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Philadelphia Youth Orchestra  
Louis Scaglione • *Music Director*  
Presents

PHILADELPHIA  
YOUTH  
ORCHESTRA

KIMMEL CENTER CONCERT SERIES

Louis Scaglione • *Conductor*  
Jennifer Montone • *Horn*



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Sunday • November 22 • 2015 • 3:00 p.m.

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Kimmel Center for the Performing Arts  
Verizon Hall

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PYO

*W*elcome to the 76<sup>th</sup> Anniversary  
season of the Philadelphia Youth Orchestra!

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This year promises to “spirit you away” with the great talent and artistry of our young musicians. You have seen us here with your belief in the power and great merit of music. Our solid, sustained history affords us the ability to reach out into our diverse communities ensuring that the universal gift and language of music is known to all who desire it.

The Philadelphia Youth Orchestra organization takes pride in playing a pivotal role to prepare its students for successful university and conservatory experiences. PYO prepares its students to be successful, contributing members of society, and trains them to be tomorrow’s leaders.

As you settle into your seats in the acoustically and aesthetically magnificent Verizon Hall, we hope that you will delight in today’s performance. May your experience with us, today, be a catalyst for your returning to us throughout our concert season for you and your family’s music and cultural enjoyment.

We welcome and appreciate your generosity and support of our mission, and look forward to welcoming you to our concerts.

With much gratitude,



Louis Scaglione,  
President and Music Director



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Philadelphia Youth Orchestra Kimmel Center Series

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Philadelphia Youth Orchestra  
 Louis Scaglione • *Conductor*

Jennifer Montone • *Horn*

The Kimmel Center for the Performing Arts • Verizon Hall  
 Sunday, November 22, 2015 • 3:00 p.m.

PROGRAM

*Till Eulenspiegels lustige Streiche*, Op. 28 Richard Strauss

Concerto for Horn and Orchestra in B-flat major, Op. 91 Reinhold Glière

- I. Allegro
- II. Andante
- III. Moderato – Allegro vivace

Jennifer Montone • *Horn*

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INTERMISSION

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Symphony No. 2 in D major, Op. 73 Johannes Brahms

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi Andantino)
- IV. Allego con spirito

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*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.*

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 Philadelphia Youth Orchestra • 2015–2016
 

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**Louis Scaglione***Music Director & Conductor***Violin I**

Jason C.S. Vassiliou,

*Concertmaster*

May Wang,

*Associate Concertmaster*

Samuel W. Wang,

*Assistant Concertmaster*

Sean Bennett

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

Maggy Simon

Chloe Cho

Byron Pondexter

Luke Kyungchon Kim

Sarah Kim

Anne Liu

Alyssa Kim

Sherie Yang

Noriyuki Shinagawa

Karthik Yegnesh

Ajmain 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

Michael Li

Joy Zhao

Eunteak An

Sonia Kim

Seyoung Kim

Robin Park

Isaac Gaston

Nicholas Vottero

Shizhuo Duan

Kail Yuan

Seol-Yee Lee

Sasha He

Justin Guo

**Viola**

Kyrán Shaun Littlejohn,

*Principal*

Conor McAvinue,

*Associate Principal*

Sarah S. Jang,

*Assistant Principal*

Vera Lee

Katie Sharbaugh

Micaela Greco

Grant Wei

Zebadiah Coombs

Isabelle D'Amico

**Double Bass**

Olivia Rae Steinmetz,

*Principal*

Juan Serviano,

*Associate Principal*

Justin Cao,

*Assistant Principal*

Luke Mottola

Hannah Perron

Sami Jamieson

Raymond Zhiang

Austin Gentry

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 Philadelphia Youth Orchestra • 2015–2016
 

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**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  
 Evan Schnurr  
 Maria Thomas

**Bassoon/Contra**
**Bassoon**

Olivia Cleri  
 Rebecca Krown \*  
 Nolan Wenik  
 Dotan Yarden

**French Horn**

Libby Ando \*  
 Sebastian Burboa  
 Gregory Greene  
 Etienne Kambara  
 Jordan Robinson  
 Olivia Weng  
 Kristina Gannon •  
 Benjamin Mulholland •

**Trumpet**

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

**Trombone**

Jon Hutchings  
 Henry Shankweiler  
 Neal Williamson  
 Ehren Valme \*

**Tuba**

Yale Rosin \*  
 Evan Sacks-Wilner

**Percussion**

Hayley Cowan  
 Alyssa Resh  
 Reilly Bova \*  
 Christian Ortolf  
 Heidi Chu

**Harp**

Sarina Marone \*

**Piano/Celeste**

Christine Kim \*  
 Immanuel Mykyta-  
 Chomsky

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- *Section Leader*
  - \* *Guest Musician*

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## Louis Scaglione: Music Director and Conductor

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### 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.

