
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA YOUNG ARTISTS ORCHESTRA

Rosalind Erwin • *Conductor*

BENEFIT CONCERT
FOR THE YOUTH WORK FOUNDATION



Sunday • February 28 • 2016 • 3:00 p.m.

The Union League of Philadelphia



* R E M I N D E R *

2016 PYO GALA DINNER & CONCERT

Friday • March 11, 2016 • 6:00 p.m.

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The Union League of Philadelphia

140 South Broad Street

Philadelphia, Pennsylvania

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Benefit Concert for Youth Work Foundation

Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
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Sunday, February 28, 2016 • 3:00 p.m.

The Union League of Philadelphia
Lincoln Hall

PROGRAM

Overture to *Candide* Leonard Bernstein

Symphony No. 104 in D Major Joseph Haydn

I. Adagio – Allegro

I. Andante

I. Menuetto and Trio: Allegro

I. Finale: Spiritoso

INTERMISSION

Pavane, Op. 50 Gabriel Fauré

Romeo and Juliet, Fantasy-Overture Pytor Ilyich Tchaikovsky

*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.*

 Philadelphia Young Artists Orchestra • 2015–2016

Rosalind Erwin*Conductor***Violin I**Esther Kim, *Concertmaster*

Jenna Kim,

Associate *Concertmaster*

Eric Gao

Jolade Adebekun

Ramya Muthuskrishnan

Shua Kim

Victoria Smith

Olivia Brody-Bizar

Lea Wang

Helen Hu

Raphael Lopez

Saakshi Navile

Madison Li

Corinna Breuckner

Shannon Quinn

Cecilia Rabayda

Michelle Deng Xu

Boglarka Kearney

Krista Donahue

Jason Kim

Carly Bess Soll

Kevin Hu

Violin II

Ananya Muthuskrishnan,

Principal

Eric Zhao,

Associate *Principal*

Bowen Ying

Virginia Yu

Claire Li

Jung-Me Lee

Rebecca Kim

Jennifer Guo

Bryan Towey

Siddharth Paramesawar

Heidi Suh

Daniel Lee

Zihui Zhu

Anne Sophie Bilello

Vincent Cart-Sanders

Pamela Li

Kirsten Ho

Anjana Menon

Gia Angelo

Eva Li

ViolaIsabella Maloney, *Principal*

Sung-Me Lee,

Associate *Principal*

Harry Kim

Anton Belzer

Anthony Stacy

Clara Bouch +

Violoncello

Zachary Fung,

Principal

Aiden Bolding,

Associate *Principal*

Katherine Cappola

Kamran Foy

Jessica Zhang

Shangen Lu

Leigh Magness

Eugenia Feng

Eric Fei

Katherine Quinn

Nathan Kim

Jason Tan

Daniel Kim

Jordan Brooks

David Grosnick

Aijee Hockaday

Audrey Zhang

Double BassDaniel Panus, *Principal*

George Balchunas,

Associate *Principal*

Camille Donoho

Anthony Christou

Eion Lyons

Julia Crainic

Alyssa Kelley

Flute/Piccolo

Hayley Allport

Betty Ben-Dor

Taylor Kang

Sarah Park

Katherine Emily Xu*

Oboe/English Horn

Colin Li

Elisa Macera*

Sophia Oehlers

Amanda Spratt

Clarinet/Bass Clarinet

Kaitlyn Boyle*

Jun Choi

Robin Y. Choi

Jessica Liu

Sung Kwang Oh

Bassoon/Contra**Bassoon**

Tara Frederick*

David Hiester

Lexia Tomino

French Horn

Guthrie Buehler

Isaac Duquette

Benjamin Kenzakowski*

Libby Ando +

Etienne Kambara +

Jordan Robinson +

Trumpet

Samuel Love

Rob Kellar +

Trombone

Ethan Hinson*

Jonathan Lacy •

Barry McCommon •

Tuba

James Crew *

Percussion

Reilly Bova +

Zeke Millrood

Christian Ortolf +

Harp

Danielle Bash •

* *Section Leader*+ *PYO Intern*# *Alumni*• *Guest Musician**Winds, brass,**percussion rotate*

