Philadelphia Youth Orchestra
Louis Scaglione • Music Director
Presents

PHILADELPHIA
YOUTH
ORCHESTRA

KIMMEL CENTER CONCERT SERIES

Louis Scaglione • Conductor
Kerri Ryan • Viola

Sunday • February 21 • 2016 • 3:00 p.m.

Kimmel Center for the Performing Arts
Verizon Hall

PYO75! CELEBRATING MUSIC EDUCATION EXCELLENCE
Get Involved!
Whether you support the Philadelphia Youth Orchestra as a student musician, an audience member, or a donor, we welcome and appreciate your involvement—and we thank you for sharing in our belief in the power and merit of great music education.

Audition (Coming up soon!)
The PYO organization will be hosting auditions for all divisions for the upcoming 2016/17 season this June and September. Application forms, audition schedules, and FAQs are available at pyos.org/audition.

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

Support
The support of patrons, corporations, and foundations allows PYO to continue to fulfill our mission of championing a new generation of leaders, musicians, and patrons of classical orchestral music. Please join us in celebrating our 76th Anniversary season with a tax-deductible contribution by calling 215 545 0502 or visiting pyos.org/support.

Philadelphia Youth Orchestra Kimmel Center Series
Philadelphia Youth Orchestra
Louis Scaglione • Conductor
Kerri Ryan • Viola
The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, February 21, 2016 • 3:00 p.m.

PROGRAM

Harold in Italy
I. Harold in the Mountains: Adagio – Allegro
II. Processions of Pilgrims Singing the Evening Hymn: Allegretto
III. Serenade: Allegro assai – Allegro assai – Allegro assai
IV. The brigand’s Orgies. Allegro frenetico – Adagio – Allegro
Kerri Ryan • Viola

INTERMISSION

Symphony No. 5 in D Minor, Op. 47
I. Moderato – Allegro non troppo
II. Allegretto
III. Largo
IV. Allegro non troppo
Dmitri Shostakovich

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

Violin I
Jason C.S. Vassiliou, Principal
May Wang, Associate Concertmaster
Samuel W. Wang, Assistant Concertmaster
Fiyi Adebekun
Clare Sooyeon Choi
Cheyenne King-Bails
John May
Catelyn Huang
H.A. Isaac Linton
Austina Lin
Veronique Shaftel
Molly Doman
Joanna Kuo
Kathryn Song
Andrew Samuel Pai
Cayley Hoffman
Yoshitaka Shinagawa

Violin II
Kyle Joseph Michie, Principal
Clara Bouch, Associate Principal
Lily Mell, Assistant Principal
Evelyn Bravo
Maggie Simon
Byron Pondexter
Luke Kyungchon Kim
Sarah Kim
Anne Liu
Alyssa Kim
Serie Yang
Noriyuki Shinagawa
Karthik Yegnesh
Aijmain Hossain
Steven Zhang
Portia Maidment
Maxwell Chambers
Sophia Maloney
David Yang

Violoncello
Cindy Yeo, Principal
Alexander Chen, Associate Principal
Daniel J. Kim, Assistant Principal
Geana Florence Snart
Daniel T. Kim
Janis Dawn Bates
Sabine Jung
Joy Zhao
Eunteak An
Sonia Kim
Seyoung Kim
Robin Park
Isaac Gaston
Nicholas Vottero
Shizhuo Duan
Kai Yuan
Seol-Yee Lee
Sasha He
Justin Guo

Flute/Piccolo
Hyerin Kim *
Rachel Schuck
Hannah Silverberg
Olin Wei
Wei Wei Wang

Oboe/English Horn
Nina Haiyin Cheng *
Katrina Kwantes
Alexander N. Kim
Branch Buehler

Clarinet/Bass Clarinet
Daniel Kim
Jae Hoon Kim
Matthew No *
Danny Pak
Evans Schnurr
Maria Thomas

French Horn
Libby Ando *
Sebastian Burboa
Gregory Greene
Etienne Kambera
Jordan Robinson
Olivia Weng

Trumpet
Charlie Barber
Robert Kellar
Erik Larson
Todd Oehler *
Alexander Wolfe

Bassoon/Contra Bassoon
Olivia Cleri
Rebecca Krown *
Miles Shore
Nolan Wenik
Dotan Yarden
Kevin Pfister *

