggested by different moments in the score.

I grew up playing violin in PYAO and PYO under Maestros Scaglione and Primavera, an experience that helped nurture my musicianship and love for orchestral music, so I’m especially gratified to be given the opportunity to contribute music to celebrate such a wonderful institution!

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

Violin Concerto in D major, Op. 35  

Tchaikovsky’s Violin Concerto is scored for violin solo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and divided strings.  

Duration: 32 minutes  

Parallel Events of 1878  

Cuba’s ten year war with Spain ends  
Thomas Edison makes electricity available for household usage  
Wyatt Earp arrives in Dodge City  
Silver dollar becomes legal currency  
First telephone exchange  
Tchaikovsky’s Symphony No. 4 premieres  
Gilbert & Sullivan’s HMS Pinafore premieres  
Renoir paints Portrait of a Model  
Monet paints Chrysanthemums  
Vaseline is first sold  
American Bar Association is founded  

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, whom he loved obsessively, to cholera. The young Tchaikovsky was prone to sudden fits of neurosis, ironically induced by the very music he loved. 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.

Three months after Tchaikovsky married Antonina Miliukova in order to hide his homosexuality he had an emotional collapse and attempted suicide by throwing himself into the ice cold Moscow River. Tchaikovsky’s brother took him to Switzerland to escape and recover. There a young violinist (Joseph Kotek – who some suggest became Tchaikovsky’s lover) brought Tchaikovsky the recently composed Symphonie Espagnole for violin solo and orchestra by French composer Edouard Lalo. So moved by the piece, Tchaikovsky decided to write his own violin concerto. Working out of excitement, he composed the slow movement in a single day, and the entire concerto was finished in a month.

The performance of the work, however, did not happen as quickly as the writing of it. Tchaikovsky dedicated the work to the famous violinist Leopold Auer in hopes that Auer would premiere the work. Much to the composer’s heartbreak, Auer returned the manuscript and refused to perform it. Nearly three years later the young violinist Adolf Brodsky persuaded the Vienna Philharmonic to premiere the work. With unfortunate luck again, the premiere was horrible. The orchestra parts were full of mistakes, the entire work was under rehearsed, and the orchestra played very softly throughout to avert disaster. While the audience applauded Brodsky’s playing, they hissed at the orchestra.

The often ill-tempered music critic Eduard Hanslick trashed the Violin Concerto, saying that for the first time in his life he realized that there is music “whose stink one can hear,” and that the concerto was “inflated, pretentious, and a vulgar work. The violin is no longer played; it is pulled about, torn, and beaten black and blue.” The nasty comments stuck with...
Tchaikovsky for the rest of his life. What the critic obviously did not observe, even with all the mishaps at the premiere, was the unforced lyricism and restraint of the violin lines. Within time the Concerto became one of the most virtuosic works for violin, and Auer himself later reversed his feelings for the work, championed it, and taught it to his students, including Jascha Heifetz.

Musically, the Violin Concerto is a pyrotechnical panoramic display for the violin soloist. In addition to the virtuosic solo part, the work is complete with Tchaikovsky’s hallmark sweeping melodies and grandness. From the elegant second movement to the vivacious, folk-flavored dance rhythms of the finale, Tchaikovsky’s Violin Concerto remains a staple of his works and one of the most beloved concertos for audiences today – perhaps one of the best things to come of a very bad marriage.

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

Symphony No. 5
Mahler’s Fifth Symphony is scored for two piccolos, four flutes, three oboes, English horn, three clarinets, bass clarinet, E-flat clarinet, three bassoons, contra bassoon, six horns, four trumpets, three trombones, tuba, timpani, cymbals, bass drum, triangle, snare drum, glockenspiel, slapstick, tam-tam, harp, and divided strings.
Duration: 67 minutes.

Parallel Events of 1901
U.S. President William McKinley is assassinated. Theodore Roosevelt becomes 26th President
British Queen Victoria dies
Bruckner’s Sixth Symphony and Mahler’s Symphony No. 4 premiere
Composer Giuseppe Verdi and 23rd U.S. President Benjamin Harrison die
Walt Disney, jazz musician Louis Armstrong, comedian Herbert Zeppo Marx, violinist Jascha Heifetz, and actors Gary Cooper and Clark Gable are born
First New Year’s Day Mummers Parade in Philadelphia

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 15 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, Mahler drew as a composer on his personal experiences more perhaps than most artists would dare. In almost every work Mahler composed there exists the conflict between life and death, the search for eternal beauty amidst the suffering and pains of everyday life. In Mahler’s mind, ecstasy and human suffering were closely linked. He saw the world as a glorious place in which pain and suffering are inextricably connected.

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 strongly Wagner-influenced city, 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 and 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 affection 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 as a composer, but 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 vowed to live to complete his tenth symphony, and to avoid 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. “Mahler created a cessation of music, of time, of life itself,” says psychiatrist and Mahler scholar Stuart Feder, “that blended into eternal silence. He musically depicted a personal nirvana consistent with Freud’s death instinct: a blissful end to motion, emotion, and consciousness itself.”

**About the Fifth Symphony**

The genesis of Mahler’s Fifth Symphony goes back to the spring of 1901. After securing the services of Bruno Walter as his assistant conductor (and later renowned interpreter of Mahler’s music), Mahler was able to take leave for the summer from the Vienna Opera. As his summer vacation ended and after much procrastination, Mahler composed the initial drafts of the first two movements of his Fifth Symphony. It was to be another two years before Mahler completed the orchestration and felt satisfied with the first part of the work.

During the 1904-1905 concert season, Mahler premiered the Fifth Symphony in Cologne. While Mahler’s preparations for the first performance were exacting as usual and while the orchestra performed admirably, Mahler realized the work had several defects and decided the Symphony needed several revisions. It was not until three months before his death in 1911 that he finally completed the version of the work that is performed today.

The Fifth Symphony is a very tough nut to crack for listeners given its strange blend of heavy nostalgia, brooding melancholy, and biting cynicism. If an overarching outline had to be given to offer an explanation of Mahler’s Fifth, it would be a work that searches for the ultimate exaltation of life through the blackest despair. Overall the work represents a completely new direction for Mahler’s artistic output. After his Symphony No. 1, Mahler links his next three works with the use of voices and poetic texts, therefore offering more of a “program” or concrete meaning to the listener.

Along with the Sixth and Seventh, the Fifth Symphony focuses on virtuoso orchestra playing, counterpoint, and less on “programmatic” material. Yet with the Fifth Symphony and its progression of moods and emotions, it clearly possesses an inner program even if Mahler did not specifically give one. The most telling aspect that the work has some programmatic content is in the clear arrangement of the five movements into three parts, over the course of which the music moves from negative emotions towards positive ones.

Conductor/Composer Leonard Bernstein said Mahler’s marches “are like heart attacks and his chorales like all Christendom gone mad.” Mahler’s Fifth Symphony opens with a funeral march led by a lone trumpet that immediately calls the audience to attention, demanding to be heard, yet soul-searching as well. What follows is some of the most frightening music Mahler ever wrote, as the orchestra answers the trumpet’s despair complete with horns wailing and symphonic outbursts. A more contemplative theme is interspersed with the chaos and the movement becomes somewhat cyclical, but a cycle of sorrow. Like the opening trumpet fanfare, Mahler assigns the military-like theme to other instruments as well, as music bursts upon the scene in great waves of intensity. The rhythm is unwavering and unrelenting, and ultimately intensity turns to lamenting and the movement collapses on itself as the opening theme returns completely sapped of all its energy leaving the movement to simply fade away closing with a loud snap from the strings.

It may seem absurd to refer to the opening movement as merely an introduction to the Mahler’s Fifth Symphony – until the second movement begins. If the first movement can be marked as one of despair, then the second movement’s primary emotion is surely one of anger. Subtitled “Stormy, lively, and with great vehemence,” the second movement brilliantly evokes the kind of angst that attends tragedy, lashing out remorselessly with wave upon wave of uncontrollable violence. A seemingly out of place middle section unsuccessfully attempts to calm the deeply tormented second movement, but the troubled sounds surface again. Perhaps the most unsettling passage of the second movement is reserved for the very end of the movement where the music dissipates into inanimate, ghostly whispers leaving the listener cold and hopeless.

