2017 ANNUAL FESTIVAL CONCERTS

PHILADELPHIA YOUTH ORCHESTRA
04 June • 77th Annual Festival Concert

PHILADELPHIA YOUNG ARTISTS ORCHESTRA
21 May • 22nd Annual Festival Concert

PHILADELPHIA YOUNG MUSICIANS ORCHESTRA
27 May • Inaugural Festival Concert

BRUNO BRASS
13 May • 14th Annual Festival Concert

PRYSAH
13 May • 10th Annual Festival Concert

TUNE UP PHILLY
27 May • 7th Annual Festival Concert
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Temple University’s Boyer College of Music and Dance offers a diverse curriculum, wide array of degree programs and exemplary faculty, preparing students for careers as educators, performers, composers and scholars.

- Degree programs in instrumental studies, jazz studies, education, theory, therapy, choral conducting, keyboard, composition, history, voice and opera.
- Annual orchestra and jazz band performances at Lincoln Center, Carnegie Hall and Kimmel Center for the Performing Arts.
- Distinguished faculty includes members of The Philadelphia Orchestra as well as many other noted recording and performing artists.
- Additional ensemble performance opportunities in early music, jazz, fully-staged opera productions, wind symphony, contemporary music, collegiate and marching bands.
- Alumni hold positions with major orchestras, have successful recording and touring careers and are educators in music classrooms around the country.
March 10, 2017
Philadelphia Youth Orchestra
Annual Gala
Philadelphia, PA

Dear Friends,

It gives me great pleasure to recognize the Philadelphia Youth Orchestra.

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. Since 1940, the PYO has been providing professional-caliber musical experiences to young instrumentalists while entertaining audiences throughout the Greater Philadelphia region and around the world. The PYO has had great artistic leadership through its Musical Directors, including Maestro Primavera who was the longest serving active conductor of any orchestra in the world. Since his appointment in 1997 by Maestro Primavera and the PYO Board of Trustees, Louis Scaglione has been continuing this legendary leadership as PYO’s President, CEO and Music Director. This year’s season also marks Maestro Scaglione’s 20th year with PYO and I wish to congratulate him on this momentous anniversary.

Once again, I am pleased to recognize the Philadelphia Youth Orchestra and all of its young musicians. Best wishes for a wonderful gala.

Sincerely,

Patrick J. Toomey
U.S. Senator

March 10, 2017
Maestro Louis Scaglione
Philadelphia Youth Orchestra
240 S 20th St #4
Philadelphia, PA 19103

Dear Friends,

I write today to congratulate Maestro Louis Scaglione on his 20th anniversary helming the Philadelphia Youth Orchestra.

I am proud to join the voices of those who have praised Maestro Scaglione throughout his distinguished career. It is under his leadership that the Philadelphia Youth Orchestra has been able to grow into a nationally recognized institution. His service as Music Director, President, and CEO has been vital to the success of the orchestra. Young musicians have much to learn from his example, and his dedication to our city’s youth is an inspiration to us all.

I would also like to take this time to thank Maestro Scaglione for his ceaseless efforts to maintain a vibrant arts culture in Philadelphia. His work with the Philly POPS, Studio Incanzilli, and the Youth Work Foundation of the Union League of Philadelphia will continue to provide our community with many opportunities to experience and appreciate our city’s rich culture. I am confident that the arts will continue to thrive in Philadelphia because of people like him.

It is my honor to congratulate the Maestro on 20 years of success. Thank you, Maestro, for everything you have done for the Philadelphia Youth Orchestra and our city. I look forward to seeing what you will accomplish in the future.

Sincerely,

Robert A. Brady
Member of Congress
TO: MAESTRO LOUIS SCAGLIONE

It is my pleasure to recognize your 20 years of service to the Philadelphia Youth Orchestra (PYO).

Music transcends culture, age, and race, and unites communities. Under your guidance, countless students have learned the joys of musical performance. During your tenure, PYO has grown immensely to include multiple new ensembles, community engagement programs for children in underserved neighborhoods, and the opportunity for young musicians to perform for an international audience. You have given your students a sense of personal fulfillment by offering them an avenue for self-expression, innovation, and growth. The commonwealth is privileged to have you as a representative of our values and traditions. I hope that you reflect on your remarkable accomplishments with great pride, and I am certain that you will continue to inspire PYO musicians for years to come.

As Governor, and on behalf of all citizens of the Commonwealth of Pennsylvania, I am delighted to recognize your remarkable achievements. Please accept my best wishes for continued success.

TOM WOLF
Governor
March 10, 2017

Dear Maestro Louis Scaglione,

I am pleased to congratulate you on your 20th Anniversary with the Philadelphia Youth Orchestra. On behalf of the Commonwealth of Pennsylvania, I offer my gratitude for the outstanding work you have done with young people in the Greater Philadelphia region.

During your career, you have demonstrated time and again your dedication to creating opportunities for children to develop their talents. You have extended the reach of the Philadelphia Youth Orchestra to include a far greater number of youth, and you have allowed members of the orchestra to see beyond their horizons and experience new cultures, new nations, and new musical art forms. You have exposed them to masters who have joined you in providing them with consummate musical instruction. All the while, you have helped them learn the more important life lessons associated with hard work, commitment, and collaboration.

Through performances on tours outside our region as well as by the national recognition the orchestra has attained, you and the young musicians under your charge have served as wonderful ambassadors for Philadelphia and Pennsylvania.

Not to be overlooked of course, is the greatest benefit of having the Philadelphia Youth Orchestra in our midst – the magnificent entertainment you provide to people of the Philadelphia area.

With warmest wishes for your continued success,

Mike Stack
Lieutenant Governor of Pennsylvania

March 2, 2017
Proclamation

In recognition of

Maestro Louis Scaglione

Whereas, The Senate of Pennsylvania is always pleased to recognize those individuals who contribute in a meaningful way toward the well-being of their communities and the Commonwealth;

Whereas, Maestro Louis Scaglione, on the occasion of his 20th anniversary with the Philadelphia Youth Orchestra (PDO); and

Whereas, Through your leadership, thousands of young musicians have expanded their talents and musical experiences under the direction of the finest musicians and directors. They have learned many important skills in addition to their musical training as they are matched individually with the discipline of practice. They are also learning to work with others, contributing to the community of musicians as they continue to perform. With his guidance, these students are building the skills of success and leadership in all aspects of their careers and their lives; and

Whereas, Under the leadership of the Maestro, PDO has grown and transformed into a nationally recognized, professionally managed institution, with more than six ensemble programs reaching over 1,000 students a year. This growth PDO offers through its Tune Up Philly program in the underserved communities is truly remarkable.