Tuba
Evan Sacks-Wilner *

Percussion
Haley Cowan
Alyssa Resh
Reilly Bova *
Christian Ortolf
Heidi Chu

Harps
Sarina Marone *
Danielle Bash *

Piano/Celeste
Immanuel Mykyta-Chomsky *

* Section Leader
\* Guest Musician
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.
Soloist

Kerri Ryan

Kerri Ryan has been the Assistant Principal Violist of The Philadelphia Orchestra for the past eight seasons. She also teaches viola both privately and at Boyer College of Music at Temple University. Previously she was a member of the Minnesota Orchestra from 2000-2007 where she also held the title of Assistant Principal Viola.

While a member of the Minnesota Orchestra, Kerri and her husband, Philadelphia Orchestra violinist William Polk, performed Mozart’s Symphonia Concertante with The Minnesota Orchestra as part of their 2007 subscription series. William and Kerri are founding members of the award-winning Minneapolis Quartet, which received a McKnight Artist Fellowship Grant in 2003.

Ms. Ryan graduated from the Curtis Institute of Music in 1998. As the winner of several youth competitions, Ms. Ryan performed as soloist with several orchestras including The Philadelphia Orchestra and The Cleveland Orchestra. While pursuing a violin performance degree at the Curtis Institute of Music, Ms. Ryan began studying viola with Karen Tuttle. Ms. Ryan also studied at the Cleveland Institute of Music as a member of its Young Artist Program. Her violin teachers include Lee Snyder, Linda Sharon Cerone, David Cerone, Jascha Brodsky, Rafael Druian, and Arnold Steinhardt.

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 76 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, while thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

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

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

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

Philadelphia Youth Orchestra

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

Philadelphia Young Artists Orchestra

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

**Bravo Brass**

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

**Philadelphia Region Youth String Music**

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

**Tune Up Philly**

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

**PYO Organization Leadership**

The 2015/2016 Season marks Maestro Louis Scaglione’s 19th anniversary with the Philadelphia Youth Orchestra organization. He was appointed the PYO organization’s Music Director in 2005, joined the artistic staff in 1997 as Conductor of the PYAO, and was appointed Associate Conductor of PYO in 1999. In addition to his work as a member of the artistic staff, Maestro Scaglione was appointed President of the PYO organization in 2004, having served as the program’s Executive Director for three years.


**Artistic and Educational Leadership**

Louis Scaglione  
President & Music Director, Conductor, PYO

Kenny Bean  
Associate Conductor, PYO

Rosalind Erwin  
Director & Conductor, PYAO

Patrick Bailey  
Assistant Conductor, PYAO

Operations Assistant, PYO & PYAO

Paul Bryan  
Director & Conductor, Bravo Brass

Barry McCrooom & Robert Skoniczin  
Assistant Conductors, Bravo Brass

Gloria dePasquale  
Director & Conductor, PRYSM

Jessica Villante  
Conductor, PRYSM Young Artists

Paul Smith  
Director, Tune Up Philly

Colleen M. Hood  
General Manager & Librarian

Maria L. Newman  
Director of Development

**Board of Trustees**

Joseph F. DiMauro, VMD, Chairman

Renée Dillon Johnson, Vice Chair

James Matour, Esq., Treasurer

Mary Teresa Soltis, Esq., Secretary

Kenneth Blank, Ph.D.

Michael Devine

Gary Frank

Frank Giordano

Trude Haecker, MD

Zachary M. Johns, Esq.

Sharon McGinley

David R. McShane

David Michie

Carl Primavera, Esq.

W. Matthew Skilton

Walter Strine, Esq.

Rick Touhill

Denise Valmé-Lundy, Esq.
Program Notes

Hector Berlioz

Born: La Côte-Saint André, France, 11 December 1803
Died: Paris, France, 8 March 1869

Harold in Italy, Op. 16

Harold in Italy is scored for solo viola, piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, cymbals, tambourine, triangle, harp, and divided strings.