While Part I is comprised of the first two movements, Part II is entirely made up of the third movement. At over 800 measures long, the third movement (Scherzo) is the longest of all five movements and one of Mahler’s longest movements in any work. The Scherzo explores several moods. While the prevailing sentiment is that of a rustic and genial dance, there are also many elements that are not only dissonant and strange, but even eerie and terrifying. The bewildering tapestry of musical color Mahler uses for the third movement becomes one of the most virtuosic moments in all of music for the French horns. “There is nothing romantic or mystical about it,” Mahler stated, “it is simply the expression of incredible energy. It is a human being in the full light of day, in the prime of his life.” While the movement begins like a mad Viennese ballroom where dance melodies come and go with incredible ease, the ballroom turns into a dream-like atmosphere where wistful feelings explode into cries of passion as the different themes vie for supremacy until the movement ends with a shout of joy.

Due to its use in Visconti’s 1971 film Death in Venice, as well as Leonard Bernstein having conducted it during a memorial to John F. Kennedy, Mahler’s fourth movement, like the Symphony’s opening funeral march, is more an introduction than a self-contained structure. Orchestration for harp and strings only; the movement titled “Adagietto – very slow” has become one of Mahler’s most loved creations. The movement is unfortunately associated somewhat with death and mourning, and while that is a reasonable understanding, it is more of a love song without words, specifically one for Alma Schindler. During the course of composing the Fifth Symphony Mahler’s
personal life underwent a radical change – he met and married Alma Schindler and they gave birth to their first daughter. Perhaps as a result of this new and unexpected happiness, Mahler’s Fifth turned out to be somewhat different from what he originally intended. Sent to Alma with no note other than the written notes of the fourth movement (Alma was a musician), she understood Mahler’s love note. With instructions such as “soulful,” “with warmth,” and “with deepest emotion,” the fourth movement remains a brief moment of absolute still beauty with aching suspensions and bitter-sweet dissonances.

Like the third movement, the fifth and final movement opens with a horn call. Both movements are propelled by a virtuoso display of orchestral counterpoint. Inspired by the fugue writing of J.S. Bach, Mahler compares his use of several different and independent melodies (polyphony) to a visual and aural spectacle that a child experiences at a circus:

Not only are innumerable barrel-organs blaring out from merry-go-rounds, seesaws, shooting galleries, and puppet shows, but a military band and a men’s choral society are there as well. All these groups create an incredible musical pandemonium without paying the slightest attention to each other. That’s polyphony, and that’s where I get it from! The themes must enter and they must be just as different from each other in rhythm and melodic character....The only difference is that the artist orders and unites them all into one concordant and harmonious whole.

Although it took Mahler through an emotional exhausting journey from despair and anger to unrest and then love, an overwhelming joy pours from the final movement. Mahler would also begin his Sixth Symphony with a funeral march-type movement as well, but the goal this time would quite the opposite.

The Fifth Symphony is, like all Mahler’s works, intensely personal and autobiographical. It musically summarizes the struggles, the anguish, the passions, and the joys of the human experience. It is fear and uncertainty; it is grief and loss; it is adversity and pain. It is also love and laughter, peace and tranquility, youthful zeal and burning desire, and finally – it is victory.

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Program Notes
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Philadelphia Youth Orchestra Graduating Seniors

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

PYO

Saagar Asnani, viola
University of Pennsylvania
Keoni Bolding, violin
Cleveland Institute of Music
Joseph Burke, viola
Bard Conservatory
Albert Chang, violin
Zachary Cohen, viola
Ithaca College School of Music
Maria Dell’Orefice, violin
Baylor University
Noah Diggs, violoncello
Mannes College of Music
Nova Friedman, double bass
Andrew Ge, violoncello
Princeton University
Andrew Guo, violin
Washington University in St. Louis
Puneeth Guruprasad, viola
Georgia Institute of Technology
Atamosi Hagins, horn
Penn State University
Daniel Jang, violin
Vanderbilt University
Charlie Johnson, trombone
Dartmouth College
Vilme Joselin, violin
SUNY Purchase Conservatory
Eunice Ju, violoncello
Cornell University
David Kim, clarinet
Princeton University
Markus Lang, double bass
Temple University
Joan Lee, harp
University of Virginia
Delia Li, oboe
Duke University
Anne Lin, violoncello
Boston University
Kyran Littlejohn, viola
Daniel Liu, violin
Nathan Lowman, violoncello
Vanderbilt University
Andrew Magnus, viola
Vanderbilt University
Tristan Maidment, violin
Case Western Reserve University
James McAloon, Jr., trumpet
Harrt School of Music
Andrew Michie, viola
University of North Carolina at Chapel Hill
Elizabeth Morgan, violin
Johns Hopkins University
Richard Ni, violoncello
Penn State University
Bennett Norris, double bass
Manhattan School of Music
Byron Pondextor, violin
Chad Porreca, violoncello
Penn State University
Tanavi Prabhu, oboe
Joshua Roberts, oboe
Marius Sander, violin
University of Delaware
Shannon Sheu, violin
University of Chicago
Maggy Simon, violin
Asher Wulfman, violin
Inez Yu, viola
Ethan Zhao, violin
University of Pennsylvania

PYAO

Kevin Do, violin
Temple University

Bravo Brass

Donnie Jackson, trumpet
Erica Lipton, tuba
John Wagner, trumpet
Peabody Conservatory
Di Yue, trumpet

* List complete as of April 23, 2015.

The Philadelphia Youth Orchestra profoundly thanks The Presser Foundation for underwriting the 2014–2015 75th Anniversary Festival Concert, for its ongoing support of excellence in music education and also congratulates The Presser Foundation on celebrating over 75 years of music philanthropy.

The Presser Foundation
Over 75 Years of Music Philanthropy
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 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 dePasqua. 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.

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. Additional instruction is also provided by members of the following professional orchestras: The Chamber Orchestra of Philadelphia, Opera Philadelphia, Pennsylvania Ballet, The Philly POPS, and Harrisburg Symphony, as well as noted freelance professional musicians from throughout the region. 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.
The Philadelphia Youth Orchestra Ovation Award for Inspiration and Outstanding Leadership in Music Education honors an outstanding music teacher in the Delaware Valley Region who, while imparting musical knowledge, builds character, self-confidence and capabilities that position students for success in every aspect of their lives. The OVATION AWARD highlights the significance of music education and applauds the positive impact of music teachers on the greater community. It is presented and endowed by H.E.L.P.® Foundation and sponsored by Jacobs Music Company, J.W. Pepper and WRTI-90.1 FM.

Nominators were asked to submit a brief application and statement of no more than 250 words, answering the question: “How Has Your Music Teacher Changed Your Life?” The Top Ten Finalists and one Grand Prize Winner have been selected by a Blue Ribbon Panel, consisting of representatives from regional universities, colleges, conservatories, and institutions.

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

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

2014 Finalists
Derek Barnes – Merion Station, PA
Thomas Elliott – Narberth, PA
Elizabeth Kaderabek – Bala Cynwyd, PA
Hirono Oka – Cherry Hill, NJ
Anthony Prisk – Philadelphia, PA
Angela D. Riggs – Flourtown, PA
Kimberly Rowe – Philadelphia, PA
Shelley Beard Schleigh – Wilmington, DE
Byrnina Socolofsky – Glassboro, NJ

2014 Grand Prize Winner
William Cain – Willow Grove, PA
## Season Repertoire • 2014–2015

### Philadelphia Youth Orchestra

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<td>Ashokan Farewell</td>
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Rosalind Erwin  
*Director & Conductor*

Patrick Bailey  
*Assistant Conductor*

**Violin I**
Johnny May,  
*Concertmaster*
Esther Kim
Jenna Kim
Kathryn Song
Andrew Samuel Pai
Sophia Mei Maloney
Victoria Smith
Olivia Brody-Bizar
Portia Maidment
Shua Kim
Cayley Hang-Hoffman
Melody Yu
Grace Wei
David Yang
Kevin Do
Steven Zhang
Michelle Deng Xu
Shannon Quinn
Ramya Muthukrishnan