Therefore, Senate President Pro Tempore, Jr., 1st District of Pennsylvania, it proud to present this proclamation to Maestro Louis Scaglione from the Commonwealth for his well-earned recognition in making a difference in the lives of thousands of young people.

February 6, 2017

Date Signed

Jim Farnese
State Senator, 1st District
Commonwealth of Pennsylvania

CITY OF PHILADELPHIA

JAMES F. KENNEY, MAYOR

CITATION

Philadelphia is a study in the history of life, its way of living, and its way of thinking. The celebration of culture and music is a way of life for all Philadelphians. This has always been an important part of our heritage.

The City of Philadelphia is proud to honor Maestro Louis Scaglione for his 20th anniversary with the Philadelphia Youth Orchestra (PDO) and for his contributions to the musical life of Philadelphia. His leadership has helped to develop the PDO into one of the finest youth orchestras in the country.

Maestro Scaglione has been a leader in the world of music for over 20 years, and his contributions to the PDO have been immeasurable. He has helped to bring music to thousands of students, and his work has inspired many young musicians to pursue their passion for music.

The PDO has grown under his leadership, and the organization is now recognized as a leader in the musical world. Maestro Scaglione has been a true inspiration to all those who work with him and to the students who have had the opportunity to study with him.

The City of Philadelphia is proud to honor Maestro Louis Scaglione for his contributions to the musical life of Philadelphia and for his leadership as the music director of the PDO.
Dear Maestro Scaglione,

On behalf of the Kimmel Center family, please accept my heartfelt congratulations as you celebrate an outstanding 20th Anniversary with the Philadelphia Youth Orchestra.

Your passion and visionary leadership has led to the tremendous growth of PYO's ensemble and outreach programs and your steadfast commitment to arts education in the Philadelphia region is truly inspirational.

Under your baton, our region's talented young musicians have received exceptional musical training and the myriad skills they develop chart a course for future success. Your dedication has transformed both the Philadelphia arts community and our region as a whole.

We are so proud of your many accomplishments. On behalf of the Kimmel Center, Bravo!

Sincerely,

Anne Ewers
President and Chief Executive Officer
The Kimmel Center for the Performing Arts

April 4, 2017
Dear Louis,

Congratulations on your twentieth anniversary as Music Director and President of the Philadelphia Youth Orchestra. Your leadership of this prestigious organization has contributed greatly to the richness of musicianship in our city. Your programs continually produce talented performers and well-rounded young citizens. They go on to be leaders in our communities, musicians throughout the world and, yes, even members of our own Philadelphia Orchestra.

We are grateful for the ongoing partnership we share with you and the ensembles of PYO. The Side-by-Side with PYO, led by Yannick in 2015, was among the most rewarding Collaborative Learning projects of our season. Institutionally and individually, our musicians enjoy a great connection with your work and your students. We look forward to many more years of partnership and watching our youngest talent blossom into the leaders of tomorrow.

Yours in Music,

Alison Vulgamore
President and CEO
Yannick Nézet-Séguin
Music Director

One South Broad Street, 14th Floor, Philadelphia, PA 19107, Phone 215.893.1900 www.philorch.org
Louis Scaglione  
*Music Director and 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  
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

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

**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
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
Mohan Biswas
Noah Stein
Ehren Valmé *

Tuba
Evan Sacks-Wilner *

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

Harp
Sarina Marone *

Piano/Celeste
Brett Miller
Immanuel Mykyta-Chomsky *
Justin Yeo

* Section Leader
• Guest Musician

Peabody alumni are performing members of more than 30 professional orchestras, including the Baltimore and Chicago Symphony Orchestras, the Cleveland Orchestra, and the New York and Los Angeles Philharmonics.

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Philadelphia Youth Orchestra
77th Annual Festival Concert

Louis Scaglione • Conductor
Michael Ludwig • Violin
Alexandra Nowakowski • Soprano
Blake Smith • Tenor
John Viscardi • Baritone
Mendelssohn Club of Philadelphia
Philadelphia Boys Choir & Chorale

The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, June 04, 2017 • 3:00 p.m.

PROGRAM

Ovation Award Presentation
Jack Moore, WRTI Classical Host • Master of Ceremonies

III. Secretly Ramses the Second
   Alan Mackwell

Violin Concerto in A minor, Op. 82
   I. Moderato
   II. Andante sostenuto
   III. Allegro
   Alexander Glazunov
   Michael Ludwig • Violin

INTERMISSION

Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
Philadelphia Youth Orchestra
77th Annual Festival Concert

Carmina Burana
Carl Orff

FORTUNA IMPERATRIX MUNDI
01. O Fortuna – Coro
02. Fortune plango vlunera – Coro

I. PRIMO VERE
03. Veris leta facies – Coro piccolo
04. Omnia Sol temperat – Solo per Baritono
05. Ecce gratum – Coro

UF DEM ANGER
06. Tanz
07. Floret silva – Coro
08. Chramer, gip die varwe mir – Soli (Soprani) e Coro
09. Reie
   Swaz hie gat umbe – Coro
   Chume, chun geselle min – Coro piccolo
   Swaz hie gat umbe – Coro
10. Were din werlt alle min – Coro

II. IN TABERNA
11. Estuans interius – Solo per Baritono
12. Olim lacus colueram – Solo per Tenore e Coro (Tenori e Bassi)
13. Ego sum abbas – Solo per Baritono e Coro (Tenori e Bassi)
14. In taberna quando sumus – Coro (Tenori e Bassi)

III. COUR D’AMOURS
15. Amor volat undique – Solo per Soprano e Ragazzi
16. Dies, nox et omnia – Solo per Baritono
17. Stetit puella – Solo per Soprano
18. Circa mea pectora – Solo per Baritono e Coro
19. Si puer cum puellula – Soli (3 Tenori, Baritono, 2 Bassi)
20. Veni, veni, venias – Coro doppio
21. In trutina – Solo per Soprano
22. Tempus est iocundum – Solo per Soprano e Baritono, Coro e Ragazzi
23. Dulcissime – Solo per Soprano

BLANZIFLOR ET HELENA
24. Ave formosissima – Coro

FORTUNA IMPERATRIX MUNDI
25. O Fortuna – Coro
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...
Louis Scaglione • Music Director & Conductor

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.