Duration: 42 minutes

Parallel Events of 1834

- Spanish Inquisition ends
- Whig Party is formed in the U.S.
- Slavery is abolished in the British Empire
- British East India Company monopoly on China trade ends
- Athens becomes capital of Greece
- French Painter Edgar Degas is born

Few works in music did more to give shape to the immediate post-Beethoven era—known to music historians as the early Romantic period—than the highly individualized compositions of Hector Berlioz. The son of a liberal, free-thinking doctor father and an intensely devout Catholic mother, Berlioz cultivated an eccentric personality from a young age. Originally inclined toward a career in medicine, Berlioz became fascinated with death and the macabre as a Romantic artist rather than as a scientific investigator. Strongly influenced by the raw and personalized works of Beethoven, Berlioz left medicine to begin a career as a composer. Against his parents’ wishes, he enrolled at the Paris Conservatory.

The young Berlioz met several difficulties along the way, and had to find work as a music critic to supplement his income. Berlioz’s compositions, especially his operas, were met with very mixed reaction from audiences and critics. Typical of a Romantic artist, Berlioz’s personal life was in constant upheaval, marked by tumultuous love relationships and suicidal depressions. Berlioz ended life a lonely and eccentric hermit.

The influence of Berlioz’s music during his lifetime was largely confined to Russian composers, though Liszt and Wagner borrowed and developed Berlioz’s new concept of orchestral color and its importance as an integral element in music. After Berlioz’s death, his music became an important influence on other great composers of large-scale works such as Richard Strauss, Leos Janáček, and Carl Nielsen.
Determined to win the famous Grand Prix de Rome, the most coveted prize for composers, Berlioz finally did achieve his goal and won, though only after failing to win on three prior occasions. As a condition of the prize, Berlioz was required to travel to Italy for a year, and actually found this more of an exile than an wonderful escape because he found the cultivation of music in Italy indescribably narrow and parochial, and he did not enjoy Italian opera. He did, however, find inspiration in the Italian countryside and mountain regions, despite one horrible night on his return from Naples.

Here clearly is the background for his immense work for solo viola and orchestra, Harold in Italy. After Berlioz’s return to Paris in 1834, the superstar violin virtuoso Paganini approached Berlioz to write a work for a new Stradivarius viola Paganini had acquired. Berlioz first conceived the idea of a choral work based on the death of Mary Queen of Scots, but later envisioned a work that was neither a concerto nor a symphony, but a narrative-like work that was a bit of each. Paganini, however, was not impressed with the early sketches, proclaiming its “no good.” “There’s not enough for me to do here. I should be playing all the time.” He dismissed the work and, in a sense, relieved Berlioz from the pressure of pleasing Paganini.

Harold in Italy was Berlioz’s new “symphony in four parts with solo viola,” and premiered without Paganini. It is “a series of orchestra scenes in which the solo viola would be involved, to a greater or lesser extent, like an actual person retaining the same character throughout,” Berlioz explained. “The viola’s theme is superimposed on the other orchestral voices so as to contrast with them in character and tempo without interrupting their development.” He set the contemplative solo viola as a melancholy dreamer inspired by Lord Byron’s wandering poetic hero in Childe Harold’s Pilgrimage.

All four movements of the work depict outdoor scenes drawn from Berlioz’s most vivid experiences of his time in Italy. The first movement (“Harold in the Mountains”) opens with a restless, brooding introduction, capturing a misty, pre-dawn landscape. After a rather stifled climax, the viola enters quietly with the “Harold theme” that reoccurs throughout the work (similar to Berlioz’s “idée fixe” from his popular Symphonie fantastique). The scene turns to a group of pilgrims in the second movement (“March of the Pilgrims”) that is a leisurely march, cast in the shape of an arch where the measured footsteps of the pilgrims are heard as they approach and retreat while singing their devout hymn with horns imitating bells tolling at dusk. The third movement (Serenade) opens with a lively, charming salute to the strolling winds bands that Berlioz met in the Abruzzi mountains. Perhaps the most Italian-like movement, a mountaineer sings to his beloved that is captured by an English horn solo, which eventually combines with the viola’s “Harold theme.” With a flair for language matched only by his gift for descriptive music, Berlioz described the final movement (“Orgy of Bandits”) as a movement “where wine, blood, joy, and rage mingle in mutual intoxication and make music together, and the rhythm seems now to stumble, now to rush furiously forward, and the mouths of the brass to spew forth curses, answering prayers with blasphemy, and the bandits laugh and swing and strike, smash, kill, rape, and generally enjoy themselves.” Using the finale from Beethoven’s Ninth Symphony (less than a decade old) as a guide, Berlioz recalls and then rejects the themes from each of the previous movements. After launching the finale with a brusque opening flourish, the bandits commence with riotous orgy while the solo viola playing “Harold’s theme” makes one last, quiet appearance in a futile effort to restore calm and order, as the music hurtles forward to a blazing conclusion.