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## Louis Scaglione: Music Director and Conductor

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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.

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## Jennifer Montone: Soloist

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### Jennifer Montone

#### Horn

Jennifer Montone joined The Philadelphia Orchestra as principal horn in 2006. She is on the faculty at the Curtis Institute of Music, the Juilliard School, and Temple University. Previously the principal horn of the Saint Louis Symphony and associate principal horn of the Dallas Symphony, Ms. Montone was an adjunct professor at Southern Methodist University and performer/faculty at the Aspen Music Festival and School. Prior to her tenure in Dallas she was third horn of the New Jersey Symphony and performed regularly with the Metropolitan Opera Orchestra, the Orpheus Chamber Orchestra, and the New York Philharmonic.

Ms. Montone has performed as a soloist with The Philadelphia Orchestra, the Saint Louis Symphony, the Dallas Symphony, the National Symphony, the Polish National Radio Symphony, the Warsaw National Philharmonic, and the Curtis Orchestra, among others. Her recording of the Penderecki Horn Concerto ("Winterreise") with the Warsaw National Philharmonic won a 2013 Grammy Award in the category of "Best Classical Compendium." Other recordings include *Still Falls the Rain* – works of Benjamin Britten – and a soon to be released solo CD. She regularly appears as a featured artist at International Horn Society workshops and International Women's Brass conferences.

As a chamber musician Ms. Montone has performed with the Bay Chamber Concerts, the Chamber Music Society of Lincoln Center, the La Jolla Chamber Music Festival, the Santa Fe Chamber Music festival, the Bellingham Music Festival, the Spoleto (Italy) Chamber Music Festival, and the Marlboro Music Festival.

In May 2006 Ms. Montone was awarded the prestigious Avery Fisher Career Grant. She is also the winner of the 1996 Paxman Young Horn Player of the Year Award in London and the 1998 Philadelphia Concerto Soloists Competition. She was a fellow in the Tanglewood Music Festival Orchestra in 1996 and 1997. She is a graduate of the Juilliard School, where she studied with Julie Landsman, principal horn of the Metropolitan Opera. A native of northern Virginia, Ms. Montone studied with Edwin Thayer, principal horn of the National Symphony, as a fellow in the Symphony's Youth Fellowship Program.



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## Philadelphia Youth Orchestra Organization

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### 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

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## Philadelphia Youth Orchestra Organization

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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.

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## Philadelphia Youth Orchestra Organization

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### 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  
*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*

MaryTeresa Soltis, Esq., *Secretary*

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David R. McShane

David Michie

Nancy Moses

Carl Primavera, Esq.

W. Matthew Skilton

Walter Strine, Esq.

Rick Touhill

Denise Valmé-Lundy, Esq.




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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.*

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# Philadelphia Youth Orchestra Organization

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## 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](http://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, 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*

## Give to PYO

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

Philadelphia Youth Orchestra

P.O. Box 41810

Philadelphia, PA 19101-1810

Office: 215 545 0502

Email: [info@pyos.org](mailto:info@pyos.org)

[www.pyos.org](http://www.pyos.org)

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## Program Notes

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### Richard Strauss

Born: Munich, Germany,

11 June 1864

Died: Garmisch-Partenkirchen, Bavaria,  
8 September 1949

#### *Till Eulenspiegels lustige Streiche, Op. 28* (*Till Eulenspiegel's Merry Pranks*)

*Till Eulenspiegels* is scored for piccolo, three flutes, three oboes, English horn, two clarinets, bass clarinet, E-flat clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, (optional additional four horns and three trumpets), timpani, bass drum, cymbals, ratchet, snare drum, triangle, and divided strings.