Paone Design Associates is honored to serve the Philadelphia Youth Orchestra Organization.

Congratulations to Maestro Louis Scaglione on his twentieth anniversary season!
The Philadelphia Youth Orchestra Young Composers Competition recognizes and honors the talents of young composers between the ages of 19 and 23. This competition is an opportunity to encourage young composers to develop their most valued skills, and teach PYO orchestra students the value of supporting new orchestra works, as well as the experience of exploring and performing new music.

The winning composer will be selected collaboratively by orchestra's music director, Maestro Louis Scaglione, and the director of the Young Composers Competition, Sheridan Seyfried. Mr. Seyfried is a Philadelphia-based composer, and is a graduate of The Curtis Institute of Music where he studied with Richard Danielpour, Jennifer Higdon and Ned Rorem. Mr. Seyfried is a PYO alumnus.

The winner will receive a cash prize of $2,000, have his/her composition premiered by the Philadelphia Youth Orchestra in Verizon Hall, and recorded for a future WRTI broadcast. The second prize winner will receive a cash prize of $1,000 and have his/her composition recorded in a reading rehearsal. The third place winner will receive a cash prize of $500.

Grand Prize Winner
Alan Mackwell
School: Boston Conservatory of Music
Composition: III. Secretly Ramses the Second

Second Prize Winner
Christopher Lazzaro
School: Boyer College of Music, Temple University
Composition: Epic: An Orchestral Sketch

Third Place Winner
Austin Ali
School: University of Texas at Austin
Composition: Ostinato

The 2017 PYO Young Composers Competition is generously presented and endowed by the H.E.L.P.® Foundation.
Hailed by Strad Magazine for his “effortless, envy-provoking technique… sweet tone, brilliant expression, and grand style”, Michael Ludwig enjoys a multi-faceted career as a soloist, recording artist, and chamber musician. A highly sought-after soloist, he has performed on four continents, including appearances with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Pops, KBS Symphony in Seoul, Korea, Beijing Symphony, and the Shanghai Philharmonic Orchestra, collaborating with such conductors as JoAnn Falletta, Sir Georg Solti, and John Williams among others. He has recorded with the London Symphony Orchestra, Royal Scottish National Orchestra, Lithuanian National Symphony, Buffalo Philharmonic, and Virginia Symphony. Ludwig serves as Artist-in-Residence Professor of Violin at Montclair State University’s John J. Cali School of Music and is the Music Director of the Roxborough Orchestra in Philadelphia.

Ludwig’s discography includes recordings of the Beethoven Violin Concerto, Bruch Scottish Fantasy, and Dvorak Romance with the Virginia Symphony, as well as the Wieniawski Concerto No. 2, Corigliano Red Violin Concerto, and Suk Fantasy with the Buffalo Philharmonic. Ludwig’s recording of the Corigliano Red Violin Concerto with JoAnn Falletta and the Buffalo Philharmonic is “hot, sharp, and close to the edge” writes critic Norman Lebrecht. His recording of the rarely performed Dohnanyi Violin Concertos with the Royal Scottish National Orchestra has received extraordinary reviews worldwide, and has revived interest in these neglected romantic works. Ludwig’s discography has drawn critical acclaim from both sides of the Atlantic. And BBC Music Magazine praises his “persuasive playing, silky tone, sensitivity to colour and flair for golden-age’ style.” Ludwig’s new recordings released in 2014 include the works of Joseph Achron for violin and piano, as well as the Bartok Portrait No. 1 with the Buffalo Philharmonic, both for the NAXOS label.

As a chamber musician, Michael has shared the stage with numerous acclaimed artists, such as Christoph Eschenbach, Wolfgang Sawallisch, Yefim Bronfman, Sarah Chang, and Jean-Yves Thibaudet. His recording of the world premiere of Marcel Tyberg’s Piano Trio in F Major was released by NAXOS in August 2010.

Michael studied violin with his father, Irving Ludwig, who was a violinist in the Philadelphia Orchestra and Music Director of the Lansdowne Symphony Orchestra.
Polish-American soprano Alexandra Nowakowski is currently a third year resident artist at the Academy of Vocal Arts in Philadelphia. She holds a bachelor’s degree from the University of Illinois at Urbana-Champaign.

In the 2016/17 season at AVA Ms. Nowakowski covered the role of Gilda (Rigoletto) and sang Lucia (Lucia di Lammermoor). She is scheduled to sing Pamina (Die Zauberflöte) to conclude the season. In the 2015/16 season she was seen as Sophie (Werther) and Zerlina (Don Giovanni). In the summer of 2016, Ms. Nowakowski was a finalist in the Zinka Milanov International Competition in Rijeka, Croatia. She also trained with renowned Polish soprano Teresa Żylis-Gara in Radziejowice, Poland. In the summer of 2015, she joined the Wolf Trap Opera Company as a Studio Artist, covering the role of Susanna in Le nozze di Figaro and singing La Comtesse Adèle in a scene from Le Comte Ory as part of the Studio Spotlight.

Ms. Nowakowski is a recipient of an Encouragement Award from the Giulio Gari Foundation in New York, is a District Winner of the Philadelphia Metropolitan Opera National Council Auditions, 2nd place winner in FAVA’s Grand Concours de Chant, and 1st place winner in the ACPC Marcella Kochanska Sembrich Vocal Competition. She has also been a scholarship recipient from the Kosciuszko Foundation.
American tenor Eric Rieger has enjoyed success performing opera throughout Europe, where he has sung under such conductors as John Elliot Gardiner, Stefano Ranzani, and Franz Welser-Möst. His career has led him to the opera companies of Zürich, Luzern, Basel, Trier, Regensburg, Kaiserslautern, Bremerhaven, Osnabrück, Nordhausen, Konstanz, Novara, Treviso, as well as Zomeropera Alden Biesen in Belgium, Edinburgh Festival Theatre, Citizens Theatre in Scotland, and Everyman Palace Theatre in Ireland. Known for his interpretations of Rossini, Donizetti, and Mozart, Dr. Rieger has excelled in such roles as Almaviva (Il Barbiere di Siviglia), Don Ramiro (La Cenerentola), Lindoro (L’Italiana in Algeri), Nemorino (L’Elixir d’Amore), Ernesto (Don Pasquale), Tonio (La Fille du Régiment), Tamino (Die Zauberflöte), Belmonte (Die Entführung aus dem Serail), Don Ottavio (Don Giovanni), and Ferrando (Così fan tutte). His large repertoire spans from the Baroque (Alcina, Dardanus), to the 20th century (The Rake’s Progress, Albert Herring).