Because Harold in Italy turned out to be more dramatic and expressive than a virtuosic work for the viola solo, the soloist is rarely the protagonist in the work and is more of a bystander who makes the viola solo known with the reoccurring “Harold theme.” Even though Paganini refused to play the work at the premiere, he did later hear it four years later and was so moved by it that he said “that never in all his life has he been so affected by any concert.” Paganini went back stage, knelt down, and kissed Berlioz’s hand. A few days later he sent Berlioz a check for 20,000 francs.

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

Symphony No. 5 in D minor, Op. 47
Shostakovich’s Fifth Symphony is scored for piccolo, two flutes, two oboes, two clarinets, E-flat clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, glockenspiel, xylophone, tam-tam, two harps, piano, celeste, and divided strings.
Duration: 45 minutes

Parallel Events of 1937
King of England, George VI is crowned
George Gershwin dies at the young age of 39
Composer Maurice Ravel dies
Carl Orff’s Carmina Burana premiers
Rodgers & Hart’s Babes in Arms premiers
JRR Tolkien writes The Hobbit
San Francisco Bay’s Golden Gate Bridge and New York City’s Lincoln Tunnel open
First McDonald’s opens
About the Composer

Some composers are often identified by their nationality or a national movement than by their own music. Verdi was uniquely tied with Italian unity, Copland with the American frontier, and Shostakovich with the former Soviet Union.

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

Shostakovich’s upbringing was rooted in music as his parents were both amateur musicians. After graduating from the St. Petersburg Conservatory, Shostakovich felt the need to choose between a career as a pianist or composer. Although composing did not come easily, he chose a career as a composer and quickly gained international attention with his First Symphony, which he composed when he was eighteen years old.

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

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

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

Shostakovich reacted, at least publicly, by accepting the political ideology of the Soviet government and composed several works that, at least superficially, embraced the communist regime. He proceeded to speak out against Western music. Looking back and seeing the dreadful alternatives, he had no choice. While he composed some private works such as his string quartets and the tragic Tenth Symphony, Shostakovich mainly produced “acceptable” compositions, including the patriotic oratorio The Song of the Forests, the cantata The Sun Shines Over Our Land, and Symphonies five, seven (titled Leningrad), eleven (titled The Year 1905), and twelve (titled The Year 1917).

After suffering from severe heart problems and from his life long bout with tuberculosis, Shostakovich ultimately died a painful death from lung cancer. His death coincided with the anniversary of the first performance of his Seventh Symphony and with the eleventh birthday of his grandson Dmitri, Maxim’s son.

About the Music

Shostakovich composed his Fifth Symphony during the height of the Great Terror, the period where Stalin had millions killed and exiled. Creative artists treaded carefully. If an artist was even permitted to perform, write, paint, etc., the communist regime required the art be “Soviet Realism,” which was designed to instill the values needed to bring about the Golden Age of Communism. More aptly put, Soviet Realism was whatever served the government’s propaganda needs at the time. Artists were to avoid Formalism – meaningless defined by the Soviet leaders as “putting to the forefront the outer side of a question, the detachment of form from content.” More poignantly, any art that Stalin didn’t like was banned and the artist often exiled.

By 1935, Shostakovich was the Soviet’s most prominent composer; however, after Stalin attended a performance of Shostakovich’s opera Lady Macbeth, Shostakovich was denounced in the communist newspaper (prior to this, the production was very successful). The unsigned editorial said because Shostakovich’s opera was not easy to absorb, not optimistic, and did not include national music, it was a “cacophonous and pornographic insult to the Soviet people” and “chaos instead of music.” Understandably fearing for his safety and his family, Shostakovich kept a packed suitcase next to his bed in case the authorities came for him in the night.

Shostakovich decided not to release his Fourth Symphony, and spent half of 1937 composing his Symphony No. 5. Referring to the work as a “lengthy spiritual battle, crowned by victory,” Shostakovich took a risk writing his Fifth Symphony as it had many moments that seemed tragic and...
In Appreciation

The Philadelphia Youth Orchestra organization, and the Board of Trustees thank the following individuals, corporations, foundations and government agencies for their generous contributions during the past year. This list acknowledges donations through December 31, 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.

