
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA
YOUTH
ORCHESTRA

KIMMEL CENTER CONCERT SERIES

Louis Scaglione • *Conductor*



Sunday • February 12 • 2017 • 3:00 p.m.

Kimmel Center for the Performing Arts
Verizon Hall

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Whether you support the Philadelphia Youth Orchestra as an audience member or donor, we welcome and appreciate your involvement—and we thank you for believing in the power and merit of great music education.



Audition

The PYO organization hosts auditions for the upcoming season in both June and September. Application forms, audition schedules, and FAQs are available at

pyos.org/audition

Attend

Ticket prices vary by performance.

For specific ticket and venue information for all upcoming events please visit

pyos.org/events/season-schedule

Support

The Philadelphia Youth Orchestra organization relies on the generous support of patrons, corporations, foundations, and private donors to continue to fulfill our important mission of championing a new generation of leaders, musicians and patrons of classical orchestral music. Please join us in celebrating our 77th Anniversary season with a tax-deductible contribution by calling 215 545 0502 or visiting

pyos.org/support

Philadelphia Youth Orchestra

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

Philadelphia Youth Orchestra Kimmel Center Series

Philadelphia Youth Orchestra
 Louis Scaglione • *Conductor*

The Kimmel Center for the Performing Arts • Verizon Hall
 Sunday, February 12, 2017 • 3:00 p.m.

PROGRAM

- Symphony No. 1 in F minor, Op. 10 Dmitri Shostakovich
- I. Allegretto – Allegro non troppo
 - II. Allegro – Meno mosso – Allegro – Meno mosso
 - III. Lento - Largo
 - IV. Allegro molto - Lento – Allegro molto – Meno mosso
 – Allegro molto – Molto meno mosso - Adagio

INTERMISSION

- Romeo and Juliet*, Suite No. 2, Op. 64b Sergei Prokofiev
- I. Montagues and Capulets
 - II. The Child Juliet
 - III. Friar Laurence
 - IV. Dance
 - V. Romeo at Juliet's before parting
 - VI. Dance of the Antilles Girls
 - VII. Romeo at the Grave of Juliet
- The Firebird*: Suite (1919 version) Igor Stravinsky
- I. Introduction
 - II. The Firebird and Its Dance
 - III. Variation of the Firebird
 - IV. Round of the Princesses
 - V. Infernal Dance of King Kastchei
 - VI. Lullaby
 - VII. Finale

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

 Philadelphia Youth Orchestra • 2016–2017

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

Jason Vassiliou,
Concertmaster
 Stephanie van Duijn,
Associate Concertmaster
 Fiyi Adebekun,
Assistant Concertmaster
 Allyson Cohen
 John May
 Hiroto Saito
 Catelyn Huang
 Isabella Egawa
 Austina Lin
 Veronique Shaftel
 Joanna Kuo
 Kathryn Song
 Andrew Pai
 Rachel Zimmerman
 Jolade Adebekun
 Eric Gao
 Ramya Muthukrishnan
 Grace Wei
 Daniel Cho
 David Kwon

Violin II

Lily Mell,
Principal
 Chloe Cho,
Associate Principal
 Sarah Kim,
Assistant Principal
 Anne Liu
 Alyssa Kim
 Karthik Yegnesh
 Steven Zhang
 Rebecca Kim
 Portia Maidment
 Maxwell Chambers
 Olivia Brody-Bizar
 Akili Farrow
 Shannon Quinn
 Jenna Kim
 Raphael Lopez
 Boglarka Kearney
 Vanessa Poe
 Derrick Pondexter-Lee
 Carly Soll
 Allen Sun

Viola

Conor McAvinue,
Principal
 Christopher Dahlke,
Associate Principal
 Sarah S. Jang,
Assistant Principal
 Vera Lee
 Joshua Baw
 Micaela Greco
 Zebadiah Coombs
 Clara Bouch
 Isabelle D'Amico
 David Shapiro
 Nicolette Sullivan-Cozza
 Isabella Maloney
 Robert Brosnan
 Harry Kim