**Violin II**
Andrew Yan-Jong Chen *
Jolade Adebekun
Evan Dillon Johnson
Carly Bess Soll
Boglarka Kearney
Cecilia Rabayda
Helen Hu
Eric Zhao
Jennifer Guo
Alexander Feng Lee
Emily Ai
Rebecca Kim
Heidi Suh
Anna Park
Daniel Lee
Zihui Zhu
Anne Sophie Biello
Melissa Kim
Gia Angelo
Celia Rubien

**Viola**
Zebadiah Yusef Coombs *
William Wang
Isabella Maloney
Michael D’Amico
Yussef Tasaki
Isabelle D’Amico
Amanda Ragat
Kendall Scott

**Violoncello**
Shahu Duan *
Issac Stephen Gaston
Sabine Jung
Sasha He
Jessica W. Zhang
Kamran Foy
Nicholas Edward Vottero
Shangen Lu
Zachary Fung
Roselind Ni
Jason Tan
Katherine Quinn
Eric Fei
Nathan Kim

**Double Bass**
Luke John Mottola *
Hannah Perring
Austin Gentry +
Camille Donoho

**Flute/Piccolo**
Hayley Allport
Betty Ben-Dor *
Hannah Silverberg
Katherine Emily Xu

**Oboe**
Philip Jinho Choi
Kaitlin Kan *
Elisa Macera
Sophia Ochlers

**Clarinet**
Kaitlyn Boyle
Jun Choi
Robin Y. Choi
Sung Kwang Oh *
Elizabeth S. Qian

**Bassoon**
Kaitlyn Anderson *
Shauna Morrissey +

**French Horn**
Libby Ando +
Gregory Greene +
Jordan Blake Robinson *

**Trumpet**
Benjamin Kenzakowski
Erik Larson
Todd Oehler *

**Trombone**
Jon Hutchings
Ehren Lemir Valme *

**Tuba**
Carolyn Tillstrom #

**Percussion**
Heidi H. Chu *
Hayley Cowan +
Alan Herbst
David Lu +
Alyssa Resh +

**Harp**
Willow Swidler Notte *

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*  Section Leader
#  Alumni
+  Intern

Winds, brass, percussion rotate seating.
Philadelphia Young Artists Orchestra
20th Annual Festival Concert

Rosalind Erwin • Conductor
Sabine Jung • Violoncello

The Kimmel Center for the Performing Arts • Perelman Theater
Sunday, May 17, 2015 • 3:00 p.m.

PROGRAM

Overture to Oberon Carl Maria von Weber

Ballet Music from The Perfect Fool Gustav Holst
I. Invocation (Andante)
II. Dance of Spirits of Earth (Moderato – Andante)
III. Dance of Spirits of Water (Allegro)
IV. Dance of Spirits of Fire (Allegro moderato – Andante)

INTERMISSION

Violoncello Concerto in D Minor Édouard Lalo
I. Prelude lento – Allegro maestoso Sabine Jung • Violoncello
   Winner, First Annual PYAO Young Artists Concerto Competition

Capriccio espagnol, Op. 34 Nikolai Rimsky-Korsakov
I. Alborada
II. Variazioni
III. Alborado
IV. Scena e Canto gitano
V. Fandango asturiano

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.

Rosalind Erwin • Director & Conductor, PYAO

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

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

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

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

Erwin was named Director and Conductor of the Philadelphia Young Artists Orchestra in January 2014. She is currently also Conductor and Music Director of the Drexel University Orchestra.
Cellist Sabine Jung, age 14, is an eighth grader at Charles F. Patton Middle School in West Chester, Pennsylvania. She is currently under the tutelage of Priscilla Lee. Her former teachers include Dr. Mira Kang and Dr. Tomaz Rzeczycki. She started playing the cello at age eight, but she began her musical studies at age five with piano lessons. Her honors and achievements for cello include a High Honors award in the New Jersey Music Teachers Association Recital Auditions in 2012 and third place for the Kennett Symphony Junior Instrumental Competition for Young Artists in 2014. This year, she won first place for the Kennett Symphony Junior Instrumental Competition for Young Artists and the PYAO (Philadelphia Young Artists Orchestra) Young Artists Solo Concerto Competition. Sabine was a participant of the CJMEA (Central New Jersey Regional Intermediate Orchestra) and the NJMEA (New Jersey All-State Intermediate Orchestra) in 2013. She performed in a master class in 2013 with Jonathan Spitz, principal cellist of the New Jersey Orchestra, and she has attended the Philadelphia International Music Festival Summer Camp.

Ms. Jung is also an accomplished pianist. She was the first place winner in 2012 for the Crescendo International Competition and the second place winner in 2013 for the Golden Key Festival. For both of these competitions, she has performed at Carnegie Weill Recital Hall in New York City.

Ms. Jung is an honor roll student at Charles F. Patton Middle School. When she is not busy, she loves to spend time with her friends, family, and her dog. She participates in her school orchestra, and enjoys playing in ensembles.

Carl Maria von Weber
Born: Eutin, Germany, 18 November 1786
Died: London, England, 5 June 1826

Overture to Oberon, J. 306
The Overture to Oberon is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and divided strings.
Duration: 9 minutes

Weber was a cousin of Mozart’s wife, Constanze Weber. He, like Mozart, died at a very young age.

His opera Oberon was the composer’s last composition before his death from tuberculosis two months after the opera premiered.

Parallel Events of 1836
U.S. Presidents Thomas Jefferson and John Adams die
First U.S. railway opens in Massachusetts
Erie Canal is completed
London University is founded
Beethoven’s Quartet No. 130 premieres
French painter Gustave Moreau and American song composer Stephen Foster are born

While Beethoven is undoubtedly the Father of the Romantic Era (1820-1900), the period that expanded the rules of the preceding Classical era was also deeply influenced by Carl Maria von Weber. Moreover, Weber effected the future of opera more than any other composer since Mozart. If Beethoven embodied the Romantic Period, Weber musically defined it.

During his short 39 years Weber contributed to the technical innovations of solo piano playing that became greatly admired by Liszt, Schumann, and especially Chopin, who employed many of Weber’s ideas. As a conductor, Weber abandoned direction from the keyboard in favor of consistent use of the baton, and led the way for conducting as a separate art form later fully developed by Mendelssohn and Wagner. Other more logistical things that may be taken for granted such as sectional rehearsals for different groups of the orchestra, rearranging instruments on stage to account for tonal blend, using professional lighting, costume, and set designers, and rehearsing operas according to dramatic needs and musical demands, are all attributed to Weber.

As a composer, Weber essentially invented German Romantic opera, epitomized by his opera Der Freischütz (The Marksman). For audiences throughout Europe, Der Freischütz exemplified every characteristic of German Romanticism – its humble human characters and peasant virtues presented against a vivid background of wild and mysterious nature, each an agent of supernatural forces of good and evil. Today Der Freischütz still marks the turning point in German opera, setting a standard used by Wagner.
Raised in a middle-class family by parents who were also musicians (his mother was a singer, and his father served as the choristers master to the Prince Bishop of Lubeck), Weber was inundated with music from an early age. As a young musician he studied with Michael Haydn, the brother of the famous Classical symphonist, Franz Joseph Haydn.

By the age of eleven, Weber’s first compositions were published. Soon after, he began a career as a concert pianist while beginning to compose operas. Weber’s compositional output includes two symphonies, two piano concerti, four piano sonatas, two concerti for clarinet, and individual concerti for bassoon and horn. It is, however, his works for the stage that are remembered most. Weber’s professional posts included Kapellmeister at Breslau and music directorships of the Prague Opera as well as the Dresden Court Opera.

Nowhere more clearly than in his opera overtures is Weber’s orchestral mastery revealed. Starting with the earliest surviving of Weber’s stage works, Abu Hassan, a younger Weber demonstrates the Romantic fascination with exotic lands, as Beethoven does in his Turkish march in the Ninth Symphony. In Weber’s overture to the opera Euryanthe (which heavily influenced Wagner’s Lohengrin), Weber composes far ahead of his time employing subtle through-composed textures, and tightly organized themes and harmonies.