 Rosalind Erwin: Conductor

A flexible, creative and highly accomplished conductor, Rosalind Erwin is welcome on podiums both in the USA and abroad. Born in Great Falls, Montana, Rosalind Erwin began her musical studies on the clarinet and piano, and made her conducting debut at age 13. She received her Bachelor's Degree in Performance from the New School of Music in Philadelphia and her Masters in Performance from Temple University. At Temple she studied with Anthony Gigliotti, Principal Clarinet of the Philadelphia Orchestra and was appointed Resident Conductor of the Composition Department. As clarinetist, Erwin has appeared soloist with the Pittsburgh Symphony and has performed with the Philadelphia Orchestra. She has studied with and been mentored by conducting greats Riccardo Muti, Leonard Slatkin, David Zinman, Joseph Barone and William Smith. She has been honored by the Leopold Stokowsky Memorial Conducting Competition sponsored by the Rittenhouse Square Women's Committee of the Philadelphia Orchestra.

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 Sinfonijski 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.

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 more than 21 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

Philadelphia Youth Orchestra Organization

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.

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

Philadelphia Youth Orchestra Organization

Artistic and Educational Leadership

Louis Scaglione
President & Music Director, Conductor, PYO

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 McCommon & Robert Skoniczin
Associate 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

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

Philadelphia Youth Orchestra Organization

Auditions

To audition for one of the Philadelphia Youth Orchestra ensembles, please visit our website for additional information, audition applications and online registration. Advance registration is required:

www.pyos.org

Philadelphia Youth Orchestra & Philadelphia Young Artists Orchestra

Auditions are open to musicians from 10 through 21 years of age.

Advance registration is required.

Saturday, May 28, June 4 & June 11, 2016

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

Sunday, June 12, 2016

Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
1:00 p.m. – 5:00 p.m.

Bravo Brass

Auditions are open to musicians from 12 through 21 years of age.

Advance registration is required.

Monday, June 13, 2016

Brass, Percussion
5:30 p.m. – 8:30 p.m.

PRYSM & PRYSM Young Artists

Auditions are open to student string players from 6 through 17 years of age.

Advance registration is required.

Friday, June 10, 2016

6:30 p.m. – 8:30 p.m.

Open Rehearsals

Philadelphia Youth Orchestra

Saturdays, 8:30 a.m. – 12:00 p.m.

Philadelphia Young Artists Orchestra

Sundays, 2:00 p.m. to 5:00 p.m.

Bravo Brass

Mondays, 6:00 p.m. – 8:30 p.m.

Saint Patrick Hall

Twentieth & Locust Streets

Philadelphia, Pennsylvania 19103

PRYSM

Fridays, 6:30 p.m. – 8:30 p.m.

Bryn Mawr College

101 North Merion Avenue

Bryn Mawr, Pennsylvania 19010

Tune Up Philly

Belmont Academy Charter School

Independence Charter School

Inquiry Charter School

Mariana Bracetti Academy Charter School

People for People Charter School

Saint James School

Salvation Army Ray & Joan Kroc Center

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Philadelphia Youth Orchestra

P.O. Box 41810

Philadelphia, PA 19101-1810

Office: 215 545 0502

Email: info@pyos.org

www.pyos.org

Program Notes

Leonard Bernstein

Born: Lawrence, Massachusetts,
25 August 1918
Died: New York City, New York,
14 October 1990

Overture to *Candide*

Bernstein's Overture to *Candide* is scored for piccolo, two flutes, two oboes, clarinet in E-flat, two clarinets in B-flat, bass clarinet, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, tuba, harp, timpani, snare drum, tenor drum, bass drum, cymbals, triangle, glockenspiel, xylophone, and divided strings.
 Duration: 4 minutes

Bernstein's operetta Candide was composed in 1956 based on Voltaire's satirical novel with libretto by Lillian Hellmann. The world premiere was held at the Martin Beck Theatre, in New York on 1 December 1956.

Parallel Events of 1956

Martin Luther King, Jr. becomes a national figure after staging and leading a bus boycott

USSR launches *Sputnik 1*

Dwight D. Eisenhower is reelected U.S. President

Elvis Presley hits No. 1 in the charts with *Love Me Tender*, *Hound Dog*, and *Heartbreak Hotel*

The Price is Right premieres on NBC

Defining what is "American" music remains a problem for all historians. Ought American music be based on spirituals, as Czech composer Antonin Dvořák suggested? Or, perhaps, music of America should reflect the folk musics of the European immigrants. Ultimately, should it be popular or serious, vernacular or cultivated? The answer, of course, lies in all of the above: American music can, and should, be all of those things.