Violoncello

Daniel J. Kim,
Principal
 Sabine Jung,
Associate Principal
 Joy Zhao,
Assistant Principal
 Daniel T. Kim
 Katherine Quinn
 Robin Park
 Jason Shu
 Daniel Y. Kim
 Kail Yuan
 Shizhuo Duan
 Seol-Yee Lee
 Jordan Brooks
 Nathan Kim
 Shangen Lu
 Rose Ni
 Young Young Wang

Double Bass

Justin Cao,
Principal
 Eion Lyons,
Associate Principal
 Hannah Perron,
Assistant Principal
 Sami Jamieson
 Raymond Zhang
 Gregory Padilla
 Sophia Kelsall
 Braden Ellis
 Anthony Christou

 Philadelphia Youth Orchestra • 2016–2017

Flute/Piccolo

Betty Ben-Dor
 Jessica Lynch
 Hannah Silverberg*
 Olin Wei

Oboe/English Horn

Branch Buehler
 Nina Haiyin Cheng*
 Hsihsin Liu

Clarinet/Bass Clarinet

Jun Choi
 Daniel J. Kim*
 Jae Hoon Kim
 William Klotsas
 Maria Thomas

Bassoon/Contra**Bassoon**

Tara Frederick
 Anand Iyer
 Nolan Wenik*
 Dotan Yarden

French Horn

Emerson Ahn
 Henry Crocker
 Isaac Duquette
 Gregory Greene
 Etienne Kambara*
 Benjamin Kenzakowski
 Paige Richards
 Jordan Robinson

Trumpet

Robert Kellar*
 Erik Larson
 Dallas Taylor
 Josue Villegas

Trombone

Donovan Austin
 Mohan Biswas
 Noah Stein
 Ehren Valmé*

Tuba

Evan Sacks-Wilner*

Percussion

Reilly Bova*
 Christopher Carlson
 Heidi Chu
 Haley Cowan
 Christian Ortolf

Harp

Sarina Marone*

Piano/Celeste

Immanuel Mykyta-Chomsky*
 Justin Yeo

 * *Section Leader*

Louis Scaglione: Music Director and Conductor

This season, Maestro Scaglione celebrates his 20th anniversary with the Philadelphia Youth Orchestra organization. Under his leadership, the organization has grown to include six program divisions and more than 525 students. Maestro Scaglione is deeply committed to the greater Philadelphia cultural and educational community, and has served on numerous nonprofit boards and committees. He has extensive experience as a nonprofit executive, and also serves as Executive Vice President and Chief Operating Officer of The Philly Pops.

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 many nationally and internationally celebrated concert artists, as well as many regional performing arts institutions.

Maestro Scaglione has 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 and administrative staff of Temple University Music Preparatory Division. 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.

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; and Treasurer of Studio Incamminati. Past appointments included serving as Director of The Union League of Philadelphia; and Vice Chairman of The Youth Work Foundation of The Union League of Philadelphia; among others.

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. Philanthropy is paramount to Maestro Scaglione, and he teaches his students the importance of "giving-back" to one's community through one's talents.

Philadelphia Youth Orchestra Organization

Louis Scaglione

*President and Music Director,
Philadelphia Youth Orchestra*

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 77 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 six programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Philadelphia Young Musicians Orchestra (PYMO), 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.

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. Louis Scaglione, appointed in 1997 by Maestro Primavera and the PYO Board of Trustees, continues the legacy of leadership currently serving as the PYO organization's President, CEO and Music Director.

Philadelphia Youth Orchestra Organization

Philadelphia Youth Orchestra

Philadelphia Youth Orchestra, having been presented on tour in over twenty countries, is one of the most well-recognized youth orchestra programs in the nation. It provides the region's most advanced classical instrumental music students with unparalleled training and performance opportunities with world renowned soloists under the direction of Maestro Louis Scaglione, one of the leading youth orchestra conductors in the country. In addition to the opportunity to showcase their talents through high-profile radio broadcasts on WRTI FM and live performances in Verizon Hall of The Kimmel Center for the Performing Arts, 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.