Foundations

- Asociación de Puertorriqueños en La Marcha
- Judith Haskell Brewer Fund of the Community Foundation Serving Richmond & Central VA
- Julian A. and Lois G. Brodsky Foundation
- D’Addario Foundation
- Elsie Lee Garthwaite Foundation
- The Ethel Sergeant Clark Smith Memorial Fund
- H.E.L.P.® Foundation
- Henrietta Tower Wurts Memorial Fund of The Philadelphia Foundation
- The H.O. West Foundation
- Impact 100 Philadelphia
- Colleen Maguire Family Fund
- The Maguire Foundation
- The McGinley Family Foundation
- The Philadelphia Foundation

Corporations

- Allen Organ Company
- AirProducts, Corp.
- Bachrach Photography
- Blank Rome, LLP
- Brown Brothers Harriman
- Custom Processing Services, Inc. (Sandra & Jeffrey Klinger)
- David Michie Violins, LLC
- Donatic
- Eastern Standard
- Frederick W. Cook & Co., Inc.
- A. Carter Pottash Family Foundation
- The Presser Foundation
- The Rittenhouse Foundation
- The Robinson Family Foundation
- Foundation of The Jewish Communal Fund
- The Samantha Fund of The Community Foundation of NJ
- The Seattle Foundation
- Jean and David Soll Philanthropic Fund of the Jewish Federation of Greater Philadelphia
- The Wright-Hayre Fund of the Philadelphia Foundation

Program Notes

© Allan R. Scott
In Appreciation

Friends of the Wanamaker Organ
GE Foundation
Matching Gifts Program
Give with Liberty
GlaxoSmithKline Foundation Matching Gift Program
Gramercy Property Trust
GTPHL, LLC
The Haverford Trust Company
Horsham Veterinary Hospital
Jacobs Music Company
Johnson & Johnson Family of Companies
J.W. Pepper, Inc.
Karen Corbin Communications
Martin Drugs, Inc.
Microsoft Matching Gift Program
Morton’s Steakhouse, Philadelphia (Laundy’s Inc.)

Paone Design Associates
The Philadelphia Museum of Art
PNC Bank
The Prime Rib of Philadelphia
PSEG Power of Giving Program
Republic Bank
The Royal Heritage Society of the Delaware Valley
Sam Ash Music Corporation
SKF, Inc.
Society of The Sons of St. George
StationPlace Enterprises
Studio Incamminati
Susquehanna International Group, LLP
UHS of Delaware, Inc.
UHS of Pennsylvania, Inc.
The Welsh Society of Philadelphia

Benefactor
$5,000 and above
Anonymous
Drs. Robert Day & Trude Haecker Day
Dr. & Mrs. Joseph DiMauro
Gary Frank
Jayne & Walter Garrison
Dorothy & Frank Giordano
Sarah & Zachary Johns, Esq.
Renée Dillon & Phillip Johnson, MD
Leroy Kean, in honor of Louis Scaglione
Frances & James Maguire
Sharon & Joseph McGinley
David R. McShane
Denise Houghton, Esq.
& David Michie
Louis Scaglione
Matthew Skilton
Alice & Walter Strine, Esqs.
Josephine Templeton
Jung Ha Kwon & Richard Touhill

Government
Pennsylvania Council on the Arts
The Philadelphia Cultural Fund

Guarantor
$2,500 – $4,999
Gabriel Battista
Nancy Moses & Myron Bloom
Mr. and Mrs. Joseph and Marie Field, in honor of David Michie
Susan & James Matour
Drs. Kenneth Blank & Donna Murasko
Leslie & Frank Skilton, in honor of Maestro Louis Scaglione
Mr. & Mrs. Ernest Smith
Karen & David Smith
MaryTeresa Soltis, Esq.
Denise Valme-Lundy, Esq.