Duration: 15 minutes

#### Parallel Events of 1895

Cuban War of Independence  
against Spain begins

Los Angeles Railway establishes  
streetcar service

Guglielmo Marconi invents the radio

Tchaikovsky's ballet *Swan Lake* premieres

Mahler's *Resurrection Symphony* premieres

Oscar Wilde's final play *The Importance*  
*of Being Earnest* premieres

H.G. Wells' publishes novel  
*The Time Machine*

Stephen Crane writes  
*The Red Badge of Courage*

Volleyball is invented

Gillette invents safety razor

Abolitionist Frederick Douglas dies

*"I may not be a first-rate  
composer, but I am a first-class  
second-rate composer."*

While Beethoven's music closed the Classical era of Mozart and Haydn and simultaneously transitioned to the Romantic period, it was the music of Mahler and Strauss that culminated the Romantic period. Mahler and his symphonies also created the bridge between the late Romantic period (championed by Wagner) and the more modern sounds of the twentieth century. Richard Strauss, however, seem to hold on to the sounds of the late nineteenth century. Even though Strauss was originally referred to as "the other Strauss," due to the popularity of the waltzes of Johann Strauss, Jr. (no relation to Richard), Strauss rose to be one of most important music figures of the twentieth century. Even more so, Strauss' music came to symbolize the end of an era and, while somewhat controversial at times, it became more *en vogue* that much of Mahler's music.

The son of an exceptional horn player, Richard Strauss was raised on the formality and perfection of Brahms' music and the dramatic operas of Wagner. At the same time, Strauss lived long enough to experience the first half of the twentieth century. During the Nazi regime in the 1930s, Strauss seemed to attempt to keep his head down. He disliked the interference of the government in the arts and was not interested in politics, but he did not wish to leave Germany, so he passively acquiesced to Nazis in order to ensure the performance of his music.

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## Program Notes

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Because of his family's daily involvement with music, Strauss began his piano studies at the age of four, and wrote his first work, a Christmas song, when he was six. By his mid twenties, Strauss had already begun a successful conducting career. More than anything, however, Strauss is hailed as the greatest composer of orchestral tone poems. Designed to musically depict a story, poem, painting, or idea, tone poems became increasingly popular in the late nineteenth century. Composers enjoyed lack of required structure in a tone poem, and Strauss used this freedom to assign melodic themes to aspects of a story and then carefully wove those themes together to create a musical narrative that is unparalleled even today.

The tone poem *Don Juan* was Strauss' first major success as a composer (at the age of 22), and it was quickly followed by *Tod und Verklärung* (*Death and Transfiguration*). In addition to the successes of later tone poems, such as *Ein Heldenleben*, *Till Eulenspiegel*, and *Also Sprach Zarathustra* (known today by audiences because of its famous opening used in the film *Space Odyssey 2001*), Strauss also made his mark in the theatre with landmark and seemingly revolutionary operas including *Elektra*, *Salome*, and *Der Rosenkavalier*.

Strauss' operas have become important masterworks in the major opera houses today, but his orchestral tone poems have become high symphonic art, and the premiere of *Till Eulenspiegel* solidified his legacy. After the unsuccessful premiere of his

opera *Guntrum*, Strauss returned to tone poems. Originally considered for the subject of an opera, the story *Till Eulenspiegel* was taken from a somewhat comic yet mischievous character from German folk-tales. Literally translated "Till owl mirror," the name *Till Eulenspiegel* was taken from the saying: "One sees his own faults as little as an owl sees his ugliness looking into a mirror." Thus, the fourteenth century German folklore of *Till Eulenspiegel* becomes a comic anti-hero that holds up the mirror to man's foolishness.

Usually depicted as a practical joker, Till proudly chooses to cause problems, do things as he sees fit, and thumbs his nose at those who disagree with him. After recently experiencing much critical rejection of his recent opera, Strauss perhaps used *Till Eulenspiegel* as his own attempt to get his way, and "thumbs his nose at the critics," suggests musicologist Eric Sellen. "Strauss' new tone poem could be seen as a work of art and a practical joke."