Equally at home on the concert platform, Dr. Rieger has been featured at the Claudio Monteverdi Festival (Italy), the Royal Opera House at Covent Garden, the Concertgebouw (Amsterdam), and Carnegie Hall. He has appeared with many notable orchestras including the Royal Scottish National Orchestra, Basel Sinfonietta, Trier Philharmonic Orchestra, Luxembourg Chamber Orchestra, and St. John’s Orchestra in London. Frequent performances have included Handel’s Messiah; J.S. Bach’s St. Matthew Passion, Magnificat and many Cantatas; Mozart’s Requiem; Mendelssohn’s Elijah, Rossini’s Messe Solennelle; Orff’s Carmina Burana and Britten’s Serenade, among others. A passionate recitalist, Dr. Rieger has performed with Lyric Fest in Philadelphia, Market Square Concerts in Harrisburg, St. John’s Smith Square in London, and many other venues across the U.S. and Europe. He has collaborated with such notable artists as J.J. Penna, Laura Ward, Iain Burnside, Malcolm Martineau, and Simon Over.

In addition to his performance career, Dr. Rieger is in demand as a voice teacher and lyric diction specialist. He is Assistant Professor of Voice at Westminster Choir College and Assistant Director of the CoOPERAtive Program. Previously, he served on the faculties of Texas Tech University and Nazareth College. Dr. Rieger is a graduate of the Eastman School of Music and the Royal Conservatoire of Scotland.
Baritone John Viscardi, New York native and graduate of the Academy of Vocal Arts (AVA), is a rising talent notably acknowledged for his diversity of vocal repertoire. 2016/17 season includes the title role in Cyrano with Michigan Opera Theatre, a return to San Louis Obispo as Marcello in La Boheme, Soloist in the Juliet Letters and the Motorcycle Cop in Dead Man Walking both with Lyric Opera of Kansas City, a concert in Tokyo, Japan, recitals in Trevi and Ortona, Italy and the baritone soloist in Carmina Burana with the Philadelphia Youth Orchestra.

The 2015/16 season saw Mr. Viscardi perform Vaughan Williams’ Five Mystical Songs at Carnegie Hall, Carmina Burana with Opera Philadelphia, Silvio in Il Pagliacci with Opera San Louis Obispo, Bill Calhoun in Kiss Me Kate with the Phoenicia International Festival of the Voice, Morales in Carmen with Lyric Opera of Kansas City.

In the 2014/15 Season, Mr. Viscardi made a series of role debuts beginning with Enrico in Lucia di Lammermoor with NYOE, followed by his Michigan Opera Theatre debut as Valentin in Faust, Bumerli in The Chocolate Soldier with Concert Operetta Theatre and Robert in Iolanta with Tri-Cities Opera. Mr. Viscardi finished the 2015 season with a concert of Bel Canto works led Maestro Eve Queler.

The 2013/14 included a return to Opera Philadelphia as Torero in Ainadamar and Abdallo in Nabucco, debuts with the Shreveport and Kalamazoo Symphony Orchestras and a performance with Maestro Eve Queler at Alice Tully Hall. The summer of 2013, Mr. Viscardi joined Santa Fe Opera as an Apprentice Artist and went on to garner the Anna Case McKay Memorial Award.

Mr. Viscardi has seen great success in the American Competition circuit. Awards include: 1st Place in the Gerda Lissner International Vocal Competition, 1st Place in the Concorso Internazionale F.P. Tosti, 2nd Place in the Zachary National Voice Competition, Santa Fe Opera’s Anna Case MacKay Memorial Award, the Lys Symonette Award from the Kurt Weill Foundation Lotte Lenya Competition, 2nd Place Prize in the Giargiari Bel Canto Competition, the George London Foundation Encouragement Award, 1st place in the Mario Lanza Scholarship Competition, the Bertha Koempel Award from the Liederkranz Foundation, 4th place in the Giulio Gari Foundation Vocal Competition and Audience Favorite in the Annapolis Opera Vocal Competition.
Soprano
Rachelle Brisson
Caitlin Butler
Rachel Castro-Diephouse
Patricia Conrad
Allie Faulkner
Roberta Fischer
Maria Fox
Fay Goldberg
Kelsye Hendler
Elizabeth Hohwieler
Jina Jang
Nancy Jantsch
Anna Julian
Emily Grace Kane
Juliana Kelley
Lynn Kirby
Fang-Hsuan Li
Carolyn Linarello
Marianne Lipson
Fay Manicke
Natalie McQuiston
Ilene Meyers Miller
Elizabeth Oliver
Stephanie Rosie
Robert L. Rote
Julia Richie Sammin
Margaret C. Satell
Elizabeth C. Sollecito
Laura M. Temoyan
Rebecca McKillip
Thornburgh
Sara Tipton
Jennifer Wait
Emily Westlake
Zanna Yoshida

Alto
Christy Bacon
Brenda B. Bary
Amanda Bauman
Emily Bigelow
Nora Burgard
Christine Chaapel
Lindsay DeJesus
Robin Eaton
Ellie Elkinton
Sierra Fox
Sara Ying Gao
Anne F. Gold
Katherine Haas
Becky Hallam
Kathleen Kershaw
Bobbie Konover
Hope Lindblade
Florence Moyer
Maggie Nice
Margaret Oravetz
Gina Polite
Gabrielle Rinkus
Rebecca Roberts
Jennifer Sheffield
BrendaRose Simkin
Maria Sisto

Tenor
Jaron Beadle
Andrew Beck
Frank Cassel
Mark Davidson
Josh Hartman
Warren Hoffman
Michael Hogue
Frank Kanther
John P. Leonard
William Lim, Jr.
John H. Luttenberger, III
David Pauls
Joseph Scholl
Kyle Sheehan

Bass
Andrew Bigelow
Evan Birnholz
Matthew Brower
Tyler Cudia
Lucas DeJesus
Tom Elkinton
Donald Gilchrist
Steven Glasser
William Jantsch
John Kohilas
Martin Levitas
Michael Moore
Peter C. Phillips
Bob Ranando
Daniel Rosen
Daniel Simpson
Iain Sturrock
Thomas D. Sutton
Dr. Paul Rardin, 
Artistic Director and Principal Conductor
Paul Rardin is the thirteenth Artistic Director of Mendelssohn Club of Philadelphia. He is also Elaine Brown Chair of Choral Music at Temple University, where he conducts the Concert Choir, teaches graduate conducting, and oversees the seven-choir program at Temple’s Boyer College of Music and Dance. Rardin previously taught at the University of Michigan and Towson University, where his choirs appeared with the Kirov Orchestra of the Mariinsky Theatre, Baltimore Symphony Orchestra, and Baltimore Choral Arts Society. Under his direction the University of Michigan Men’s Glee Club performed at the 2010 American Choral Directors Central Division Convention. In 2015 the Temple University Concert Choir performed with the Philadelphia Orchestra in Bernstein’s MASS under the direction of Yannick Nézet-Séguin.