The answer, however, begs a more puzzling question: who best represents "American music?" The dilemma of American music is summarized and even amplified in the life, career, and artistic contributions of Leonard Bernstein. He himself could not decide which way to turn—in his musical career (pianist, composer, conductor, or teacher?), his musical style (popular or serious?), his religion or his sexuality.

Bernstein was able to study music privately in his early years with piano lessons before attending Harvard University, where he developed extraordinary musical abilities. Bernstein continued his studies at the Curtis Institute of Music in Philadelphia. In 1940, Serge Koussevitzky, music director of the Boston Symphony Orchestra, opened the renowned Berkshire Music Center in Tanglewood, Massachusetts, with young Bernstein as his special protégé and the following year, as his assistant.

Program Notes

Bernstein emerged as a major force in music at the age of 25 when he substituted at very short notice for conductor Bruno Walter with the New York Philharmonic, the very ensemble for which he would later serve as music director. The performance was a sensational success, and thereafter he pursued a much acclaimed and tremendously active career as a conductor, coupled with an equally accomplished career as a concert pianist, and an even more profound profession as an educator, mentoring many of the current leaders on the podium today.

As conductor, performer, and educator, Bernstein desired to keep symphonic music alive in a culture preoccupied with the technological advances of film, theatre, and rock and roll, and an age concerned with McCarthyism and racism. A great talent with a great ego, he craved indispensability, musically and personally, and he found it in the large, oversized works of Mahler, Sibelius, and Shostakovich. Bernstein seemed to enable even the most traditional of ensembles, like the Vienna Philharmonic, to rediscover and unleash the immortal and heroic qualities of the great composers.

Bernstein's ability as a conductor, who led every major orchestra in the world, and talent as a pianist, who performed everything from Mozart to Rachmaninoff, always remained a divisive factor in his life, who preferred to devote much more time to composing. Even Bernstein's career as a composer involved dividing his loyalties between the world of "serious" and "entertainment" music. Bernstein found his own compositional style, almost immediately: a vigorous style, juxtaposing romantic,

lush melodic passages against jazz-slanted rhythms. The roots of his works, appropriately, stem from the lyrical George Gershwin, perhaps the greatest natural songwriter since Schubert, to the crashing rhythms and harmonies of Stravinsky. Eager to bring people to music, Bernstein would leap right over conventional notions of good taste and would risk embarrassment itself.

The creative works of Leonard Bernstein bridge the gap between the academic and popular worlds of music; all of which maintained the merits of experienced craftsmanship. In all, he composed 3 ballets, 3 symphonies, 1 film score (*On the Waterfront*), 2 masses, several serenades and divertimentos, numerous works for piano and voice, 5 books, 6 musicals, (including *On the Town*, *Wonderful Town*, and *West Side Story*) and 3 operas, including his longest project, *Candide*.

Candide is perhaps the most labored-over work in theatre history; there exist close to a dozen versions of the work as it was edited and revised for the next thirty-two years. The renowned playwright Lillian Hellman proposed to Bernstein that they adopt Voltaire's novella from 1758, *Candide*, for musical theatre. The work satirized the fashionable philosophies of Voltaire's day, especially the Catholic Church and the Inquisition. Hellman drew parallels between the Church's sponsored purges with McCarthyism's social and political outcastings of the 1950s.

Program Notes

The work literally mocked the philosophy of optimism and the mindless acceptance of disaster. Critics of the work often remark that *Candide* was flawed because the composer and librettist were almost too strong a combination. Bernstein crafted a delightful and fun score that subtly had the standard conventions of European opera, while Hellman created a dead-serious attack upon the anti-Communist investigating committees which had victimized her and many of her colleagues. Also, because the work lacked so much continuity and had no genuine romance, it was not received well by audiences or reviewers. Needless to say, *Candide* was a commercial flop.

Despite all of this, the Overture to the work has become one of the most popular classical American works performed in concert. The Overture, though seemingly uncomplicated to the listener, opens with a strongly Bernstein percussive flair, that quickly turns to a light yet thrilling four minute ride. The Overture as by definition, uses excerpts from some of the best-loved themes from the opera. The duet "Oh! Happy we" provides the lyrical second subject initiated by the strings, and the athletic melody of the final few moments refers to the aria "Glitter and be Gay," until the work comes to a crashing and comical sendoff.