Philadelphia Young Artists Orchestra

Philadelphia Young Artists Orchestra challenges students through sophisticated symphonic repertoire and musical discipline, is under the director of Maestra Rosalind Erwin. PYAO further provides the opportunity to rehearse standard orchestral repertoire with a highly experienced professional conductor; to work with master teachers in sectional rehearsals; to participate in a concerto competition; and to perform in high-profile professional venues throughout the greater Philadelphia region, including The Kimmel Center for the Performing Arts. Ms. Erwin, a graduate of the New School of Music and Temple University, studied conducting with Ricardo Muti, Leonard Slatkin, and David Zinman. She was previously Music Director of the Pottstown Symphony and is currently Music Director and Conductor of the Drexel University Orchestra.

Philadelphia Young Musicians Orchestra

Philadelphia Young Musicians Orchestra, a new and expanded educational offering of the Philadelphia Youth Orchestra organization, is a beginning to intermediate level full symphonic orchestra that provides most students with their first introduction to large orchestral playing. Through a challenging repertoire including both arrangements and original masterworks, students are challenged to hone their talents for listening, blending, balancing, and making music within the full orchestral context. PYMO prepares its members for participation in Philadelphia Young Artists Orchestra — and, eventually, Philadelphia Youth Orchestra. Maestro Kenneth Bean is the director and conductor of PYMO, and is also Conductor of the Junior String Philharmonic of the Lehigh Valley and Symphony in C Youth Orchestra, and Associate Director of the Primavera Fund.

Bravo Brass

Bravo Brass, the only year-round brass ensemble in the Philadelphia area and one of only three in the country and under the direction of Paul Bryan, offers the highest level of individual and ensemble training opportunities for the most accomplished young brass musicians in the area. In addition to the opportunity to showcase their talents through multiple live performances throughout the year, members have distinguished themselves and gained acceptance to some of the most competitive and prestigious institutions for music and

Philadelphia Youth Orchestra Organization

higher learning around the globe. Maestro Bryan serves as both the Dean of Faculty and Students and a faculty member at the Curtis Institute of Music. An accomplished trombonist and teacher; he also holds positions as Music Director of Symphony in C's Summer Symphony Camp and Head Conductor of the Young Artist Summer Program at Curtis.

Philadelphia Region Youth String Music

Philadelphia Region Youth String Music offers unparalleled, personalized small group instruction and educational support for beginning to intermediate string students, under the direction of the highly respected Philadelphia Orchestra cellist Gloria dePasquale. With performance opportunities alongside the program's faculty, PRYSM also provides members with peer mentors from the senior ensembles of the PYO organization. Maestra dePasquale joined The Philadelphia Orchestra's cello section in 1977 at the invitation of Eugene Ormandy. She was cellist of the dePasquale String Quartet and dePasquale Trio. She is an advocate for music education and chairs the Music Education Committee of The Philadelphia Orchestra, and is senior artistic and educational advisor to PYO. She maintains a large private cello studio, and is nationally recognized as an instructor of cello performance.

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 offers children in under-resourced communities 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. An award-winning educator, classical recording artist, and nationally performed composer, Paul Smith, Director of Tune Up Philly, holds degrees from Mannes College of Music and The Juilliard School. Mr. Smith has helped hundreds of families and leading cultural institutions use intensive performing arts to engage communities and foster success.