Rardin has served as a guest conductor for all-state choirs in fifteen states, for divisional honor choirs for the ACDA and Music Educators National Conference, and for Manhattan Concert Productions at Lincoln Center. He has presented clinics for state, regional, and national conferences of the American Choral Directors Association. His engagements for 2015-2016 include conducting the Temple University Concert Choir in conference presentations for the National Collegiate Choral Organization and ACDA Eastern Division; guest conducting the Ohio All-State chorus and PMEA District 12 chorus; and guest conducting at Carnegie Hall with Manhattan Concert Productions.

Rardin is a graduate of Williams College and the University of Michigan, where he received the M.M. in composition and the D.M.A. in conducting. He has studied conducting with Theodore Morrison, Jerry Blackstone, and Gustav Meier; and composition with Leslie Bassett, George Wilson, and Robert Suderburg. He has also participated in conducting master classes with Helmuth Rilling, Charles Bruffy, and Dale Warland. His arrangements of spirituals and folk songs are published by Santa Barbara Music Publishing, and his articles, many on the topic of contemporary music, have appeared in the ACDA publications Choral Journal, Troubadour, Resound, and Bel Canto.
Mendelssohn Club of Philadelphia, one of America’s longest-standing musical ensembles, is performing its 143rd season and its second season with its 13th Artistic Director, Dr. Paul Rardin. Since its founding in 1874, the chorus has carried on a rich tradition of performing the great works of the choral canon while also commissioning and premiering new choral works at the highest artistic level. The chorus has performed under the batons of world famous conductors such as Sergei Rachmaninoff, Eugene Ormandy, Claudio Abbado, Zubin Mehta, Mstislav Rostropovich, and Riccardo Muti, and has maintained a performing relationship with The Philadelphia Orchestra since its inception.

In its early history, Mendelssohn Club gave the Philadelphia premiere of Brahms’ Ein deutsches Requiem, American premieres of Mahler’s Symphony No. 8 and Walton’s Belshazzar’s Feast, and the first performance outside of the USSR of Shostakovich’s Symphony No. 13. Mendelssohn Club continues this tradition today through commissions from luminaries such as Alberto Ginastera, Alice Parker, and Jennifer Higdon. Mendelssohn Club has commissioned 58 works under Artistic Director Alan Harler, and Maestro Rardin has already continued that tradition with five commissions in his first season alone. Mendelssohn Club is known throughout the nation as a leader in advancing the field of choral music, and recognition for this dedication is exhibited through a GRAMMY nomination for the 1985 recording of Persichetti’s Winter Cantata, receipt of the 1992 and 2013 ASCAP/Chorus America Award for Adventurous Programming, and our 2014 commission, Julia Wolfe’s Anthracite Fields, receiving the 2015 Pulitzer Prize in Music.
An alumnus of Philadelphia Boys Choir & Chorale, Smith stepped into the position of Music Director in 2004 and has since led the choir on concert tours throughout North America, South America, Europe and Asia. Under his direction, the choir has performed with the Philadelphia Orchestra, Pennsylvania Ballet, Peter Nero and the Philly POPS, Opera Philadelphia and Curtis Institute. Venues have included the Kimmel Center for the Performing Arts, the Academy of Music in Philadelphia, and Carnegie Hall in New York City.
Renowned for their musicianship, intelligence and interpretive abilities, the Emmy-winning and Grammy-nominated Philadelphia Boys Choir & Chorale has cultivated a devoted following worldwide for their highly-acclaimed concerts and performances. Established in 1968 and under the direction of Jeffrey R. Smith since 2004, the Choir is known as “America’s Ambassadors of Song”, having proudly represented both the City of Philadelphia and the United States of America on its many concert tours across the globe.

PBCC’s achievements include recordings with internationally renowned orchestras and soloists, such as Luciano Pavarotti, television appearances, and praise from critics and audiences worldwide. PBCC has collaborated with many ensembles including Philadelphia Orchestra, the Philly POPS, Pennsylvania Ballet, Opera Philadelphia, Curtis Institute, the Mendelssohn Club, Vox Ama Deus, and The Chamber Orchestra of Philadelphia. Television appearances include Good Morning America, Saturday Night Live, and The Today Show.

PBCC maintains an extensive concert schedule throughout the Mid-Atlantic region as well as an illustrious international touring program. In 2017 PBCC returned to Cuba for the fourth time, having already performed there twice in 1999 and again in 2003. Their unique relationship with Cuba began when they were the first American performing arts group to perform on Cuban soil in the decades following the revolution.

Recent and upcoming engagements include Carnegie Hall, Lincoln Center, the Kimmel Center, the Mann Center for Performing Arts and the Academy of Music. Television appearances include Good Morning America, Saturday Night Live and The Today Show.

PBCC continues to break through social, political, and cultural barriers to invite the most talented boys and men in the region to join in a journey of musical education and discovery.

Philadelphia Boys Choir & Chorale • 2016–2017

Philadelphia Youth Orchestra Program Notes

Alan Mackwell
Born: Bayreuth, Germany,
23 February 1998

III. Secretly Ramses the Second
Mackwell’s III. Secretly Ramses the Second is composed for piccolo, two flutes, oboe, English horn, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, triangle, glockenspiel, cymbals, bass drum, snare drum, piano, harp, and divided strings.
Duration: 7 minutes.

Secretly Ramses the Second is the third movement of the Tintin Suite, a large orchestral work written about the Belgian cartoon character Tintin. The purpose of the entire suite was to step away from the concept of writing linear musical stories and instead to focus and develop on the characteristics of Tintin that make his stories so fascinating.