Patron
$1,000 – $2,499
Lisa & Steven Bizar, in honor of Olivia Brody-Bizar
& in memory of Jerome Brody
Michael Bleiman, in honor of Margery & Howard Bleiman
Lois & Julian Brodsky
Olivia Brody-Bizar, in memory of Jerome Brody
Yukiko Canfield, in memory of Steve Weiss
Anne Callahan & Charles Croce
Barbara & Michael Devine
Linda & GE Donoho, in honor of Camille Donoho
Robert Foley
Penelope Harris
Colleen M. Hood
Peter Jang, in honor of Daniel & Sarah Jang

Michele & Donald Kenzakowski
Sandra & Jefferey Klinger, in honor of Gia Angelo
Jane Koh
Jiyeon Lee
Dr. Charles Lentz & Matthew Malinowski
Yinghe & Austin Li, in honor of Delia Li
Jeffrey McFadden
Catherine & Joseph Milewski
Christina & Carl Primavera, Esq.
Susan Bleiman-Soll & Adam Soll, in honor of Margery & Howard Bleiman
Jeanne Viss, in honor of Nathan Kim
Dr. & Mrs. Michael Warhol
In Appreciation

Donor $500 – $999
Chris & Darin Adebekun
Mr. Elie & Dr. Joni Antar
Jill & Paul Aschenasy, in honor of Renée Dillon
Johnson
Mary & Robert Ballard, in memory of Maestro Joseph
Primavera
Wilko Carey & Peter
Benoliel
Pod Vera Ann
& Michael Bielnk
Susan & Dave Bravo
Michael Brookshire
Andrew Chen
Mr. Joseph L. Lepak
& Ms. JoAnn Chernis
Connie & James Clarke
Dr. Janet DeBerry
Rosalind Erwin, in memory of Jeanette
& William Nathan Erwin
Dr. Reginald
& Mrs. Kathy Foy
Elizabeth Gemmill
Yuan Liu & David Gerhold
Heather Giampapa
Mandi Jo & David Hanneke
Dorothy & George Hawke
Mr. & Mrs. Herbert Henze

Contributor $250 – $499
Lynn & Stevens Hewitt, in memory of Joseph
Primavera
Gladis & Richard Hwang
Joanne & Walter
Jenkins, Esqs.
Julie Jensen
Trina & Kevin Kan
Commander Michael
& Mrs. Terez Kearney
Jeanette & Louis Kozloff
Avantii Kuchibiota
Robert Laskowski
Charles Lentz, in memory of
Geana Snart
Deborah & Henri C. Levit
Susan Ng & Andrew
Maidment
Edith May
Chin No
Salvatore Patti
Kelly & Michael Perron
Lisa Ann & Dale Roberts
Kerri Ryan, in memory of
Helen Carp
Michelle Portnoff
& Scott Schley
Kathleen Schulgen
Yumi & Henry Scott
Larry Simpson, in honor of
Frank Giorgano
& Louis Scaglione
Martha & Ronald Stang
Lisa & Greg Warshaw
Sarah and Sean Williams

Dr. Mary Hutchins
Hiroshi Iizuka
Regina Joka
Eun Kim
Gisela & Herold Klein, in honor of
Louis Scaglione
Brad Lederman
Amy Lee
Laura Lewis
William Loeb
Michael Ludwig, in memory of
Irving Ludwig
Virginia & Thomas Lynch
William MacKnight, in honor of
Christopher & Hannah Perron
Robert Mead, in honor of
Gareth T.E. Haynes
Margaret & William Mertz
Cynthia Haynes
& Ed Mueller
Sue & Steve Munzer
Maria L. Newman
Barbara Noseworthy
Fred Oster
Marshall Palardy
Dr. Steven Levy
& Mrs. Dana Pflender-Levy, in honor of
Tyler Levy
Dr. Laura Picciano
Lyette & Bruce Richards
Bettye C. Ricks
A. C. Robbins
Dr. Harry Rosenthal
Stephanie Shell
Susan Sheu
Robert Shusterman
Teresa Sison
Charlotte & Rocky Snyder
Qiaogong Su
Ramona & Jack Vostbikian
Winnie Zhu & Qi Wang
Raymond & Joanne Welsh

Friends
Up to $249
Eunice & Henry Alexander
Gloria Amari
Barbara Augustine
Kathleen & Adel Barimani, in memory of
Michael Maleno
Diane & Davis Barnett
Mark Bencivengo
Brian Benda
Frances Berkman
Rita Bevilacqua, in memory of
Richard Bevilacqua
Linda Binnow
Margery & Harold Bleiman, in honor of
Carly Bess Soll
Barbara & John Blickensderfer
Mary Bobolis
Edward Boehne
Maria Boston, in memory of
Andrew John Schast
Ann & Scott Botel-Barnard
Richard Branton, in memory of
Michael Maleno
Carolyn & Phillip Britton
Chakia Brown
Kristen Poole & Martin
Brueckner
David Buck
Lydia Ogden & James
Buehler
Kristin & Ulf Cahn
Von Seelen
In Appreciation