It was during an ill-adviced trip to London that Weber took up the libretto to Oberon, ruler of the fairy world immortalized in Shakespeare’s A Midsummer Night’s Dream. The overture, completed only three days before the opera premiered, contains the most subtle fashion of the opposing demands of form and dramatic description – from the opening quiet horn call to the intertwining of gentle and triumphant music for the four main protagonists of the opera. Seven months later Mendelssohn quoted from Weber’s opera adding elements of Weber’s “Mermaid’s Song” to the coda in Mendelssohn’s Incidental Music to A Midsummer Night’s Dream.

Not only did Weber’s free form overtures pave the way for Mendelssohn’s concert overtures, but Weber’s imaginative orchestra techniques used in his overtures influenced Berlioz and Mahler, and were admired by Debussy and Stravinsky. Like many great Romantic composers, Weber tragically never lived to truly see his successes and influence on future composers.

Despite his initial training with Sir Charles Villiers Stanford at the Royal College of Music, Gustav Holst was largely self-taught as a composer. Learning from experience and from pondering about art, Holst avoided preconceived systems and academic theory, and experimented to find his own music voice. A lifelong friend of English legendary composer Ralph Vaughan Williams, Holst was an influential teacher in early 20th century England. He served as music director at the St. Paul’s Girls’ School and Morley College, in addition to briefly teaching composition at the Royal College of Music.

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

After The Planets, Holst worked on a comic opera for about four years. The one act opera, The Perfect Fool, premiered at Covent Garden in 1923. It was a complete disaster: Intended to be a parody on opera, The Perfect Fool aimed mainly at mocking the music of Wagner and Verdi. Like most musicians of his generation, Holst came under the spell of Wagner’s music, specifically the epic Ring Cycle, so the parody was not done out of disrespect for Wagner.
Holst also wrote the libretto, which tells the fairy tale of a beautiful princess and her many suitors. Some suggest that the Princess represented the world of opera, and the Fool symbolized the British public. The English audience did not find it very funny. They found the plot confusing, and the opera was quickly dismissed and forgotten. The only part of the opera that is performed today is the ballet music.

Originally the music from the ballet of The Perfect Fool was composed for a play (The Sneezing Charm), and was actually heard before it was used in the opera. The ballet music opens the opera as a wizard enters and conjures up the Spirits of Earth, Water, and Fire to assist him in attracting the Princess. Ironically, the Spirits are similar themes evoked in The Planets, and the Wizard is a character that is clearly connected to the “Uranus – the Magician” movement in The Planets, and is represented by three trombones in the ballet music. In fact, nearly the entire ballet music seems like an extension of The Planets, as Holst’s musical language in the ballet music is nearly identical to The Planets orchestral color and duration of sections.

After the almost-strange trombone fanfare that opens the ballet music, Holst conjures the Spirits of Earth by using the lowest end of the double basses playing a somber and awkward dance until it rises out of the depths and into the brighter sounds of the brass and woodwinds. As the first Spirits disappear, a solo viola and solo cello capture the Wizard’s return to summon the Spirits of Water with the same opening fanfare. The sounds of the flutes, piccolo, harp, and celeste liquidly portray the Spirits of Water; along with more contrasting melodies played by the oboe and flute. The bassoon plays the Wizard’s fanfare theme, who returns again to bring forth the Spirits of Fire. Using several melodies throughout the orchestra, the Fire ignites an exciting climax until an explosion of the Wizard’s fanfare appears one final time to take part in the fire imagery, and then to disappear entirely with an enigmatic and quiet conclusion (and one brassy punctuation mark).

Nikolai Rimsky-Korsakov
Born: Tikhvin, Russia, 18 March 1844
Died: St. Petersburg, Russia 21 June 1908

Capriccio espagnol, Op. 34
Capriccio espagnol is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and divided strings.
Duration: 15 minutes

Parallel Events of 1887
Verdi’s opera Otello premieres
Van Gogh’s The Courtesan
Monet’s The Seine with the Pont de la Grande Jetée
Pissarro’s Boulevard de Clichy
French composer teacher Nadia Boulanger is born
American painter George O’Keeffe is born
First Groundhog Day (Punxsutawney, Pennsylvania)

About the Composer
In an excellent history of Russia music written in 1936 by musicologist Gerald Abraham, one chapter was devoted to Glinka, one to Tchaikovsky, one to Mussorgsky, and seven to Rimsky-Korsakov! Subtitled Rimsky-Korsakov and his Contemporaries, Abraham’s account makes it clear that Russian music owed its origins to the largely self-taught and full-time sailor Nikolai Rimsky-Korsakov.

Son of a retired civil governor and land proprietor, Nikolai Andreevich Rimsky-Korsakov lived a fairly average childhood where music was a small part of his upbringing. With a life-long ambition to become a sailor, like his admired older brother, Rimsky-Korsakov entered the Naval College in St. Petersburg at the age of twelve. During his years in the navy, Rimsky-Korsakov was able to attend operas throughout the world including New York and England’s Covent Garden. After studying piano as a boy, he took some composition lessons until he was introduced to composer Mily Balakirev. Together with Balakirev, Cesar Cui, Alexander Borodin, and Modest Mussorgsky, Rimsky-Korsakov and the others were known as “The Mighty Five.” Prompted by Balakirev, Rimsky-Korsakov pursued a career as a composer and eventually became professor of composition at the St. Petersburg Conservatory, and later authored The Principles of Orchestration which is still in use today.

Rimsky-Korsakov became recognized as the most prolific, best organized, and the most successful of the “nationalist” Russian composers of his time. His popularity exists today not only for mentoring some of the most important composers of all time (such as Stravinsky, Prokofiev,
and Respighi), but because of his unprecedented orchestral brilliance and his power to summon up character and scenes in music, be they tone poems or operas. Rimsky-Korsakov’s basic characteristics in music ultimately center around Russian nationalism, the sounds of the orient (Eastern cultural), and an interest in magic and fairy tales or escapism. While he composed a few symphonies and several operas, Rimsky-Korsakov is remembered most for completing Mussorgsky’s opera Boris Godunov and Borodin’s Prince Igor. The vast majority of Rimsky-Korsakov’s own works, however, are mostly unfamiliar today with the exception of The Flight of the Bumblebee, Scheherazade, and Capriccio espagnol.

About the Music

Many composers of the late nineteenth century were attracted to the exotic music of Spain (French composer Georges Bizet composed the opera Carmen in 1875). They were intrigued to the many traditional styles of the gypsy-like sounds, and the rhythms and melodies of Spanish culture, such as the flamenco and jota. Rimsky-Korsakov began the sketches for a work for violin and orchestra, but eventually the work took the shape of a showpiece for the entire orchestra.

The premiere performance of Capriccio espagnol was so well received that the entire work was played as an encore. The musicians in the orchestra were even more thrilled with the new composition that they would erupt into applause during the rehearsals. Rimsky-Korsakov was so moved that he dedicated the work to all sixty-seven players of the St. Petersburg Imperial Opera Orchestra, and listed each one of their names in the score.

Opening with a brief Alborada (“Morning Song”), Capriccio espagnol immediately bursts to life with a lively parade-like celebration complete with twirling clarinet and violin solos, and sparkling percussion. Seguing into a slower, more reflective second movement, the French horns and English horn play a melodic song with the undercurrent of the strings. After the Alborada returns for another brief interlude, a drum roll and brass fanfare signals the beginning of the “Scene and Gypsy Song.” Using different solos (violin, flute, clarinet, and harp), the triple time theme conveys the alluring gypsy dance reminiscent of Bizet’s Carmen. The fourth movement speeds up until it erupts into an energetic fandango. With castanets clacking and brass proclamations, the final movement returns to the original theme of the first movement until it races to a rousing close.