The title of the third movement, Secretly Ramses the Second, is taken from a quote in the Tintin comic book Cigars of the Pharaoh in a scene which features an insane man who makes an attempt at Tintin’s life. It is in moments of danger and conflict like these that evoke the sense of adventure that Tintin is so known for. The movement itself reflects on the concept of perilous and intense action, while also taking into account the reactions of the other characters in the stories, which include the Thompsons (two bumbling detectives that provide comic relief throughout the cartoon series) and how Tintin’s loyalty is especially brought out during times of danger and peril.

Alexander Glazunov
Born: St. Petersbg, Russia,
10 August 1865
Died: Paris, France,
21 March 1936

Violin Concerto in A minor, Op. 82
Glazunov’s Violin Concerto is composed for solo violin, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, glockenspiel, cymbals, harp, and divided strings.
Duration: 20 minutes

Parallel Events of 1904
World’s Fair opens in St. Louis
Theodore Roosevelt is elected the 26th U.S. President, having already finished William McKinley’s term after his assassination
Trans-Siberian Railroad is completed
Sigmund Freud publishes The Interpretation of Dreams
Monet paints Water Lilies
Mahler’s Fifth Symphony premieres
Puccini’s Madame Butterfly premieres
First color photographed is produced
Choreographer George Balanchine, actor Cary Grant, pianist Vladimir Horowitz, Dr. Seuss, painter Salvador Dali, jazz pianist William “Count” Basie, and band leaders Glen Miller and Jimmy Dorsey are born

© Program notes by Alan Mackwell
Philadelphia Youth Orchestra Program Notes

About the Composer

“His musical development progressed not by the day, but literally by the hour.” So proclaimed legendary composer and teacher Rimsky-Korsakov of his 15-year-old student Alexander Glazunov. While the teacher-student relationship only lasted two years, the two remained close friends until the elder’s death in 1908. Glazunov was part of a new generation of Russian composers, succeeding The Mighty Five (which included Rimsky-Korsakov, Borodin, Mussorgsky). This new era of Russian composers sought to instill nationalism into Russian art music, all the while preventing the music from becoming part of the Western European style.

As the son of a book publisher father and pianist mother, Glazunov grew up in a cultivated family. He composed his first symphony and first string quartet in his early-teens, and was financially supported by a wealthy arts patron. He went on to teach composition for three decades at his alma mater, the St. Petersburg Conservatory. As a teacher, he was often considered rude and gruff, even walking out on a performance of a new work by Serge Prokofiev (a former student), because he lost his temper due to his outrage of the work, and stormed out eight measures from the end! Glazunov did have a lesser known gentle side too, as former student Dimitri Tiomkin explained, “my teacher was one of the most magnanimous persons, a friend of the poor and the outcast, and a man with a real heart.” In addition to teaching Prokofiev and Shostakovich, Glazunov received honorary doctorates from Oxford and Cambridge Universities.

Glazunov’s compositional career peaked during the first decade of the 20th century. His works displayed a complete mastery of the craft of composition where he combined the colorful, traditional Russian style with elements of the German Romantic trends of the late 1800s. His works appealed to audiences throughout Europe and America; however, his creativity seemed to fizzle out by the time he was 41, and his music was quickly overshadowed by other composers, such as his two former students, and Stravinsky, Scriabin, Schoenberg, and Bartók.

About the Work

Composed during a high moment in his career, Glazunov’s Violin Concerto exudes bittersweet melodies embedded in lush Romanticism and a hint of a weariness towards the world. Set in two movements (instead of the conventional three) connected with an elaborate unaccompanied solo (codenza), his Violin Concerto was premiered by the world famous violinist Leopold Auer (to whom the work was dedicated).

With a penchant for Russian folklore and exoticism (like The Mighty Five), the melodic themes of Glazunov’s Violin Concerto reflect a Russian nationalist reminiscent of folk music. Unlike Tchaikovsky’s Violin Concerto (which Auer refused to give the premiere), Glazunov’s work is essentially conservative in its language, although highly virtuosic and unquestionably sensitive to the violin’s capabilities. The first movement’s chromatic, pensive main theme is accompanied by Mendelssohn-like repeated notes of the clarinets and bassoon throughout. After the extensive unaccompanied solo that replaces the traditional slower second movement, the final movement opens with a trumpet fanfare until the violin solo takes up the broad theme that is given warmth from the harp and horn, and even some major moments for the glockenspiel. The work comes to a flashy ending with a final display of violin pyrotechnics.

Carlo Orff

Born: Munich, Germany, 10 July 1895
Died: Munich, Germany, 29 March 1982

Carmina Burana

Carmina Burana was originally scored for piccolo, three flutes, three oboes, English horn, three clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, xylophone, cymbals, suspended cymbal, tam-tam, celesta, two pianos, divided strings, mixed chorus, children’s chorus, soprano solo, tenor solo, and baritone solo.

Duration: 55 minutes

Parallel Events of 1937

King of England, George VI is crowned
George Gershwin dies at the young age of 39
Composer Maurice Ravel dies
Rodgers & Hart’s Babes in Arms premieres
J.R.R. Tolkien publishes The Hobbit
San Francisco Bay’s Golden Gate Bridge and New York City’s Lincoln Tunnel open
First McDonald’s opens
In 1937, composer and educator Carl Orff believed that his new composition *Carmina Burana* was remarkable enough to warrant withdrawing all of his earlier works. Today, it remains one of the most performed 20th century works and has achieved universal popularity along with hostile critical response. *Carmina Burana* has all the trademarks that the public would come to know and want: drinking, gambling, sex, and love. Musically, the work evokes the spirit of the modern age, yet made modern by the sheer animal strength of the repeated phrases and driving rhythms, joining themselves to ancient folk and jazz characteristics. Carl Orff’s musical style that culminated with *Carmina Burana* evolved out of his obsession with primitive and evocative rhythms – not simply rhythms in music, but music coupled with dance. Orff proclaimed that his natural aim in music was “reviving the natural unity of music and movement … which arise from a single source.” The composer began to develop a strong interest in music education, creating a new range of percussion instruments. The “Orff Method” of teaching incites children to express themselves with percussion instruments, at first by making very simple noises and then clashes that become more and more elaborate. This quickly leads to the associations of gestures and simple rhythms which later are used in ensembles before the student has the slightest notion of how to read or write music. Musicologist Marcel Marnat asserts that “Orff, most importantly, wants the pupils to become conscious of the group’s spontaneous creation which reflects a certain collective unconscious. Therefore, rhythm is designated well before melody as a connecting force between conception and expression.” Furthermore, harmony almost becomes unnecessary and is, in a sense, replaced by rhythm.