Cheistne Charles
Lan Jin & Gang Cheng, in honor of Nina Cheng
Eileen Chepy, in memory of Andrew J. Schast
Daniel Chu
Joseph Cirotti, in memory of Ethel Howard Coff
Charlene Clarke
Susan & Steven Cohen
Diane & Ross Collins, in honor of Joshua Collins
Janet Conway
Janalee Corato, in memory of Andrew John Schast
Dennis Creedon
Peter Cressman
Miyo & Jeffrey Curnow
Joseph, Veronica, & Olivia Cwynar, in honor of Sharon & Louis Scaglione
Valorie & William Dick
Kathy & Frank Dilenschneider
Dr. Joseph & Patricia DiLisi
Frances Dimond
Eugene DiPilia
Jay Donner
Leticia Dorsa
Cristin Dziekonski
Dana Etra
Margaret Ewing
Sharla Feldscher
Hugo Fernandes, in honor of Cheryl and Hugo Fernandes
Beatrice & Michael Ferraro
Pamela & Randy Fingerhut, in honor of Camille Donoho
Olivia Gruber Florek
Susanne Forst, in memory of Hans Albrecht
Joseph Freedman
Mr. & Mrs. Evan Frey
Martha Friedman, in memory of Marcia Kops
Alfred Gaus, Jr.
Nancy & William Giles
John Giordano
Barbara & Evans Goodling, in memory of Marcia Kopp's
James Gorton
Kris & Jeff Grabell
John Granizio, in honor of Gloria & William dePasquale
Elda & Raymond Grasso
Ying Zhang & Yu Guo, in honor of Jennifer Guo
Merna C. & Joseph H. Guttentag, in honor of Joanna Doherty
Christine Halpin
Hilton Hammer
Lucinda & Roland Harper
Daphne Hill
Kirsten Ho
Sharon & Isidore Hofferman
Mohammad Hossain
The Ioffreda Family
Eleanor James
Roger Janssen
Margaret Jones
Sandy & Richard Josephs
Jean Kao, in honor of Jen Ho
Christiane & Takahito Kambarra
Michelle & Richard Kang
Ruth Kartman, in honor of David Segal
Grant Keener

Leah Roszkowski
& Jacob Kime
Eleanor Greco & Earl C. Kirbyson, in memory of Andrew J. Schast
Susan Kirsch
Lorraine Kligman
Harold Korin
Jeraldine & David Kozloff, in honor of Benjamin Kozloff
Mary Louise
& Kenneth Kusacki
Jeffrey Lang
Susan Lanza-Jacoby
Gregory Lare
Patricia Loughney
Lou Luongo, in honor of Stephen & LouAnn Luongo
Herbert H.L. Lusk
Elisabetta Manduchi
Douglas Mapp
Margaret & Robert Marvin
Nathalia & John May
Angela & Edward McAvinue
Cynthia & John McDonald, in memory of Michael Maleno
Heather & John McDonald, in memory of Michael Maleno
Elizabeth & William McLean
Stephen McWilliams
Frances Menin
Jeffrey Miller, in honor of Jon Hutchins
Kimberly Miller
Barbara Mitnick
Amy Oshiro
& Ricardo Morales
Andre Morisseau
Judith & Joseph Moser, in memory of Michael Maleno
Richard Mulford
Beatrice Mullen, in honor of Michael Maleno
“The best clarinet student I ever taught.”
David Pauelsen
Virginia & Kevin Peck
Elizabeth Phillipson-Weiner
Anita Prabhu
Matthew Rader
Cynthia & Lloyd Remick
Jay Rothman
Toba Guttiler Rotman, in honor of Ruth H. Guttler
Karen & Oscar Rueda, in honor of Mary-Teresa Soltis
Geoffrey Rupprecht
Charlene Sagner, in memory of Marcia Kopp's
Ralph Sauer, in memory of Joseph Primavera
Pascale & Matthew Shaftel
Rita & Charles Schedel