As with so many of Rimsky-Korsakov’s works, the Capriccio espagnol was noted for its brilliant orchestration. Tchaikovsky even hailed it as a “colossal masterpiece of instrumentation.” Rimsky-Korsakov, however, took issue with the praise stating that it was not just a well-orchestrated piece, but a great work: “The Capriccio is a brilliant composition for orchestra, not just a ‘magnificently orchestrated piece’ (as some critics have said). The change of timbre, the felicitous choice of melodic design and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for solo instruments, the rhythm of the percussion instruments, etc., constitute here the very essence of the composition and not its orchestration.” The critics and the composer were both correct.
Bravo Brass • 2014–2015

Paul Bryan
Director & Conductor
Barry McCommon
Associate Conductor
Robert Skoniczin
Associate Conductor

Trumpet
James Boyle
Nathan Constans
Joseph Dallas
Genna Goins
Donnie Jackson
Erik Larson
Gianni Manginelli
James McAloon
Nicholas Pignatoro
Robert Skoniczin *
John Wagner
Di Yue

Horn
Martina Smith
Karen Schubert *
Madelyn Spina

Trombone
Marcus Forst *
Ethan Hinson
Jon Hutchings
Charles Johnson
Chris Mele
Henry Shankweiler

Tuba
Brian Brown *
Erica Lipton
Yale Rosin
Carolyn Tillstrom

Bass Trombone
Samuel Gellerstein
Barry McCommon *
Ehren Valme

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

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

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

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

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

Mr. Bryan is Dean of Faculty and Students at the Curtis Institute of Music.
Barry McCommon • Associate Conductor, Bravo Brass

Barry McCommon is a musician that defies categorization. Having begun his career while still enrolled at the Curtis Institute of Music, he also cut his teeth in the clubs of Philly and Atlantic City. His versatility has earned him respect as a “crossover” artist, performing in venues ranging from Lincoln Center to the House of Blues with anyone from the Royal Ballet, to the Jaco Pastorius Big Band, to R&B legend Aretha Franklin. A member of the genre-bending Nu Directions Chamber Brass, Mr. McCommon is to some the tuxedo-clad classical bass trombonist for The Chamber Orchestra of Philadelphia—to others he’s the jazz musician they’ve seen backing the likes of Herbie Hancock—in another realm, he regularly can be seen on the R&B / funk circuit of Philadelphia and Atlantic City with luminaries such as Pattie Labelle.

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

Robert Skoniczin • Associate Conductor, Bravo Brass

Robert Skoniczin performs in a variety of settings, including classical, commercial, jazz, and touring Broadway shows. Rob has backed various star attractions and can be heard on several recordings including Manhattan Transfer’s DVD The Christmas Concert, Shadowcatcher with the West Chester University Wind Ensemble, American Anthems with the Gramercy Brass Orchestra, and numerous spots for NFL Films. A recording of Reanimations, a recent commission for two solo trumpets and wind ensemble, is due to be released in early 2015. His principal teachers have included Vince Penzarella of the New York Philharmonic and Christopher Tranchitella of the Kennedy Center Opera House Orchestra. In May, 2014, Rob co-hosted the 39th Annual International Trumpet Guild Conference in King of Prussia with his fellow West Chester University colleague, J.C. Dobrzelewski. He teaches trumpet at the University of Delaware and West Chester University of Pennsylvania, and is a member of the National Band Association, the International Trumpet Guild, and Phi Beta Kappa. Rob performs on S.E. Shires trumpets.
Karen Schubert is a graduate of The Curtis Institute of Music. She is principal horn of the Delaware Symphony Orchestra, Opera Delaware, and the Kennett Symphony of Chester County, and is also a member of The Chamber Orchestra of Philadelphia, the Opera Philadelphia orchestra, and the Fairmount Brass Quartet. She has performed as soloist with The Chamber Orchestra of Philadelphia and The Kennett Symphony of Chester County, and last season appeared as soloist with the Delaware Symphony. Mrs. Schubert has been on the faculty of Immaculata University and Philadelphia Biblical University. She is currently the adjunct horn teacher at Widener University and maintains a private horn studio.

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.
PRYSM • 2014–2015

Gloria dePasquale
Director & Conductor

Violin I
Angela Phillips, Concertmaster
Nicholas Hsieh
Ocean Shen
Andy Mei
Brian Williams
John Neary
Nahoko Okamoto
Nanami Haruyama
Alexa Richards

Violin II
Kirsten Ho *
Eva Li
Amy Huang
Justin Xu
Kallam Kara-Pabani
Emma Maloney

Viola
Lyric Scott *
Noah Rubien

Violoncello
Aidan Bolding *
David K. Kim
Eugenia Feng

Violin
Vibha Janakiraman, Concertmaster
Dean Moon
Julia Youakim
Susanna Cahn von Seelen
Kyla Curnow

Violin II
Chloe Hyun *
Eliot Lee
Casey Williams
Dylan Huffman
Morgan Jones
Justin Chow

Viola
Christopher Tyburski *

Violoncello
Abby Wolf *
Mark Lancaster
Charles Witmer
Owen Yu
Deana Yuan
Ethan Lee
Theo Sharp
John Kim

PYO Organization Interns

Violin
Fiyi Adebekun *
Jolade Adebekun #*
Evelyn Bravo +*
Austina Lin +
Portia Maidment #*
Sophia Maloney #*

Mass

Bass

PYO Organization
Interns

* Section Leader
+ PYO Member
# PYAO Member
• PRYSM Alumnus

PRYSM Young Artists • 2014–2015

Jessica Villante
Conductor

Violin I
Vibha Janakiraman, Concertmaster
Dean Moon
Julia Youakim
Susanna Cahn von Seelen
Kyla Curnow

Violin II
Chloe Hyun *
Eliot Lee
Casey Williams
Dylan Huffman
Morgan Jones
Justin Chow

Viola
Christopher Tyburski *

Violoncello
Aidan Bolding *
David K. Kim
Eugenia Feng

Violoncello
Abby Wolf *
Mark Lancaster
Charles Witmer
Owen Yu
Deana Yuan
Ethan Lee
Theo Sharp
John Kim

PYO Organization Interns

Violin
Fiyi Adebekun *
Jolade Adebekun #*
Evelyn Bravo +*
Austina Lin +
Portia Maidment #*
Sophia Maloney #*

* Section Leader
+ PYO Member
# PYAO Member
• PRYSM Alumnus
# PRYSM

**Philadelphia Region Youth String Music**

**8th Annual Festival Concert**

**PRYSM** • Gloria dePasquale • **Conductor**

**PRYSM Young Artists** • Jessica Villante • **Conductor**

Centennial Hall • The Haverford School • Haverford

Saturday, May 16, 2015 • 3:00 p.m.

## PROGRAM

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<td>Serenade for Strings, Op. 6</td>
<td>Josef Suk</td>
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<td>II. Allegro ma non troppo e grazioso</td>
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<td>III. Adagio</td>
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<td>IV. Allegro giocoso, ma non troppo presto</td>
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<td>Octet, Op. 20</td>
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<td>V. Finale (Tema Russo)</td>
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Latecomers will not be seated until an appropriate time in the concert.

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As a courtesy to the performers and fellow concert-goers, please silence all cell phones prior to the performance.

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Gloria dePasquale • **Director & Conductor, PRYSM**

Mr. and Mrs. dePasquale were frequent soloists with area community and youth orchestras, performing both Brahms’ *Double Concerto* and Saint-Saëns’ *La Muse et le Poète*. Their last public performance together as soloists was in June of 2010 in Verizon Hall at the Kimmel Center in Philadelphia performing with the Philadelphia Youth Orchestra. In 2013, Mrs. dePasquale was soloist with the Philadelphia Youth Orchestra, performing Haydn’s *C Major Concerto* in Verizon Hall. Most recently, she appeared as a soloist in Haydn’s *Symphonie Concertante* on the November 2014 PYO concert.

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 in 2007 with her late husband, William.

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

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

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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. Mrs. dePasquale currently serves on the Board of Visitors for NEC.

‘Cellist of the dePasquale String Quartet for more than two decades, the quartet was in residence at Villanova University and presented a highly acclaimed chamber music series performing with such artists as Yo-Yo Ma, Emanuel Ax, Christoph Eschenbach, Yefim Bronfman, Wolfgang Sawallisch, and Andre Watts. Mrs. dePasquale was also ‘cellist in the dePasquale trio, performing alongside her late husband William, and daughter, Francesca.
Jessica Villante is active as both a violinist and music educator in the greater Philadelphia Area. Jessica has been a coach with PRYSM since its inception in 2007; this year marks her third as conductor of PRYSM Young Artists. Additionally, Jessica teaches string orchestra, music theory, and music history at Lower Merion and Harriton High Schools in the Lower Merion School District. Jessica is pursuing a Masters in Music Education from the University of the Arts, with an anticipated graduation date of August 2015. In 2009, she graduated Magna Cum Laude, Phi Beta Kappa from Temple University with Bachelors of Music degrees in both violin performance and music education with an emphasis on strings. While at Temple University, she studied violin with William dePasquale. As a violinist, Jessica has performed throughout the United States and Puerto Rico. Jessica also maintains a private violin studio, and is the music director at St. John’s Episcopal Church in Concord, PA.