*Till Eulenspiegel* is composed in rondo form, where the main theme returns after different episodes or verse-like sections. The episodes appropriately become different adventures or scenes in Till's life. While there is no set program listing different scenes in the work, Strauss did have certain scenarios in mind: galloping through a town market and upsetting the tables of goods; imitating and mocking clergyman; flirting with a girl (and being rejected); mocking university teachers; and then accused of blasphemy and then sentenced to death by hanging. Complete with drum beats, ratchet, and slapstick (a whip-like sound), the image of Till upsetting the marketing carts is vivid. The slow, haughty theme in the violas and bassoons wonderfully depicts the mocking the piety of the clergy. Till's romantic pursuit is wonderfully captured by the solo

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## Program Notes

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violin and the sweeping *glissandos* by all of the violins. But Till's theme played by the horns always follows the mini adventures, and the character's boastfulness is equally remembered as the theme returns.

To give the true sentiment of a folk-tale or adventure, Strauss uses the sounds of quiet strings to convey a "Once upon a time" opening and closing to the work. He uses a solo horn to introduce Till's main theme and the high-pitched E-flat clarinet to depict Till's mischievous laughter. Appropriately, a snare drum roll portrays Till's death scene until the "once upon a time" theme returns, followed by one more laughter from Till, "giving us," as Mr. Sellen continues, "a musical wink that Till's spirit lives on, always challenging tradition, and laughing with delight at human folly."

The work is clearly complex, rhythmically and harmonically. When *Till Eulenspiegel* made its premiere in Britain, it was considered so complex that it was played twice in row to justify the time spent by the orchestra to prepare the work. One critic said that "No gentleman would have written such a thing," and the composer Claude Debussy, who was no stranger to harsh criticism, wrote that *Till Eulenspiegel* is "an hour of music in an asylum... You do not know whether to roar with laughter or shout with pain." While today the work is not considered anything musically outrageous and, in fact, is seen as a charming crowd-pleaser, *Till Eulenspiegel* is best experienced when we allow ourselves to have some silliness, mischief, and imagination.

### **Reinhold Glière**

**Born:** Kiev, Russia,

**30 December 1874**

**Died:** Moscow, Soviet Union,

**23 June 1956**

### **Horn Concerto in B-flat, Op. 91**

Glière's Horn Concerto is composed for solo horn, three flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, harp, and divided strings.

Duration: 26 minutes

### **Parallel Events of 1951**

U.S. and USSR both begin nuclear weapons testing

Typhoon flood in Manchuria kills 4,800 people

Winston Churchill is re-elected Prime Minister of England at age 86

President Harry Truman fires General Douglas McArthur

Ethel & Julius Rosenberg are convicted of espionage and sentenced to death

Rodgers & Hammerstein's musical *The King & I* premieres on Broadway

Television shows *I Love Lucy*, *Dragnet* and *Amos n' Andy* premiere

NY Yankee Mickey Mantel plays his first game

Joe DiMaggio retires from baseball

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## Program Notes

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Even though most of the important works by Russian composer Reinhold Glière were written during the first half of the 20th century, they truly place him as a late Romantic at the end of the previous century. Born Reinhold Ernest Glière to parents of German-Polish ancestry, the composer changed his last name to Glière, leaving some to believe he had French heritage.

After learning the violin, Glière studied music theory with acclaimed composer and teacher Nikolai Rimsky-Korsakov (who also taught Igor Stravinsky and Ottorino Respighi). Glière went on to a prestigious student career at both the Kiev and Moscow conservatories, where he was infused with Russian Romanticism that was made famous by Tchaikovsky. Even though Glière went on to compose during the time of modernists like John Cage, György Ligeti, and Pierre Boulez, Glière (like Rachmaninoff) always seemed to embrace the overly lush and sweeping sounds of the late 1800s.

His monumental *Third Symphony* propelled his career in 1912, and he became the director of the Kiev Conservatory throughout the entire Russian Revolution. In 1920 he became professor of music at the Moscow Conservatory until World War II interrupted his position there. In Moscow, Glière went on to teach many young composers, including Serge Prokofiev and Aram Khachaturian.

Glière's career was somewhat more stable than his Soviet colleagues because he kept out of the ideological war between the Soviet leaders and many artists at the time. His utterly Russian music was considered to be in "good taste" by the Soviet government, as they found that he did not dabble in the "bourgeois decadence" of modernism. He was even appointed to serve as the chairman of the organizing committee of the Soviet Composers' Union for a decade.