Irene & Theodore Oslick
Nasreen Kara
& Akber Pabani
Carol & Thomas Pappas
Theodore Pasternak, in memory of Michael Maleno
“Michael, the best clarinet student I ever taught.”
David Pauelsen
Virginia & Kevin Peck
Elizabeth Phillipson-Weiner
Anita Prabhu
Matthew Rader
Cynthia & Lloyd Remick
Jay Rothman
Toba Guttiler Rotman, in honor of Ruth H. Guttler
Karen & Oscar Rueda, in honor of Mary-Teresa Soltis
Geoffrey Rupprecht
Charlene Sagner, in memory of Marcia Kopp's
Ralph Sauer, in memory of Joseph Primavera
Pascale & Matthew Shaftel
Rita & Charles Schedel
In Appreciation

Paul Seserko
Joseph Shapiro
Thuy Sharp
Christine & Atsushi Shiiba
Anne Shoemaker
Shelley Showers
Jonathan Silberg
Robert Simpson
Joshua Sizer
David Smith
Joe Smith
Rheta Smith
Richard Donald Smith
Harold Smoliar
Maria Soares
Pearl Steinberg
Chik-Kwun Tang
Judy Thalheimer
Wendy Trow
Samuel Valme
Kathleen & David Vito
Ann Walker
Caroline Walsh
Lesley & Mark Weber
Gang Wei
Abby Phillipson & David Weiner
Frederick Weitzman, Esq
Jerome Wigler, in memory of Joseph Primavera
Catherine Harper & Roy Winnick
Steven Wissler
Alan Wolf
Janice Wolf
John Wolf
Marsha Wolf
Phyllis & Conrad Wolf
Brian Wormley
Amy & Clifford Wulfman
Sherie Yang
PK. Yegneswaran
Minhi Cha & Hyung Yeo, in honor of Cindy Yeo
Joanne Yurchak, in honor of Nicholas DiEugenio
Aimei Zhong
Harriet & Sidney Zilber, in honor of Paul Bryan

* REMINDER *

2016 PYO GALA DINNER & CONCERT
Friday • March 11, 2016 • 6:00 p.m.

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

To become a sponsor, or request an invitation, please contact the PYO office, 215 545 0502 or visit online:

WWW.PYOS.ORG/SUPPORT/ANNUAL-GALA
Upcoming Performances

Sunday, February 28, 2016 – 3:00 p.m.
Philadelphia Young Artists Orchestra
The Union League of Philadelphia
Information: 215 545 0502

Saturday, March 5, 2016 – 7:30 p.m.
Bravo Brass
Saint Mark’s Church of Philadelphia
Information: 215 545 0502

Sunday, March 6, 2016 – 4:00 p.m.
Bravo Brass
Saint Mary’s Episcopal Church of Burlington
Information: 215 545 0502

Friday, March 11, 2016 – 6:00 p.m.
2016 PYO Gala Dinner and Concert
Philadelphia Youth Orchestra
Bravo Brass
Tune Up Philly
The Union League of Philadelphia
To request an invitation: 215 545 0502

Sunday, April 3, 2016 – 2:00 p.m.
2016 Philadelphia Youth Orchestra Showcase
Philadelphia Youth Orchestra
Philadelphia Young Artists Orchestra
PRYSM & PRYSM Young Artists
Bravo Brass
Tune Up Philly
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Saturday, May 14, 2016 – 3:00 p.m.
9th Annual Festival Concert
PRYSM & PRYSM Young Artists
Centennial Hall – The Haverford School
Information: 215 545 0502

Saturday, May 21, 2016 – 3:00 p.m.
6th Annual Festival Concert
Tune Up Philly
Temple Performing Arts Center
Information: 215 545 0502

Sunday, May 22, 2016 – 3:00 p.m.
21st Annual Festival Concert
Philadelphia Young Artists Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Saturday, June 4, 2016 – 7:30 p.m.
13th Annual Festival Concert
Bravo Brass
Saint Mark’s Church of Philadelphia
Information: 215 545 0502

Saturday, June 5, 2016 – 3:00 p.m.
76th Annual Festival Concert
Philadelphia Youth Orchestra
PRYSM Young Artists
Tune Up Philly
The Kimmel Center for the Performing Arts
Information: 215 893 1999

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