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

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

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

Risa Cullen is currently a junior at Temple University majoring in music education. She studies viola with Kerri Ryan and previously studied with Ellen dePasquale. Risa attended and performed in the Siena Music Festival in the summer of 2013. She currently plays viola in the Temple University Orchestra and will graduate in spring of 2016. Risa is an alumnus of the Philadelphia Young Artists Orchestra and Philadelphia Youth Orchestra.

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 string pedagogy from Temple University and a Bachelor of Music in violin performance from The Hartt School. She is a former student of William dePasquale. Hannah has performed in chamber groups and orchestras throughout the east coast and Peru. She has been trained and certified in the Suzuki Method and is currently a violin teacher at Temple Music Preparatory Division, Ambler Music Academy, and Moravian College Music Institute. Hannah is a coach for PRYSM and is on the adjunct faculty at Temple University.

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

Philadelphia native Jerrell Jackson is an active performer on the bass, working as a freelance musician throughout the region and around the world. Locally, he has performed with Opera Philadelphia, Black Pearl Chamber Orchestra, Orchestra 2001, Philadelphia Virtuosi, and the Chamber Orchestra of Philadelphia. In the fall of 2013, Jackson co-founded Philadelphia’s new, self-conducted orchestra, PROMETHEUS. This project seeks to redefine artistic responsibility and community engagement, and stands at the forefront of classical music performance. In 2012, Jerrell co-produced a documentary entitled “Documenting Harmony: Music Education in the Holy Land,” based on his travels to Palestine to teach and perform in the Al-Kamandjati Baroque Festival for three consecutive years. Jerrell has served on faculty at the Philadelphia Youth Orchestra and Play On, Philadelphia, El Sistema-inspired music program. Having trained with Carrie Reuning-Hummel, Jessica currently plays in violin performance from The Hartt School and is a Suzuki certified teacher and is a strong proponent of this teaching method. She received her master’s degree from Temple University’s Esther Boyer College of Music where she was a student of William dePasquale. Jessica maintains a Suzuki violin studio in Northeastern PA and Philadelphia regions. In addition to coaching at PRYSM, Jessica maintains a Suzuki violin studio in Northeastern PA and coordinates the Northeastern Pennsylvania Philharmonic’s student mentorship program. Having trained with Carrie Reuning-Hummel, Jessica is a Suzuki certified teacher and is a strong proponent of this teaching method.

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

Jessica Nataupsky Kang, violinist, is an active teacher and performer in and around the Northeastern PA and Philadelphia regions. In addition to coaching at PRYSM, Jessica maintains a Suzuki violin studio in Northeastern PA and coordinates the Northeastern Pennsylvania Philharmonic’s student mentorship program. Having trained with Carrie Reuning-Hummel, Jessica is a Suzuki certified teacher and is a strong proponent of this teaching method. She received her master’s degree from Temple University’s Esther Boyer College of Music where she was a student of William dePasquale. Jessica currently plays in violin performance from The Hartt School and is a Suzuki certified teacher and is a strong proponent of this teaching method.

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 Druiian. Mr. Klein entered Wayne State University in 1962, and while there joined the Indianapolis Symphony and later the Detroit Symphony Orchestra. Mr. Klein has been a member of the United States Army Band Strolling Strings, and since 1987 served as concertmaster of the Greater Trenton Symphony Orchestra.

Julia Morelli received her Bachelor of Music at Indiana University Jacobs School of Music in Bloomington, Indiana where she studied with Emilio Colon. She completed one year of her Master of Music degree at Boston University where she studied with the late Marc Johnson. Julia is now completing her Master of Music at Temple University in Philadelphia studying with Jeffrey Solow. She has played in masterclasses for Arto Noras, Marc Coppey, Stephen Balderston, Rafael Figueroa, Anthony Elliot, and more. Her trios and quartets have been instructed by musicians such as Steven Ansell, Alex Kerr, Eteri Andjaparidze, Philippe Entremont, Eduard Schmieder, John Koen, and Vladimir Dyo. Julia greatly values...
musical outreach efforts. She has collaborated with several non-profit musical organizations such as ROK: Reimagining Opera for Kids, NERO: New England Repertory Orchestra, New England Chamber Players, and Arts Outreach Initiative. In addition to teaching for Tune Up Philly and coaching for PRYSM, she teaches private cello lessons. She previously instructed cello at Sierra Academy of Music in Mammoth Lakes, California.

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

Angela Sulzer studied violin performance at Temple University as a student of William dePasquale. She has been a member of the PRYSM violin faculty since 2007 and is currently a string instructor at the Agnes Irwin School, and Teaching Artist for Maestro’s Friends After School Music. 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. She is currently a member of Prometheus Chamber Orchestra.

Andrea Weber, cellist and strings specialist, has been working with the Philadelphia Youth Orchestra organization since 2008 as a PRYSM cello coach, and is currently the cello instructor and string ensemble director for Tune Up Philly. Additionally, Ms. Weber teaches for the Musicipia String Orchestra, Friends Select School, and directs her own beginning and intermediate private cello studio. She has performed with the Lancaster Symphony, Symphony in C, The Great Hall Chamber Orchestra, the newly formed Pennsylvania Philharmonic, and is a founding member of the Elysium String Quartet. Her recording session work as an alternative cellist has led her to perform on national stages such as World Café Live in Philadelphia, The Queen in Wilmington, and with such festivals as MusikFest and FolkFest. Her recordings and live improvisation with local songwriters, composers, and bands have been aired on both local and national radio. Ms. Weber holds a Master’s Degree in Cello Performance from Temple University and a Bachelor’s Degree in Cello Performance from the Eastman School of Music.

James Wilson is a recent graduate of the Royal Academy of Music in London, where he received his master’s degree studying with Clio Gould, concertmaster of the Royal Philharmonic Orchestra. He earned his bachelor’s degree studying with William dePasquale at Temple University. James is an alumnus of the PYO organization, having played in the orchestra for two seasons. He is the PRYSM Operations Manager and member of the violin faculty.
Tune Up Philly • 2014–2015

Paul Smith
Director

Violin
Victoria Alamo^  
Jayden Alexander*  
Aurelia Chloe Asmara•  
Jayden Ayala•  
Zorah Baraka^  
Kayia Brabham•  
Amiraah Brown•  
Ayanna Brown*  
Erica Butts•  
Hazel Carb•  
Abigail Carpenter•  
Rubee Carter•  
Jada Dantzler /  
Mikal Davis*  
Tinaya Davis*  
Eljah Ellis•  
Tre Epps^  
Naeeem Evans^  
Lesly Farfan•  
Jamir Faust•  
Tyshey Franklin /  
Zyair Green /  
Sakhya Harris /  
Noelani Hill*  
Anyhae Jackson*  
Tasia Jones /  
Sa’Nya Kinar*  
Taki Leonard /  
Maya Lindsey•  
Jo’nah Logan^  
Daniela Loyola•  
Wilson Massaley•  
Lionel McCall /  
Amiyah McDonald*  
Ayanna Melvin*  
David Minga•  
Sharayah Moody•  
Saif Mokbel•  
Terah Morris^  
Asia Mosby^  
David Olmo•  
Mariely Ortiz-Barbosa•  
Ayniah Quinerly /  
Lucy Palandro•  
Corinne Pointer•  
Antasia Polen•  
Jazmyn Pope^  
Alan Sandoval•  
Ashley Sandoval-Jiminez•  
Johanna Sandoval-Jiminez•  
Ashley Sandoval-Osorio•  
Xavier Scott*  
Ajay Sheth•  
Khaliyah Smith•  
Clarisse Surja•  
Ariel Trusty^  
Charis Trusty^  
Semaj Wheeler /  
Rasheed White•  
Janiyah Woodson*  