Franz Joseph Hayden

Born: Rohrau, Austria,
31 March 1732
Died: Vienna, Austria,
31 May 1809

Symphony No. 104 in D major, *London*

The *London Symphony* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.
Duration: 30 minutes

Parallel Events of 1795

Poland is divided between Russia, Prussia, and Austria

France abolishes slavery

Napoleon begins rise to power

Beethoven debuts as a pianist in Vienna

Thomas Paine writes *The Age of Reason*

La Marseillais becomes French national anthem

English poet John Keats is born

The metric system is invented

Program Notes

Beethoven considered Haydn at first as merely a venerable professor, and the Romantics (especially Schumann and Berlioz) said Haydn was only a skillful supplier of fragile, courtly works, without lasting value.

Today, Franz Joseph Haydn serves as the perfect representative of the Classical era, the period of 1750-1820, the time of Mozart, the Age of Enlightenment, the era of order, reason, and the time of the American and French Revolutions. Haydn represents his epoch so well, rather than Mozart, because he, like Bach, appeared to detain the forward motion of time. Whereas Mozart and Schubert constantly shifted from the known to the unknown, from the past to the present, and from the present to the future – Bach and Haydn were final destinations, syntheses, and culminations of their eras, techniques, and artistic forms.

By the end of Haydn's career, he was his generation's greatest musical figure – the Classical era's most valid embodiment. The patriarch of the modern-day symphony and string quartet, Haydn possessed a natural yet noble tone, a feeling for formal order and, inside this order, a freedom of invention with a subtlety of expression and humor.

Like Handel, Joseph Haydn seems to have had no notable musical ancestry. He received his early musical training from a cousin, and at the age of eight the young Haydn was admitted as a chorister at St. Stephen's Cathedral in Vienna where he remained until his voice changed at the age of sixteen. Haydn later began a long and industrious career as a composer for the

aristocracy, specifically the Esterházy family. Working for wealthy nobles and princes allowed Haydn lengthy periods of isolation, and solitude forced him to be original and perfect his craft, specifically his symphonies.

Haydn's enormous output of music, totaling 104 symphonies (almost three times as many that Mozart composed), 14 Mass settings, six oratorios, almost 70 string quartets, many keyboard sonatas, concertos, songs, and operas.

From 1761 until 1790, Haydn's composing was dominated by his employment with the Esterházy family, and during much of that time Haydn was isolated from outside developments. After Prince Nicolaus Esterházy died in 1791, Haydn still remained on the payroll, but was able to take on other commissions. In addition to being financially secure, Haydn was very well known throughout much of Europe. He was requested to travel to England where he traveled twice over a four year period. There, Haydn composed twelve new symphonies (which were also his last symphonies), Nos. 93-104, six during each visit to London.

While these final symphonies are dubbed *The London Symphonies*, the last of the twelve, No. 104, is specifically referred to as the *London Symphony*—honoring the city for which Haydn composed his some of his last works. While it probably premiered in April 1795, it is certain that Haydn performed it three weeks later at his farewell concert before leaving London.

Program Notes

The Symphony begins with a commanding and almost reflective opening until launching into the heart of the movement that clearly demonstrates an experienced, confident craftsman. After the theme of the movement first stated by the strings, the entire orchestra enters and unleashes its energetic undercurrent and lyrical melody. As is the hallmark of Haydn's music, the first movement shows a mature, pleasant, and at times, jovial elegance.

With a sense of relaxed confidence, the conventional slower second movement features more complex rhythms and contrasts between strong and soft dynamics. Musicologist Bernard Jacobson suggests that the second movement "inhabits a new world of tenderness and visionary poetry." The third movement contains the expected, although somewhat pompous, minuet that is neatly juxtaposed against a sparsely composed middle section (the trio).

It is the finale, however, that truly culminates the composer's brilliance. Marked "Spiritoso," the final movement is actually based on a Croatian folk-tune (where Haydn lived for a time), which was also used by London street peddlers in eighteenth century England. Haydn transferred the melody to one of his most exciting conclusions. It is complete with exciting dynamic changes, contrasting orchestral colors, and layers of counterpoint. Today, the *London Symphony* still remains as one of the most performed works Haydn ever composed.