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

Artistic and Educational Leadership

Louis Scaglione

President, CEO & Music Director

Rosalind Erwin

Director & Conductor, PYAO

Patrick Bailey

Assistant Conductor, PYAO

Kenneth Bean

Director & Conductor, PYMO

Rachel Segal

Associate Director, PYMO

Paul Bryan

Director & Conductor, Bravo Brass

Barry McCommon & Robert Skoniczin

Associate Conductors, Bravo Brass

Gloria dePasquale

Director & Conductor, PRYSM

Andrea Weber

Conductor, PRYSM Young Artists

Paul Smith

Director & Conductor, Tune Up Philly

Colleen M. Hood,

General Manager & Librarian

Kevin Gifford

Development Director

Patrick Bailey

Operations Associate, PYO & PYAO

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Program Notes

Dmitri Shostakovich

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

Symphony No. 1 in F minor, Op. 10

Shostakovich's Symphony No. 1 is scored for two piccolos, three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, alto trumpet, three trombones, tuba, timpani, snare drum, bass drum, cymbals, triangle, tam-tam, glockenspiel, piano, and divided strings.

Duration: 33 minutes

Parallel Events of 1926

Walt Disney opens film studio

First talkie film debuts

NBC is founded

George Gershwin's musical
Oh, Kay premieres

Ernest Hemingway publishes
The Sun Also Rises

Puccini's last opera *Turandot* premieres

Cuban dictator Fidel Castro, Queen Elizabeth Windsor II, musicians John Coltrane, Miles Davis, Tony Bennett, and Chuck Berry, and actors George C. Scott, Marilyn Monroe, Andy Griffith, and Mel Brookes are born

Magician Harry Houdini, circus founder Charles Ringling, and artists Claude Monet die

About the Composer

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

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

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

Program Notes

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

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

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

Shostakovich reacted, at least publicly, by accepting the political ideology of the Soviet government and composed several works that, at least superficially, embraced the communist regime. He proceeded to speak out against Western music. Looking back and seeing the dreadful alternatives, he had no choice. While he composed some private works such as his string quartets and the tragic *Tenth Symphony*, Shostakovich mainly produced "acceptable" compositions, including the patriotic oratorio *The Song of the Forests*, the cantata *The Sun Shines Over Our Land*, and Symphonies 5, 7 (titled *Leningrad*), 11 (titled *The Year 1905*), and 12 (titled *The Year 1917*).

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

Program Notes

About the Music

Shostakovich entered the Leningrad Conservatory in 1919 at the age of thirteen as a student of piano, composition, counterpoint, harmony, and orchestration. After his father died three years later, Shostakovich was forced to find work as a pianist in a movie house. In addition to suffering from tuberculosis, the job sapped his strength and made composing virtually impossible. A believer in her son's talents, Shostakovich's mother insisted that he leave his musical purgatory and devote himself to composing full time. With the hopes of his family pinned on the success of his compositions, Shostakovich began work on his *First Symphony*.

Seeking to write a grand, public work for his graduation from the Leningrad Conservatory, Shostakovich's *First Symphony* was grounded in the Russian traditions of Tchaikovsky, Rimsky-Korsakov, Glazunov, and Scriabin that he learned in school, but also included the modern influences of Mahler, Prokofiev, and Stravinsky. To help the family with expenses, the school produced the premiere performance on May 12, 1926 – the day that Shostakovich would from then on celebrate as his birthday as a composer, his “second birth” as he called it.

“I sense that music was not merely a combination of sounds arranged in a particular order,” explained Shostakovich, “but an art capable of expressing though its own means the most varied ideas and feelings.” In future works, “ideas and feelings” would come to mean political ideas and feelings about the Soviet government, both seemingly supportive and subversively against. More so, Shostakovich's personality was evident in his first major work. His musical style evolved from his brash humor and experimental nature, his obsessive and nervous mannerisms, his introverted melancholy, his nationalistic fervor, and even a defiant, bleak mood coupled with irony and satire.

From the premiere performance onward, the *First Symphony* showed no signs of academic rigidity or lack of expression. In fact, Shostakovich was immediately compared to Russian great (and Soviet outcast) Sergei Prokofiev and the revolutionary musical giant, Igor Stravinsky. By the age of 21, two years after the premiere of the *First Symphony*, Shostakovich was mentioned in the same vein as Prokofiev and Stravinsky and from then on seen as a Soviet celebrity.