Violoncello
Clarissa Alvarez+  
Kaniyah Atkinson*  
Jamirah Branch*  
Aurie Brown^  
Kaleb Bunn^  
Jason Chung+  
Trudy Chung+  
Brianna De Los Santos+  
Divine Epps^  
Madison Ford-McKnight*  
Maniyah Harrington*  
Amiraah Jones*  
Amairah Jones*  
Makayla Love*  
Shimani Ramsey*  
Fati Sidibe^  

Viola
Raquel Alamo^  
Gabriel DeVine^  
Tyler Jackson^  
Sabriyah Jordan*  
Jevonte Munson*  
Dejah Wise^
Tune Up Philly • 2014–2015

Flute
Caleb Becker^  Keith Bunn^  Sarah El^  Christopher Wise^  

Clarinet
Kiyanni Atkinson*  Jalisa Branch*  Kameryn Bunn^  Cherrelle Charlton / Marneisha Cottle*  Zephyra DeVine^  Rasheema Foster*  Shakur Johnson^  Aniyah McDonald*  Safiyah Muhammad^  Micah Pinckney / Tynira Pratt / Jymir Taylor / Marcus Torres*  

Trumpet
Sean Alexander*  Judah Baraka^  Makiyah Blackwood / Aiden Carpenter*  Alexis Cortes-Rincon•  Calvin Deifer*  Jaden Faust*  Jujuan Helm / Jayla Hill / Jordan Hines•  Salim Kelly^  Samiya Maddox*  Kammy Moore^  Josh Overton^  Geo Pamphile#  Leidy Pina-Aparicio•  Destiny Pinkney / Levi Pope^  Welton Red Hawk•  Andracle Rifin•  Selena Spruel / Cynthia Valentin#  Saadiq Watts*  Josiah White^  Matthew Winarto•  Khalif Winn*  Quela Winters#  Jaheim Woodbury*  

Trombone
Zahir Alexander*  Ashley Anastasi#  Heaven Bathea#  Quadir Gamble^  Melmoth Gibbon*  Manny Lee^  Tristan Lee^  Siar Watson#  Isaiah Webb^  

PROGRAM

French Folk Song  Anonymous  Frère Jacques  Traditional  When the Saints Go Marching  Traditional  

Saint James School

De Colores  Independence Charter School  Traditional Mexican  

Independence Charter School

Star Spangled Banner  J. S. Smith  

Mariana Bracetti Academy

Tribal Dance  Brian Balmages  

People for People Charter School

Alegro for Orchestra  Shinichi Suzuki  Gavotte  Arcangelo Corelli  Tango  Traditional  

Anonymous  

Romance  Franz Schubert  Heidenrosein  Bill Withers  Ain't No Sunshine  Antonin Dvorák  New World Theme for Orchestra  Kenny Gamble & Leon Huff  Love Train  Lolly Vegas  Come and Get Your Love  

Tune Up Philly Orchestra

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.
Mr. Smith has developed intensive community arts programming throughout the New York and Philadelphia regions for more than a decade, providing critical arts access for all ages. The Philadelphia Youth Orchestra’s Tune Up Philly program has provided the opportunity for Mr. Smith to develop cultural exchanges with The Free Library of Philadelphia, Children’s Hospital of Philadelphia and Early Head Start, The Philadelphia Festival of Young Musicians, The Food Trust, and Local Initiatives Support Corporation (LISC) among many others. Mr. Smith’s use of pedagogical composition has promoted orchestral inclusion and have been performed in a side by side performance between Tune Up Philly and The Philadelphia Orchestra, led by Conductor in Residence Cristian Măcelaru. Mr. Smith’s works are performed regularly and have included premieres by Philadelphia Chamber Brass, and the Orchestra Society of Philadelphia. Paul is a graduate of The Mannes College of Music and The Juilliard School, studying with Frederic Hand (Emmy Winning Lutenist and Guitarist for the Metropolitan Opera) and Sharon Isbin (Multiple Grammy Award Winning Guitarist) respectively. Mr. Smith is a Vienna Modern Masters recording artist, featuring debut recordings by composer David Loeb.

Jennifer Boorum is an active freelance musician and sought-after Teaching Artist in Philadelphia. She is a founding member of Prometheus Chamber Orchestra, a self-conducted and self-managed ensemble seeking to change the way audiences experience orchestra concerts, the relationship of the orchestra to the community, and the way musicians perceive concert programming and artistic responsibility. Additionally, she performs on viola with ensembles such as the Black Pearl Chamber Orchestra, the Philadelphia String Quartet, and the Great Hall Chamber Orchestra; on the cantata series at Presbyterian Church of Chestnut Hill and with the Bach Festival of Philadelphia; as a singer with Choral Arts Philadelphia and the choir of St. Mark’s Philadelphia; and as a freelance performer of pop, Latin, and new music. She is the violin instructor at the Jubilee School in West Philadelphia, and serves as a Teaching Artist for the Young People’s Philharmonic of Bethlehem, Symphony in C, and the Philadelphia Festival for Young Musicians. As a Teaching Artist for the Philadelphia Youth Orchestra, she is the violin, viola, and string ensemble instructor for Tune Up Philly’s program at the Kroc Center as well as the early childhood music specialist at CHOP’s Early Head Start program. Jennifer is a graduate of the Boyer College of Music at Temple University.

Ana Catalina Ramirez Castrillo, chosen clarinetist of the year 2010 for Spanish and Portuguese speaking countries, is known for her versatility as a soloist, chamber and orchestral musician. Ana Catalina is a sought-after clarinetist performing Latin-American music for the instrument. As a soloist, she has been invited to perform, teach and premiere Latin-American works in Venezuela, Panama, Brazil, Peru, Portugal, USA and her home country Costa Rica. As an orchestral player she has been a member of the National and Youth Symphony Orchestras of Costa Rica, Brockton Symphony Orchestra, Opera North, Orchestra of the Americas, Mississippi Symphony Orchestra, and the YouTube Symphony Orchestra. She was a semifinalist for the International Clarinet Association Young Artist Competition and twice winner of the Costa Rica Young Soloist Competition. Ms. Ramírez holds an Undergraduate Diploma from Longy School of Music in Cambridge, Massachusetts, a Master of Music from University of Massachusetts in Amherst, and a Doctor of Musical Arts from Temple University. Her recent recording of Carlos Escalante Macaya’s Clarinet Concerto along the National Symphony of Costa Rica was nominated for the Latin Grammy 2014.
Joseph Dvorak is a recent graduate of the University of Wisconsin-Milwaukee Masters of Music program, where he studied with Todd Levy, three-time Grammy Award-winner, and principal clarinetist of the Milwaukee Symphony Orchestra. Joseph was selected to serve as the teaching assistant for the clarinet department, for which he was awarded a full-tuition scholarship as well as a stipend. As TA, Joseph taught clarinet fundamentals class as well as giving individual lessons to students majoring in multiple woodwinds. At UWM, Joseph performed the Nielsen Clarinet Concerto with the UWM Symphony Orchestra after winning the Concerto Competition, and auditioned for and was selected for the Milwaukee Symphony substitute roster. Prior to his studies at UWM, Joseph earned a Bachelor’s degree in music education from Ithaca College, where he graduated with a degree in music education and a minor in music business.

Rebecca Graham hails from Ithaca, NY where she graduated with a degree in Music Education from Ithaca College in 2010. With five years of experience teaching instrumental and vocal music in public, charter, and alternative schools, Rebecca has a passion for making music more accessible and meaningful to students and teachers through self-empowerment and group participation. Rebecca is entering her second year working as a Teaching Artist with Musicipia where she leads a Complaint Choir residency and Tune Up Philly instructing beginner trumpet students.

Violinist Michael Herring holds a B.M. in Violin Performance from DePaul University in Chicago, IL, where he was a student of Professor Janet Sung. While at DePaul, he diversified his playing and teaching background by studying early music and historically informed performance practice with baroque violinist Brandy Berry and harpsichordist Jason Moy and would later continue these studies with members of Tafelmusik Baroque Orchestra in Toronto, ON. As a strong proponent of chamber music, Mike has been a participant at the Sewanee Summer Music Festival and the Hot Springs Music Festival. He was a member of the Kingston String Quartet who he performed regularly with from 2007 to 2011. He has performed widely with a number of other chamber ensembles and orchestras. As a dedicated violin and viola teacher, he has taught for The Harmony Program in New York City and Play On Philly! in Philadelphia, among others. He was thrilled to join the Tune Up Philly faculty as a Teaching Artist in September of 2014. Outside of TUP, Mike also serves as the Festival Coordinator and Manager of the Musicians from Marlboro for the Marlboro Music School and Festival.