The other element of Orff’s works and philosophy grew from his interest in the formal, simple melodies of Renaissance composer Monteverdi. Before *Carmina Burana*, Orff wrote several unaccompanied choral works and songs with ancient Latin texts that began to show the traits of *Carmina*. At a fairly young age, Orff studied piano, cello, and organ, although he did not take kindly to instruction and much preferred to improvise and to develop his own musical ideas through imitation of earlier composers. Born into a musical family, his mother assisted him with his first set of songs that were published, along with his first story, at the age of ten. Captivated by imaginative fables, Orff was attracted to the melodramatic tone poems of Richard Strauss, who would musically paint the lives of fictitious characters, such as Don Juan and Don Quixote. Orff’s works mainly consist of several operas, choral works, and some isolated orchestral works, and unlike *Carmina*, are not well remembered or often performed.

Carmina Burana, itself, is a scenic, secular cantata based on 13th century anonymous poems and songs in Latin and high-middle German which were discovered in a Bavarian monastery in 1803. The manuscript employed scholarly verses and parodies of sacred texts, including love songs and seemingly offensive tunes. Orff set twenty-four of these poems to music, dividing them into three categories devoted to spring, the tavern, and love, framed by an appeal to the power of fortune (O Fortuna).

The three sections deal with humankind’s encounter with nature, with the joys of drinking, and with the bliss of love, particularly the secular pleasures of romance. *Carmina Burana* (literally meaning, “the songs of the Beurens”) pays tribute to a grandeur of Humanity. The poetry is complemented by music of gigantic power (such as the O Fortuna which encases the entire work), simplicity and grace (demonstrated in the soprano solo’s Stetit puella), boisterous vulgarity (as in the male chorus’ In taberna), and pointed parody (the tenor solo’s “roasted bird” aria).

It must be remembered that *Carmina Burana* was designed to be seen as well as heard; but, either mimed and choreographed as a ballet or performed in concert, *Carmina* continues to maintain its chilling and hypnotic effect on admirers of all generations (even when they are not familiar with the work itself), proving that besides the ear of the “civilized” man there exists another ear – a greedy, barbaric one that cries for its food, drink, desire, lust, risks, and fate.
Philadelphia Youth Orchestra Program Notes

Carl Orff
Carmina Burana
Texts and Translations

1. FORTUNA IMPERATRIX MUNDI

O Fortuna

Chorus

O Fortuna, like the moon you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power it melts them like ice.

Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et vellata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.

Fate - monstrous and empty, you whirling wheel, you are malevolent, well-being is vain and always fades to nothing, shadowed and veiled you plague me too; now through the game I bring my bare back to your villainy.

1. FORTUNE, EMPRESS OF THE WORLD

O Fortune

Chorus

O Fortune, velut luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem.

Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortem, mecum omnes plangite!

2. FORTUNE plango vulnera

Chorus

Fortune plango vulnera stillantibus ocellis quod sua michi munera subtrahit rebellis.

Verum est, quod legitur, fronte capillata, sed plerumque sequitur Occasio calvata.

In Fortune solio sederam elatus, prosperitas vario flore coronatus; quicquid enim florui felix et beatus, nunc a summo corrui gloria privatus.

Fortune rota volvitur: descendens minoratus; alter in altum tollitur; nimirum exaltatus rex sedet in vertice caveat ruinam! nam sub axe legimus Hecubam reginam.

2. I bemoan the wounds of Fortune

Fate is against me in health and virtue, driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the string man, everyone weep with me!

On Fortune's throne I used to sit raised up, crowned with the many-coloured flowers of prosperity, though I may have flourished happy and blessed, now I fall from the peak deprived of glory.

The wheel of Fortune turns; I go down, demeaned; another is raised up; far too high up sits the king at the summit - let him fear ruin! for under the axis is written Queen Hecuba.
I. Spring

3. The merry face of spring

Chorus

Veris leta facies
The merry face of spring
mundo propinatur,
turns to the world,
victa iam fugat;
now flees, vanquished;
in vestitu vario
bedecked in various colours
Flora reigns,
the harmony of the woods
praises her in song. Ah!
Lying in Flora's lap
Phoebus once more
smiles, now covered
in many-coloured flowers,
Zephyr breathes nectar-
scented breezes.
Let us rush to compete
for love's prize. Ah!

In harp-like tones sings
the sweet nightingale,
with many flowers
the joyous meadows are laughing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah!

4. The sun warms everything

Baritone Soloist

Omnia sol temperat
The sun warms everything,
pure and gentle,
April’s face,
the soul of man
is urged towards love
and joys are governed
by the boy-god.

Philadelphia Youth Orchestra Program Notes

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Gloriantur et letantur in melle dulcedinis, qui conantur, ut utantur premio Cupidinis; simus jussu Cypridis gloriantes et letantes pares esse Paridis.

ON THE LAWN

6. Tanz

7. Floret silva nobilis

Chorus

Floret silva nobilis floribus et foliis.

Ubi est antiquus meus amicus?
Hinc equitavit, eia, quis me amabit?

Floret silva undique, nah min gesellen ist mir we.

Gruonet der walt allenthalben, wa ist min geselle alse lange?
Der ist gerten hinnen, o wi, wer sol mich minnen?

8. Chramer, gip die varwe mir

Chorus

Chramer; gip die varwe mir, die min kengel roete, damit ich die jungen man an ir dank der minnenliebe noete. Seht mich an, jungen man! lat mich iu gevallen!

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Minnet, tugentliche man, minnecliche frouwen! minne tuot iu hoch gemout unde lat iuch in hohen eren schouwen Seht mich an jungen man! lat mich iu gevallen!

Wol dir, werit, daz du bist also freudenrich! ich will dir sin undertan durch din liebe immer sicherliche. Seht mich an, jungen man! lat mich iu gevallen!

Hail, world, so rich in joys! I will be obedient to you because of the pleasures you afford. Look at me, young men! Let me please you!

9. Reie

Swaz hie gat umbe

Chorus

Swaz hie gat umbe, daz sint alles megede, die wellent an man allen disen sumer gan! Chume, chum, geselle min

Chume, chum, geselle min, ih enbite harte din, ih enbite harte din, chume, chum, geselle min.

Come, come, my love,

Chume, chum, geselle min, ih enbite harte din, ih enbite harte din, chume, chum, geselle min.

Suzer rosenvarwer munt, chum un mache mich gesunt chum un mache mich gesunt, suzer rosenvarwer munt

Swaz hie gat umbe Swaz hie gat umbe, daz sint alles megede, die wellent an man allen disen sumer gan!