Following conventional form, the *First Symphony* takes place over four movements. Opening with a sarcastic muted trumpet and answered by a cheeky bassoon line, the main march-like theme is wonderfully contrasted with a lyrical second subject that has an air of nonchalance and grace. Other themes including violins playing spiky intervals, a mock-march strutted out by the clarinet, and a cockeyed waltz theme from the flute are all whipped together to a noisy climax before the movement returns to the opening themes, but this time in reverse.

Program Notes

The movement ends with Shostakovich's distinctive musical personality of technical craftsmanship and wry wit that become the hallmark of Shostakovich's works.

The second movement is a sarcastic *scherzo* built on a cocky theme initiated by the clarinet. The quiet but intense middle section (trio) becomes an icy, detached woodwind dominated section until the opening theme of the movement returns. Full of pathos, a lamenting theme for the oboe opens the third movement that ultimately becomes a funeral-like march. Threatening brass sounds lead to a slower, calming section, but at the price of gloom. A somber snare drum roll connects the third movement to the final movement's snappy melody that has mini episodes which seem to start and stop, switching from fast to slow, soft to strong, and melancholy to irony and even playfulness. While Shostakovich's *First Symphony* contains scattered musical ideas at times typical of early artistic efforts, the work also contains some of the most poignant foreshadowing of the next fourteen symphonies that solidifies Shostakovich as one of the most prolific composers of the twentieth century.

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

Sergi Prokofiev

Born: Sontsovka, Russia,
23 April 1891
Died: Moscow, Russia,
5 March 1953

Romeo and Juliet, Suite No. 2, Op. 64b

Prokofiev's *Romeo and Juliet* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, tenor saxophone, four horns, cornet, two trumpets, three trombones, tuba, optional viola d'amore, timpani, snare drum, bass drum, triangle, tambourine, cymbals, maracas, glockenspiel, piano, celeste, harp, and divided strings.
 Duration: 30 minutes

Parallel Events of 1935

Beginnings of World War II

U.S. establishes Works Progress Administration

Babe Ruth hits 714th and final home run

George Gershwin's opera *Porgy and Bess* premieres

Humorist Will Rogers is killed

Elvis Presley, Woody Allen, Julie Andrews, and Luciano Pavarotti were born

Prokofiev, the Soviet Union's greatest artistic hero, ironically died on the same day Joseph Stalin died – the Soviet Union's most evil villain.

Program Notes

Without question, Sergei Prokofiev contributed more works of music to the standard symphonic repertoire than any other single composer of the 20th century. Moreover, Prokofiev's musical voice cannot be "pigeon-holed" into any one, two, or even three types of styles.

The music of Prokofiev has been categorized as post-romantic, anti-romantic, nationalistic, neoclassical, eclectic, cold, sarcastic, innocent, savage, lyrical, epic, mischievous, and ironic. Despite all of the many contradictions within these descriptions, praises, and criticisms, Prokofiev's composing style was all of these things.

For example, in his *Ten Pieces for Children* and his well-loved *Peter and the Wolf*, he is innocent and perhaps a bit sarcastic. Film score *Alexander Nevsky* and opera *War & Peace* demonstrate Prokofiev's nationalistic and epic imagination while his *Scythian Suite* and *Symphony No. 2* reveal his brashness and savagery. His greatest ballets, *Romeo and Juliet* and *Cinderella* are warm and lyrical, and even profoundly tragic (in terms of the former).

It was Prokofiev's love for all of the musical genres that enabled him to poignantly compose operas, ballets, film scores, concertos, sonatas, symphonies, children's music, songs, choruses, quartets, orchestral suites, marches for military bands, and even a composition for four bassoons!

Prokofiev was not a late developer. In fact, he fully matured as a composer by the age of twenty-three. Originally home schooled by his well-off parents, Prokofiev began piano lessons with his mother before entering the St. Petersburg Conservatory where he challenged teachers like Rimsky-Korsakov.