David Koh is a tenor based in Philadelphia. He has performed numerous roles including Rodolfo (La Bohême), the title role in Faust, Ferrando (Così Fan Tutte), Alfredo (Die Fledermaus), Belfiore (La Finta Giardiniera) and Rinuccio (Gianni Schicchi). David has appeared with Opera Philadelphia, Opera New Jersey, Opera Lancaster, Concert Opera of Philadelphia, Center City Opera, Aspen Music Festival, and several others. On the concert stage, David has performed with the Delaware Choral Society, the Philadelphia Youth Orchestra, and the Temple University Orchestra in works ranging from Handel’s Messiah, Mozart’s Requiem, Haydn’s Nelson Mass, and Bach’s Cantata N.147. David completed his Bachelor’s degree in economics from the University of California, Santa Barbara where he also studied the clarinet. He currently teaches voice classes at Temple University, maintains a private voice studio, and is working on a doctorate in vocal performance.

Russell Kotcher has appeared as soloist in Germany, at Carnegie Hall with the Chamber Orchestra of New York, and with the Prometheus Chamber Orchestra. He is also a member of the Mühlenberg Piano Quartet which has been awarded several grants and commissions. He is currently principle second with the Chamber Orchestra of New York and violinist and pianist of Murmuration, a classical improvisational ensemble. Murmuration plans on releasing their first album in the summer or 2015. Along with Rowen Prep, Russell also teaches at the Music School of Delaware and has his own private violin studio.

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

Eve Miller received a Bachelor’s Degree in cello performance from the Peabody Conservatory of Music and a Master’s Degree of Music History from Temple University. She studied cello with David Teie, Stephen Kates and Jeffrey Solow, and she studied baroque cello and viola da gamba with Ann Marie Morgan. Ms. Miller is a freelance musician, composer, teacher, and recording artist. She performed as principal cellist of Philadelphia’s premiere baroque orchestra Tempesti di Mare and was a regular member of the orchestra from its founding in 2002. Eve has recorded and performed as a guest artist with The Swivel Chairs, Trolley-vox, Mazarin, Mission of Burma, Low and Sweating at Motorists among others. She has taught cello privately since 1995 and has taught cello for Tune Up Philly, and early childhood music classes Sally’s Music Circle and The Music Experience for Young Children.

Julia Morelli received her Bachelor of Music at Indiana University Jacobs School of Music in Bloomington, Indiana where she studied with Emilio Colon. She completed one year of her Master of Music degree at Boston University where she studied with the late Marc Johnson. Julia is completing her Master of Music at Temple University in Philadelphia studying with Jeffrey Solow. She has played in masterclasses for Arto Noras, Marc Coppey, Stephen Balderston, Rafael Figueroa, Anthony Elliot, and more. Her trios and quartets have been instructed by musicians such as Steven Ansell, Alex Kerr, Eteri Andjaparidze, Philippe Entremont, Eduard Schmieder, John Koen, and Vladimir Dyo. Julia greatly values musical outreach efforts. She has played for several non-profit musical organizations such as ROK: Reimagining Opera for Kids, NERO: New England Repertory Orchestra, New England Chamber Players, and Arts
Elijah Jordan Thomas began his musical studies at a very young age. Being raised in a household which constantly carried the sounds of funk, soul, rhythm & blues, and jazz, music was placed in his head and his heart and has remained there ever since. Elijah is a graduate of the Esther Boyer College of Music with a Bachelor of Music degree in Jazz Arranging & Composition and an instrumental concentration in flute, and is currently enrolled as a graduate student at the Boyer College of Music & Dance pursuing a M.M. in Music Education.

Ashley Vines is a PYO alumna, Temple graduate and Philadelphia native. She studied viola with Philadelphia Orchestra violist Renard Edwards and is now a string teacher and freelance musician in the area. Ashley is thrilled to be a first year violin teacher at TUP, and also teaches at Musikopia, Temple Music Prep and Plymouth Meeting Friends School.

Andrea Weber, cellist and strings specialist, has been working with the Philadelphia Youth Orchestra organization since 2008 as a PRYSM cello coach, and is currently the cello instructor and string ensemble director for Tune Up Philly. Additionally, Ms. Weber teaches for the Musicopia String Orchestra, Friends Select School, and directs her own beginning and intermediate private cello studio. She has performed with the Lancaster Symphony Symphony in C, The Great Hall Chamber Orchestra, the newly formed Pennsylvania Philharmonic, and is a founding member of the Elysium String Quartet. Her recording session work as an alternative cellist has led her to perform on national stages such as World Café Live in Philadelphia, The Queen in Wilmington, and with such festivals as MusikFest and FolkFest. Her recordings and live improvisation with local songwriters, composers, and bands have been aired on both local and national radio. Ms. Weber holds a Master’s Degree in Cello Performance from Temple University and a Bachelor’s Degree in Cello Performance from the Eastman School of Music.

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

Daniel Wright, trumpeter, brass teacher, and clinician has a B.M. in music performance from the Eastman School of Music in Rochester, NY. Daniel is a very active performer in the Greater-Philadelphia area. He has played at venues such as The Academy of Music, The Forrest Theatre, and The Kimmel Center. He has also performed on New York City stages such as Carnegie Hall and The Lincoln Center. Currently Daniel leads a small ensemble known as “The Swagg Quartet,” and he is a member of the “Don’t Call Me Francis” band. In addition to running his own Private Studio in Levittown, PA Daniel performs at a number of music schools in the region including four branches of Settlement Music School and he is a Teaching Artist for Tune Up Philly. Daniel can be heard on R. Kelly’s 2012 album “Write Me Back”.

Ezgi Yargici is an accomplished cellist and teaching artist. She graduated from Bilkent University with Bachelor of Music degree in cello performance and Temple University with Master of Music degree in both cello performance and string pedagogy. Additionally, she has done professional studies at Hartt School of Music. As an active freelance cellist, Ezgi performs with several orchestras in and around Philadelphia area and throughout the United States. She has appeared with Great Hall Chamber Orchestra, Garden State Philharmonic, Lancaster Symphony Orchestra, Wilmington Ballet, Pennsylvania Philharmonic. She also performed in various venues such as Verizon Hall at Kimmel Center, Philadelphia and Alice Tully Hall at Lincoln Center, New York, as well as other venues in Canada, Belgium, and Turkey. Ezgi is also an avid performer on baroque cello and is active in commissioning new works for that instrument. As a teaching artist, Ezgi works with individual students of all ages and levels as well as groups in after school programs. Currently, she provides instruction in both cello and beginner piano, and coaches chamber music groups at The Green Tambourine and Tune Up Philly programs. Her main teaching approach is mixing essential technical instruction using the Orff method with games to make her students enjoy their time learning music. Ezgi also builds on her martial art experience which enables her to not only teach the appropriate technique for the instrument but also teach the body mechanics for comfortable playing.
In Appreciation • 2014–2015

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

This list acknowledges donations from April 1, 2014 through March 31, 2015 if a name, company, foundation or government agency has been omitted or misprinted, please accept our apologies and notify us by calling 215 545 0502.

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Season Performance Schedule • 2014–2015

Saturday, 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

For complete schedule information:
www.pyos.org

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 6, 2015
Strings, Woodwinds, Brass, Percussion, Harp, Keyboard
9:00 a.m. – 5:00 p.m.

Sunday, June 7, 2015
Strings, Woodwinds, Brass, Percussion, Harp, Keyboard
1:00 p.m. – 5:00 p.m.
Location: Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, PA 19103
Contact: Paul Bryan, Director & Conductor
Phone: 215 435 1698

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

Friday, June 12, 2015
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

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

Monday, June 8, 2015
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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Philadelphia Youth Orchestra Organization

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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
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