Gabriel Fauré

Born: Pamiers, France, 12 May 1845
Died: Paris, France, 4 November 1924

Pavane, Op. 50

Fauré's *Pavane* is orchestrated for two flutes, two oboes, two clarinets, two bassoons, two horns, and divided strings.
 Duration: 6 minutes

Parallel Events of 1887

- U.S. approves a naval base in Pearl Harbor, Hawaii
- U.S. regulates railroads
- Verdi's opera *Otello* premieres
- Rimsky-Korsakov's *Capriccio Espagnol* premieres
- Van Gogh paints *The Courtesan*
- Monet paints *The Seine with the Pont de la Grande Jatte*
- Notre Dame University loses its first football game
- Anne Sullivan begins teaching 6-year-old blind-deaf Helen Keller
- American painter George O'Keeffe and French composer Nadia Boulanger are born
- Barbed wired is patented
- First Groundhog Day (Punxsutawney, PA)

Program Notes

About the Composer

There are perhaps, only a few truly great composers whose gift for crafted melody is instinctive. Norwegian Edvard Grieg, Franz Schubert, and Gabriel Fauré are certainly the most notable from the last century and a half.

The sixth child of a French schoolmaster and his wife, Gabriel Urbain Fauré served as a church organist and educator for the majority of his life. Trained at *École de musique classique et religieuse* (School of Religious Music), Fauré eventually succeeded his teacher, friend, and well known composer, Camille Saint-Saëns as organist at the Church of La Madeliene and professor of composition at the Paris Conservatory.

Fauré wrote during the post-Beethoven Romantic era, where most composers followed the trends of overstatement dominated by Wagner; however, Fauré, like Brahms, began a real rejection of these trends. His music is composed subtler, simpler, yet equally as captivating as the bombastic sounds of Wagner by interweaving melodic figures combined with the most noble of orchestral colors. Most of what Debussy is credited with today is largely due in part to the curriculum Fauré imposed on Debussy's years at the Paris Conservatory where Fauré served as director.

Going further, Fauré's list of personal students is a *Who's Who* among 20th century composers: Ravel, Koechlin, Roger-Ducasse, Florent Schmitt, Romania's Georges Enescu, and Nadia Boulanger. Boulanger, the first great female composition teacher, became a major force of the 20th century herself, mentoring such greats as Aaron Copland and Walter Piston.

Like most great composers of perfect melodies, Fauré did not exhaust his melodic gems in long, drawn out works. He wrote dozens of brief works, with and without chorus during the course of his forty-year career as a composer. Besides his popular Requiem, Fauré produced a single opera (*Pénélope*), incidental music, sonatas for violin and cello, a piano trio and string quartet, chamber music, and almost one hundred French songs. For solo piano, Fauré wrote thirteen nocturnes, nine preludes, a ballad, a theme and variations, impromptus, barcarolles, and valse-caprices. He also wrote two symphonies and a violin concerto, but he destroyed these compositions because he felt they were good enough to be published.

Before dying at the age of 79 from pneumonia (he was an avid smoker), Fauré gradually lost his hearing. Like Beethoven, Fauré eventually withdrew from society and some of his works lost their old-world charm. Nonetheless, with his gift for melody coupled with subtle changes of tonality, Fauré's music bridged a gap between the two centuries.

Program Notes

About the Work

The earliest published shorter work was his *Cantique de Jean Racine* (*Song of Jean Racine*), written in 1865 for a school competition where the 20-year-old Fauré was a student; it won first prize. Twenty-one years later Fauré began the composition of his most famous brief work for orchestra – his *Pavane*. He added the optional chorus parts (rarely used) at the request of one of his patrons, where the text portrayed inconsequential verses of a man's helplessness.

A *pavane* by definition is a 16th and 17th century English court dance of Italian origin in duple meter and of slow and stately tempo, often used as a processional or wedding march. Appropriately, Fauré's *Pavane* was later set to dance to be used for the patron's garden party. The legendary choreographer Sergei Diaghilev made the work part of the ballet repertoire for the Ballets Russes in the early twentieth century even though it never had much popular appeal as a ballet.

While imagining the work to be for orchestra alone, Fauré originally composed *Pavane* for piano and chorus in the late 1880s, saying "this is the amusing aspect of my art" (compared to his unsuccessful struggles to write a symphony). *Pavane* is wonderfully delicate and airy, and hauntingly beautiful with ebbs and flows of harmonic and melodic climaxes typical of Fauré's genius.

The work is composed in the form of the style *galant*, which was an older compositional style of the late 18th century that Fauré embraced, characterized by simplicity, ornamented periodic melodies, and homophonic writing (block harmonies, instead of several moving melodic lines), that are performed with grace and designed to please.