Soon after the premiere of the *Classical Symphony*, Prokofiev left his homeland as the Russian Revolution broke out. For several years he toured Japan, Europe, and the United States before living a self-imposed exile from Russia in France for seventeen years. In 1934, Prokofiev returned home to the Soviet Union where he was initially welcomed back like the prodigal son.

Yearning to establish lasting contacts with Soviet society and culture, Prokofiev accepted commissions to make the transition from the iconoclastic and often bizarre style of the 1920s to a more direct, consciously tonal, and therefore more accessible style that the Soviet people (and government) expected.

Prokofiev's commitment to the techniques of earlier Russian composers (yet all the while maintaining a unique voice) used the orchestra in a bold, expressive manner. His distinctive style is perhaps most evident and most effective in his dramatic music.

Program Notes

The most successful of these dramatic works is without question his ballet, *Romeo and Juliet*. While Prokofiev was attempting to reestablish ties to the Soviet Union after more than 15 years of living away from his homeland, he began working with the Kirov Ballet. He agreed with the company to set Shakespeare's play as "an opera without words" and designed a ballet comprised of short scenes to capture the author's intent.

By the summer of 1935, Prokofiev completed the ballet, although the Kirov Ballet decided not to premiere the work as some dancers felt the work did not lend itself to dance, rejecting Prokofiev's score as "undanceable." Prokofiev responded by arranging two concert suites (and a third suite years after the ballet did actually premiere), which are more often performed than the actual ballet. Prokofiev also created some controversy by altering Shakespeare's narrative, where Prokofiev scripted a happy ending in which Romeo finds Juliet alive! The composer justified his change by explaining that dead characters cannot dance (Shakespeare's ending eventually prevailed).

Of the music itself, Prokofiev stated that "I have taken great pains to achieve a simplicity which will, I hope, reach the hearts of all listeners." This is truly an understatement. Prokofiev not only depicts Shakespeare's timeless story, but he creates an experience that draws in the listener to the innocent love of the characters and most notably, the

almost unbearable heartbreak and tragedy of the two characters. The lyrical beauty and tragic power of Prokofiev's *Romeo and Juliet* is simply overwhelming at times, and because audiences know the ending to the story there seems to be nostalgia that exists throughout the score that is hauntingly heart-breaking. A New York critic commented that "Prokofiev has written music for the masses with *Romeo and Juliet* and at the same time has attained extraordinary nobility." *Romeo and Juliet* is certainly the most successful full length ballet of the 20th century and once experienced with or without the dance, it is hard to forget or resist the almost surreal and unbelievable beauty and marriage of romance and tragedy.

The story of tragic love perhaps touched Prokofiev's own life in a much more personal way than his other works. After World War II, Prokofiev's music fell victim to the Stalinist attack on Western "formalist" styles and his music was officially banned, though that was rarely enforced. It was the arrest and imprisonment of Prokofiev's wife, and not the artistic rejection, that caused Prokofiev to compose works that reflected a cold, anti-Stalin sentiment.

It was only after the passing of political upheavals in the Soviet Union and after the end of the Stalin reign of terror did Prokofiev's music return to its central place in the Russian repertoire and popular appeal. For Prokofiev's genius of composition and great imagination had little use to a government that did not see music as art or even entertainment, rather as a means of social control.

Program Notes

Igor Stravinsky

Born: Oranienbaum, Russia,

17 June 1882

Died: New York City,

New York, 6 April 1971

L'oiseau de feu (The Firebird):

Suite (1919 version)

The 1919 Suite version of *The Firebird* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, triangle, cymbals, xylophone, piano, optional celeste, harp, and divided strings.