Despite his reputation for being a follower of Stalin and a promoter of conventional and sentimental "art that serves the people" per the Communists instructions, Glière is remembered (mostly by Russian audiences) as a true successor to Tchaikovsky, especially because of his music for Russian ballets. In all, he composed three symphonies, four string quartets, five operas, six ballets, several concertos, and many chamber works.

Glière's Horn Concerto remains his most popular work today, especially outside of Russia. Concertos for horns are rare – well written ones are even rarer. During a break in a rehearsal of Glière's ballet *The Bronze Horseman*, Valery Polekh, the principal horn of the Bolshoi Theatre, approached the composer to write a new concerto to showcase the full range and diversity of the horn. Glière immediately met with Polekh to gain a complete understanding of the horn's abilities and limitations. Several years later in 1951, the Horn Concerto premiered with Polekh performing the horn solo and the composer conducting the Leningrad Radio Symphony Orchestra.



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## Program Notes

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Like so much of Glière's music, the Horn Concerto is skillfully crafted and complete with inventive, colorful harmonies, and bright orchestral colors. He also wonderfully infused Slavic folk melodies with the late Romantic sonorities that are invariably nationalistic. The irresistibly beautiful slower movement has a film score-like feel that becomes a real Hollywood tearjerker, while the final movement conjures up exciting Russian dances and marches. The most virtuosic passages, however, were composed by the soloist Polekh for the cadenza section, which most soloists still perform today. While Glière's Horn Concerto demonstrates the lush sounds of the horn, and its extensive range (the first movement alone the soloist performs about three and a half octaves), the overall sense is that Glière was paying homage to the instrument itself in an endearing and playful musical adoration to the horn.

### **Johannes Brahms**

**Born: Hamburg, Germany,**

**7 May 1833**

**Died: Vienna, Austria,**

**3 April 1897**

### **Symphony No. 2 in D major, Op. 73**

Brahms' Second Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and divided strings.

Duration: 40 minutes

### **Parallel Events of 1877**

U.S. Congress determines 1876 Presidential Election, awarding Florida's electoral votes to Rutherford B. Hayes, who becomes the 19th U.S. President without winning the popular vote

U.S. at war with Native American tribes

*Washington Post* publishes its first newspaper

Bell Telephone Company is founded

Tchaikovsky's ballet *Swan Lake* premieres

Thomas Edison makes first recording of human voice and invents phonograph

John Wanamaker opens first U.S. department store in Philadelphia

Entrepreneur Cornelius Vanderbilt and Mormon leader Brigham Young die

Mexican revolutionary rebel Pancho Villa is born

Catcher's mask first worn in baseball

First National League Baseball game is played

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## Program Notes

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### About the Composer

After Beethoven left the world nine great symphonies, very few composers attempted to rise to the challenge of writing a symphony. As a result, most composers produced works that were less structured than a symphony and more programmatic such as operas or tone poems. In the immediate post-Beethoven world, the majority of composers followed the leadership of opera composer Richard Wagner, who led the movement of a new German school of composing. More exotic instruments such as the tuba and English horn were used in the orchestra, the number of strings tripled, and the overall sound took on larger-than-life images and intensities.

Composers throughout the world followed this new movement, what is referred to today as the Romantic Era (1820-1900). Started by Beethoven, the Romantic Period is principally focused on the will, dreams, hopes, disappointments, fears, or any emotion or desire of the writer. The art and the artist are inseparable, where in the previous eras of Mozart and Haydn (Classical) or Bach and Handel (Baroque), artistic output was simply another occupation not prone to personal passions or influences.

While very much a German composer, Johannes Brahms rejected this new way of thinking. The son of a mediocre musician, Brahms embraced the more structured forms of the Classical era, including Beethoven who was the bridge between the Classical and Romantic periods. Above all else, Brahms hated wearing his heart on

his sleeve and tried to avoid using music as a means to paint pictures or tell stories. He preferred more intangible works. Even Brahms' funeral mass, *German Requiem* (his first major success), avoided the liturgical text that traditionally employed the words from the funeral mass. Instead, Brahms used the texts from the more poetic *Beatitudes* and suggested that death is more concerned about consoling the living than the one who died ("Blessed are they that mourn for they shall be comforted.")

Yet in a sense Brahms was more of the Romantic Era than most of those who branded him an anti-Romanticist. In nearly every work Brahms wrote, he composed from personal experience, especially heartache. Romantic artists seemed to not only embody their works, they are plagued with an "inner demon," as Beethoven called it, which aided their plight to express themselves artistically.