In addition to the composer using the *Pavane* as part of a larger work, the brief six minutes of music went on to influence Debussy's "Passepied" in his *Suite bergamasque* and two works by Ravel (*Pavane for a Dead Princess* and "Pavane of the Sleeping Beauty" from his *Mother Goose Suite*). It is Fauré's simplicity, subtlety, and surrealism in his music that influenced so many future composers, as well as put Fauré on the pedestal as one of the most influential and important composers of French music.

Program Notes

Peter Ilyich Tchaikovsky

Born: Kamsko-Votkinsk, Russia,

7 May 1840

Died: St. Petersburg, Russia,

6 November 1893

Romeo and Juliet (Overture – Fantasy)

Romeo and Juliet is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, harp, and divided strings. Duration: 20 minutes

Amazingly, the first performance of Romeo and Juliet was a failure. The work has now long been accepted as one of the first works in which Tchaikovsky found his creative voice.

Parallel Events of 1869

Wyoming gives women the right to vote and hold public office

Ulysses S. Grant becomes the 18th U.S. President

Nevada legalizes gambling

Brahms composes his *German Requiem*

Degas paints *Madame Camus at the Piano*

Gandhi and architect Frank Lloyd Wright are born

Former U.S. President Franklin Pierce and Composer Hector Berlioz die

Cincinnati Red Stockings becomes first professional baseball team

Carbon paper is invented

Many great Romantic artists are plagued by inner demons that haunt their lives and often destroy them. Beethoven lost his hearing, Schumann lost his sanity, and Brahms was sickened with a broken heart. Tchaikovsky, too, was stricken with his own inner turmoil. As a sensitive, shy, yet eager child, young Tchaikovsky had turbulent formative years. Forced to relocate throughout his childhood, Tchaikovsky and his brother were banished to a factory-like boarding school. At the age of fourteen, he lost his mother, of whom he was obsessively fond, to cholera. During his younger years he was prone to sudden fits of neurosis, ironically induced by the very music he loved. In addition, the composer attempted to shield his homosexuality from the world with a failed marriage. It is not surprising, then, that Tchaikovsky suffered most of his life with a bi-polar disorder, and suffered through long bouts of depression. He died in very unclear circumstances, now believed to be suicide.

After completing law school and practicing law for a few years, Tchaikovsky entered the St. Petersburg Conservatory as one of its first students. He went on to teach at the Moscow Conservatory and then made several conducting tours to Europe and the United States.

Program Notes

Tchaikovsky's music, primarily written for orchestras and the stage (operas and ballets), is especially esteemed for its melodic skill, the dark cast of the harmonies and orchestration, and the use of Russian folk melody. His works include such operas as *Eugene Onegin* and *The Queen of Spades*, ballets such as *The Nutcracker*, *The Sleeping Beauty*, and *Swan Lake*, six symphonies, tone poems, overtures, piano concertos, a violin concerto, choral works, string quartets, piano works, and songs. Much of Tchaikovsky's music is often considered gloomy or self-indulgent due to the often vulgar sounds and orchestrations that are almost too rich. Tchaikovsky, however, had a deeply rooted love of life that is expressed in his music. His ballet scores especially demonstrate Tchaikovsky's vigor, harmonic richness, and elegant beauty in his composing.

Having finally accepted that his marriage was a sham, Tchaikovsky's wife demanded a divorce, threatening to expose his homosexuality if he did not comply. Meanwhile, still overly critical of his own compositional abilities, Tchaikovsky vowed to cease composing so he could correct previous works. Despite this promise, and despite agonizing headaches, Tchaikovsky did compose new works after the divorce. It is ironic that during one of Tchaikovsky's darkest years, he produced three of his most invigorating works: *1812 Overture*, *Capriccio Italien*, and *Serenade for Strings*.

Between his First and Second Symphonies, Tchaikovsky was influenced to compose *Romeo and Juliet* by the request of fellow Russian composer Mili Balakirev, a member of the so-called "Mighty Handful" or "The Five." Modeled on his own Overture to King Lear, Balakirev decided that Tchaikovsky should write a Shakespeare overture and Balakirev supervised Tchaikovsky in the three revisions of the work.