Duration: 23 minutes

Parallel Events of 1910

China ends slavery

George V becomes King of England

Halley's Comet is first visible

Matisse paints *La Dance*

Picasso's cubist period

Mahler's *Symphony of a Thousand* premieres with 1,026 performers

New York City's Pennsylvania Station opens

King of England Edward VII, nurse Florence Nightingale, novelists Mark Twain and Leo Tolstoy die

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Ever since it appeared in our vocabulary, the word 'dissonance' has carried with it an odor of sinfulness. Let us light our lantern —dissonance is an element of transition.

— Igor Stravinsky

Paris, 29 May 1913 – The audience at a ballet rioted, stormed the stage, and prevented the performance from finishing. Stravinsky's *Le Sacre du Printemps (The Rite of Spring)* is not only remembered because of the large scandal and chaos it caused in Paris, but it single-handedly altered the course of music. Because of this single work, Igor Stravinsky remains the most influential and important composer (albeit, not the most loved) of the 20th century.

Educated at St. Petersburg's University in criminal law and legal philosophy, Stravinsky was the son of a prominent opera singer. Carving out his own unique path in music, Stravinsky's early compositional style focused on rhythmic exploration. Using asymmetrical patterns of compound meters, the composer broke down traditional balanced phrasing. The pulse of Stravinsky's music was often unwavering, yet accented and articulated unevenly. Just as *The Rite of Spring*, in a sense, predicted or at least foreshadowed the chaos of World War I, so did Stravinsky's compositional style after the War reflect the pulse of society. The end of World War I moved Stravinsky's music into a sparer, pared-

Program Notes

down style. With works such as *L'Historie du Soldat*, *Tango*, *Ragtime*, *Pulcinella*, and his oratorio *Oedipus Rex*, Stravinsky's neo-classical period first seemed like an element of parody, but after careful study, his second period became a movement of "objectification," like a Cubist collage with everyday objects painted by Picasso. Stravinsky influenced more composers during the period between the two Wars than any other period during his lifetime, especially in the United States and France. He spent the last few years of his career experimenting with serialism (atonal music) inspired by composer Anton Webern.

After privately studying with composer Rimsky-Korsakov, Stravinsky began his collaboration with ballet impresario, Serge Diaghilev. Between 1910 and 1913, together with *The Rite of Spring*, Stravinsky composed two other ballets (*The Firebird* and *Petroushka*) that immediately ushered him to the pedestal of modern music. The first of these ballets (often referred to as the trilogy) was *The Firebird* and was the first great triumph for Stravinsky's career, bringing him international attention and two more commissions from Diaghilev.

Learning from Rimsky-Korsakov's exotic flair and love of fantasy, Stravinsky's score to *The Firebird* contained a rich harmonic texture with a spectacular, shimmering orchestration, as well as some explosive rhythms – all of which were to become the hallmark of Stravinsky's style. In many ways, *The Firebird* has more of a late-Romantic, late 19th century stamp on it. *The Firebird's* score as well as its plot perfectly combine Romantic interests in the supernatural and the expression of a nationalist feeling.

The Firebird is based on two Russian fairy-tales. The Firebird, a brilliantly colored symbol of goodness, and Kastchei, a green ogre who presents evil, vie for the soul of the young prince Ivan Tsarevich. Ivan unexpectedly meets the "fabulous bird with plumage of fire" during a hunting expedition. In exchange for its life, the Firebird offers Ivan a magic feather. Later, Ivan chances upon an enchanted castle with a courtyard full of lovely maidens (*Round Dance of the Princesses*). They warn Ivan of the evil King Kastchei in the castle who, for amusement, turns travelers into stone and is holding the princesses captive. Ivan enters the castle and is faced by Kastchei. The magic feather shields Ivan from harm as the Firebird appears sending Kastchei and his ogres into a mad dance (*Infernal Dance of King Kastchei*). Kastchei and his followers are left exhausted and are eventually led to sleep by the Firebird (*Berouse*). Kastchei's victims are freed from their stone spells, and Ivan wins the hand of one of the lovely princesses (*Finale*). And like a great fairy tale, there is a wonderful happy ending.

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