Beethoven lost his hearing, Tchaikovsky struggled as a homosexual with serious bouts of depression, and Robert Schumann went insane. Looking at Brahms' life and music, it is clear he suffered from a more common and perhaps more painful demon – loneliness. Ironically and tragically, Brahms loved the wife of one of his greatest supporters and closest friends – Robert Schumann. Clara Schumann happened to be one of the world's finest pianists and the first major woman virtuoso performers.

After Robert Schumann's death in 1856, Brahms and Clara decided to go their separate ways, but their friendship remained the deepest and only emotional anchor Brahms ever knew. Artistically, the heartache and anguish sowed the seeds of several major compositions, many of which took years to complete.

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## Program Notes

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As a craftsman, Brahms was a perfectionist and he sought to refine and finish every moment of music to absolute perfection. He offered advice to a fellow musician saying, "Go over it and over it again and again until there is not a bar you could improve on....Whether it is beautiful also is an entirely different matter, but perfect it must be." Unlike Beethoven, Brahms really did not have a steady patten of evolution and progress in his works. Rather, Brahms seemed complete as an artist from the start. Robert Schumann observed in a now famous article that Brahms was one of "music's mysteries in arriving fully armed, like Athena from the head of Zeus."

As a result, Brahms became the heir-apparent to Beethoven even before Brahms completed his first of only four symphonies. Brahms surpassed his contemporaries in his ability to control the intertwining melodic lines coupled with richly expressive harmonies. Yet all of this was framed in the methodical and structured styles of his immediate predecessors, like Beethoven, Mozart, and Haydn. Brahms' imaginative skill to phrase a musical line with the seemingly perfect orchestral timbres and colors is unprecedented, even today. Brahms' published works include the *Variations on a Theme of Haydn*, the *Academic Festival Overture*, the *Tragic Overture*, concertos for piano, violin, and cello, sonatas for piano, violin, cello and clarinet, piano trios, quartets and a quintet, string quartets, many works for solo piano, organ preludes, many songs, vocal quartets and duets (*Liebeslieder Waltzes*, *Zigeunerlieder*), choral works (*German Requiem*, *Alto Rhapsody*, *Nanie*, *Gesang der Parzen*, *Schicksalslied*), and four perfect symphonies.

### About the Work

Admiration is a powerful thing. Brahms was so awed by the works of Beethoven that Brahms was burdened by the legacy of Beethoven's symphonies, saying "I shall never compose a symphony. You have no idea how it feels to be dogged by Beethoven's footsteps; to hear behind you the tramp of a giant like Beethoven." It did not help Brahms that twenty years earlier his close friend and composer Robert Schumann published an article suggesting Brahms would be the heir to Beethoven, saying that "if Brahms directs his magic wand where the massed power in chorus and orchestra might lend him their strength, we can look forward to even more wondrous glimpses into the secret world of the spirits." At the time of Schumann's proclamation, Brahms had yet to write anything for orchestra.

The precocious prodigy Mozart composed his first symphony at the age of nine; Mendelssohn was 15; Schubert was 16; Haydn was 25; Beethoven was 29; and Schumann reached the ripe old age of 31 before composing his first symphony. Brahms unveiled his first symphony to the public at the age of 43; however, unlike the previous composers mentioned, Brahms' first attempt immediately entered the mainstream of the symphonic repertoire.

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## Program Notes

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With the agony of his *First Symphony* behind him, Brahms launched into his *Second Symphony* with considerable speed. Composed during the summer of 1877, Brahms attributed the surroundings of a relaxing Austrian resort village to the new work's quick birth. Moreover, Brahms' *Second Symphony* musically and emotionally resembles Beethoven's nature-inspired *Pastoral Symphony*. Brahms' *First* (in C minor) and Beethoven's *Fifth* (also in C minor) both suggest a heroic theme, and both Brahms and Beethoven took considerable time to create these works. Then, after the two C minor symphonies of storm and stress, each produced, in a short time, a work which offered deliberate contrast to the previous epic works. The result (Beethoven's *Pastoral Symphony* and Brahms' *Symphony No. 2*) implies a "return to nature."