The final outcome was a poetic abstraction of the drama – far more of a musical synopsis of the play than a traditional overture. The melancholy opening chords, so reminiscent of liturgical chant, clearly represent Friar Lawrence and his priestly motive to ensure peace prevails between the two families. The tension in the dark opening represents the feuding families and the resulting sword battle that erupts as the orchestra pounds out percussive effects. In contrast, the innocent beauty of the young couple's love emerges with the violas and English horn introducing the well-known love-theme that musically depicts the famous balcony scene in Shakespeare's play.

Initially, each of these themes appears alone. As the work unfolds, however, Tchaikovsky blends them skillfully together, leading from the love theme almost imperceptibly into another menacing standoff between the Montagues and Capulets. The eerie chorale of Friar Lawrence's theme returns as he attempts to prevent more bloodshed. As the good cleric's efforts are unsuccessful, the battle resumes. Friar Lawrence's ingenious plan to save the lovers by faking Juliet's death goes awry, when Romeo, engulfed in the battle, fails to learn of it. Upon discovering Juliet's seemingly lifeless body, Romeo throws himself on his own sword that is depicted by two strong outbursts by the brass during battle music.

Program Notes

Juliet awakens to see her lover dead and chooses the same course for herself. Seconds later, the same brass chords portray Juliet's death. After the couple's tragic end, the music takes another eerie turn as the familiar love theme emerges yet inverted (turned upside down harmonically), and the love theme becomes a funeral song. As it develops, Friar Lawrence's theme returns once again as he preaches to the two grief-stricken families about what their feud has cost them. As the music turns slightly more hopeful, it suggests that the feud may end and some good may come out of the tragedy.

In addition to being Tchaikovsky's first major work and success, *Romeo & Juliet* is a mirror into the composer's own view of life and love. The center of the work is an idea that plagued Tchaikovsky all his life – love as ideal purity and beauty, which is often crushed by hostile fate, continued melancholy, insecurity, and depression.

Program Notes
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The Youth Work Foundation

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The goals of the Youth Work Foundation program have not changed since it was founded in 1946: to recognize young people who consistently demonstrate good citizenship and to provide students with insight into the privileges and responsibilities of American citizenship. Over the past 70 years, more than 17,000 students have received the Good Citizenship Award. The students are selected in partnership with more than 50 youth services agencies, which serve thousands of students in the Greater Philadelphia region.

The Youth Work Foundation hosts an annual all-day educational program dinner at which Good Citizenship Awards are presented to high school juniors. To identify awardees, Youth Work partners with 52 youth service agencies. The students demonstrate their good citizenship through their membership in the youth service agency, their school career and other activities in their communities. The event that started as a dinner has grown into an all-day program, honoring nearly 300 young men and women each year. The event is planned and implemented by staff and the Union League members who contribute volunteer time to the Youth Work Committee.

Following Good Citizen Day, students are considered part of the League community, offered additional programs and opportunities. Additionally, since 1957, Good Citizenship Awardees are eligible to apply for financial aid for post-high school education through the Scholarship Foundation of the Union League. The Scholarship Foundation awards approximately a quarter of a million in scholarship aid to help students attain their pursuits of higher education.

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The Union League of Philadelphia was founded in 1862 to support Abraham Lincoln, abolition and the Union cause during the Civil War. During the course of the war, the League raised over 20,000 troops, supported the medical needs of soldiers and sailors and published more than 2 million pamphlets throughout the country. The League's motto *Love of Country Leads* continues to guide the business, civic and charitable work of the members of the Union League, and the work of the three Foundations of the Union League: Youth Work, Scholarship and Abraham Lincoln Foundation.

Over the years, the League welcomed American presidents, politicians, industrialists, educators and entertainers as its honored guests. It has also given loyal support to the American military in every conflict since the Civil War, and continues to be driven by its motto, *Love of Country Leads*.

In addition to the iconic, and historic club house on Broad Street, the League has two other facilities—the *Union League Golf Club at Torresdale*, in Northeast Philadelphia and *The Bungalow*, in Stone Harbor, NJ. The facilities and the amenities of the Union League, combined with the civic leadership of its members set the League apart from any other club in the United States.



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Philadelphia Youth Orchestra

Philadelphia Young Artists Orchestra

PRYSM & PRYSM Young Artists

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•

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Bravo Brass

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Philadelphia Youth Orchestra

Bravo Brass

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9th Annual Festival Concert

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Philadelphia Young Artists Orchestra

The Kimmel Center for the Performing Arts

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Philadelphia Youth Orchestra

The Kimmel Center for the Performing Arts

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