For all its outward simplicity, Brahms' *Second Symphony* conceals unexpected depths of seriousness and introspection, and is one of the most rigorously organized of all of the composer's works. For example, almost all of the *Second Symphony's* thematic material grows from the simple three-note figure that is heard by the cellos and basses in the opening measures. The three-note figure undergoes several transformations that lead to the violins taking on the flowing, reflective theme. The three-note figure also becomes the basis of the secondary theme of unfulfillable longing played by the lower strings.

Brahms, who often used the cellos for his most expressive music, opens the second movement with the dark voices of the cellos in one of the most sorrowful movements that is amazingly not in a minor key. The horn, flutes, and oboes then take up the cellos' song, reshaping it into a much more expansive theme. The most uncanny and incredible thing about the second movement is its ability to tug on our heartstrings in a way that is so introspective without ever sounding melancholy, almost like a "good cry."

The delicately scored third movement alternates between two faster episodes of exceptional grace and lightness, and again relate back to the open three notes of the first movement. A solo oboe over the plucking of strings introduces a folk-like tune to open the movement in a relatively stately yet dancing rhythm until it is transformed into energetic variations punctuated by a few breathless pauses. The result is almost a naïve charm and intimacy, and at the world premiere performance the delighted Viennese audience demanded (and received) an encore of this movement.

Following a consciously restrained opening of the final movement, the *Finale* takes shape with an exuberant outburst. The energetic movement presents, develops, alters, and reconfigures three principal themes in rapid succession. Contrasting manic energy with a broad, hymn-like melody there is an inevitable sense of motion that provides the undercurrent for the entire movement until the music builds confidently into a blazing fanfare ending the *Second Symphony* with sheer exhilaration virtually unparalleled among Brahms' other works. While it is Brahms' most intricately

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## Program Notes

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organized movement he ever created, most attempts to analyze this movement are usually swept away by the blaze of D major sunlight that overwhelms the entire movement and simply abounds in joy.

With an odd sense of humor, Brahms teased his friends saying that his "new symphony is so melancholy that you will not be able to bear it." His *Second Symphony*, of course, is nothing of the kind and today is still thought of as one of the most reflective and uplifting works Brahms or any composer has ever created. Yet, the *Second Symphony* is much more than that. The composer's ability to orchestrate many textures from a relatively limited orchestral force is brilliant – from soft and tender melodies, to sprightly dancing tunes, to his trademark sonorous strings. The skill to essentially shape the entire work from a mere three-note figure shows not only Brahms' limitless imagination, but perfection of his craft – the theme that permeates all of Brahms' works.

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*Program Notes*

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**Bravo Brass**

Saint Mark's Church of Philadelphia  
Information: 215 545 0502

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**Sunday, December 20, 2015 – 4:00 p.m.**

**Philadelphia Young Artists Orchestra**

Upper Darby Performing Arts Center  
Information: 215 545 0502

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**Saturday, February 6, 2016 – 3:00 p.m.**

**PRYSM & PRYSM Young Artists**

Centennial Hall – The Haverford School  
Information: 215 545 0502

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**Sunday, February 21, 2016 – 3:00 p.m.**

**Philadelphia Youth Orchestra**

The Kimmel Center for the Performing Arts  
Information: 215 893 1999

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**Sunday, February 28, 2016 – 3:00 p.m.**

**Philadelphia Young Artists Orchestra**

The Union League of Philadelphia  
Information: 215 545 0502

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**Saturday, March 5, 2016 – 7:30 p.m.**

**Bravo Brass**

Saint Mark's Church of Philadelphia  
Information: 215 545 0502

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**Sunday, March 6, 2016 – 4:00 p.m.**

**Bravo Brass**

Saint Mary's Episcopal Church of Burlington  
Information: 215 545 0502

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**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

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**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

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**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

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**Saturday, May 21, 2016 – 3:00 p.m.**

*6th Annual Festival Concert*

**Tune Up Philly**

Temple Performing Arts Center

Information: 215 545 0502

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**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

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**Saturday, June 4, 2016 – 7:30 p.m.**

*13th Annual Festival Concert*

**Bravo Brass**

Saint Mark's Church of Philadelphia

Information: 215 545 0502

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**Sunday, June 5, 2016 – 3:00 p.m.**

*76th Annual Festival Concert*

**Philadelphia Youth Orchestra**

The Kimmel Center for the Performing Arts

Information: 215 893 1999

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