Come, come, my love,
Philadelphia Youth Orchestra Program Notes

10. Were diu werlt alle min

Chorus
Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunein von Engellant
glehe an minen armen.

II. IN TABERNA

11. Estuans interius

Bartone Soloist

Estuans interius
ira vehementi
in amaritudine
loqoru mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tranite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aereis
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similis
et adiungor pravis.

10. Were all the world mine

Chorus
Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms.

II. IN THE TAVERN

11. Burning Inside

Bartone Soloist

Estuans interius
Burning inside
with violent anger;
bitterly
I speak to my heart:
created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.

If it is the way
of the wise man
to build
foundations on stone,
the I am a fool, like
a flowing stream,
which in its course
never changes.

I am carried along
like a ship without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.

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12. Cignus ustus cantat

Tenor Soloist

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Men’s Chorus

Miser, miser!
modo niger
et ustus fortiter!

Tenor Soloist

Girat, regirat garcifer;
me rogus urit fortiter;
propinat me nunc dapifer,

Men’s Chorus

Miser, miser!
modo niger
et ustus fortiter!

The heaviness of my heart
res videtur gravis;
iocis est amabilis
dulcorque favis;
quicquid Venus imperat,
labor es suavis,
que nunquam in cordibus
habitat ignavis.

I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

12. The Roast Swan

Men’s Chorus

Miser, miser!
modo niger
et ustus fortiter!

Tenor Soloist

Girat, regirat garcifer;
me rogus urit fortiter;
propinat me nunc dapifer,

Men’s Chorus

Miser, miser!
modo niger
et ustus fortiter!

Misery me!
Now black
and roasting fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre;
the steward now serves me up.

Misery me!
Now black
and roasting fiercely!
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Tenor Soloist

Nunc in scutella iaceo,
et volitare nequeo
dentes frendentes video:

Now I lie on a plate,
and cannot fly anymore,
I see bared teeth:

Men’s Chorus

Miser, miser!
modo niger
et ustus fortiter!

Misery me!
Now black
and roasting fiercely!

13. Ego sum abbas

I am the abbot

Baritone Soloist

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
in the morning,
post vesperam nudus egredietur;
et sic denudatus veste clamabit:

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and whoever searches me out at the tavern
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:

Baritone Soloist and Men’s Chorus

Wafna, wafna!
quid fecisti sors turpassi
Nostre vite gaudia
abstulisti omnia!
Ha ha!

Woe! Woe!
what have you done, vilest Fate?
the joys of my life
you have taken all away!
Ha ha!

14. In taberna quando sumus

When we are in the tavern

Men’s Chorus

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.

Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur;
si quid loquar, audiatur.

What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.

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Quidam ludunt, quidam bibunt,
quidam indiscretes vivunt.
Sed in ludu qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur;
quidam saccis induuntur:
Ibi nulius timet mortem
sed pro Baccho mittunt sortem:

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quingues pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordanibus,
duodecies pro penitentibus,
tredices pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servis cum ancilla,
bibit velox, bibit piger;
bibit albus, bibit niger;
bibit bastardus, bibit vagus,
bibit rudis, bibit magnus.

Some gamble, some drink,
some behave loosely,
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant
the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,
Bibit pauper et egrotus, bibit exul et ignotus, bibit puer; bibit canus, bibit presul et decanus, bibit soror; bibit frater; bibit anus, bibit mater; bibit ista, bibit ille, bibunt centum, bibunt mille.

Parum sexcente nummate durant, cum immoderate bibunt omnes sine meta. Quamvis bibant mente leta, sic nos rodunt omnes gentes et sic erimus egentes. Qui nos rodunt confundantur et cum iustis non scribantur:

Six hundred pennies would hardly suffice, if everyone drinks immoderately and immeasurably. However much they cheerfully drink we are the ones whom everyone scolds, and thus we are destitute. May those who slander us be cursed and may their names not be written in the book of the righteous.

III. COUR D’AMOURS

15. Amor volat undique

Amor volat undique, captus est libidine. Juvenes, iuvenicule coniunguntur merito.

Soprano Soloist

Siqua sine socio, caret omni gaudio; tenet noctis infima sub intimo cordis in custodia:

Children’s Chorus

fit res amarissima.

Cupid flies everywhere seized by desire. Young men and women are rightly coupled.

Soprano Soloist

The girl without a lover misses out on all pleasures, she keeps the dark night hidden in the depth of her heart;

Children’s Chorus

it is a most bitter fate.

III. THE COURT OF LOVE

15. Cupid flies everywhere

16. Dies, nox et omnia

Baritone Soloist

Dies, nox et omnia michi sunt contraria; virginum colloquia me fayplanszer, oy suenz suspirer; plu me fay temer.

O sodales, ludite, vos qui scitis dicite michi mesto parcite, grand ey dolur; attamen consulte per voster honur.

Tua pulchra facies me fay planszer milies, pectus habet glacies. A remender statim vivus fierem per un baser.

Soprano Soloist

Stetit puella
tamquam rosula; facie splenduit, os eius floruit.

Eia.

Stetit puella	A girl stood
rufa tunica; si quis eam tetigit, tunica crepuit.

Eia.

Stetit puella	A girl stood	in a red tunic;
	if anyone touched it, the tunic rustled.
	Eia!

17. Stetit puella

A girl stood	like a little rose:
	her face was radiant
	and her mouth in bloom.
	Eia!
18. Circa mea pectora

Baritone Soloist and Chorus

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.

Manda liet,
Manda liet
min geselle
chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.

Manda liet
Manda liet
min geselle
chumet niet.

Vellet deus, valent dīi
quod mente proposui:
ut eius virginea
reserassem vincula.

Manda liet
Manda liet
min geselle
chumet niet.

18. In my heart

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!

Mandaliet,
mandaliet,
my lover
does not come.

Your eyes shine
like the rays of the sun,
like the flashing of lightening
which brightens the darkness. Ah!

Mandaliet,
mandaliet,
my lover
does not come.

May God grant, may the gods grant
what I have in mind:
that I may loose
the chains of her virginity. Ah!

Mandaliet,
mandaliet,
my lover
Does not come.

19. Si puer cum puellula

Baritone Soloist and Men’s Chorus

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescente
panter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, laceris, labii

Chorus

Veni, veni, venias
ne me mori facias,
hycra, hycre, nazaza,
trillirivos...
Pulchra tibi facies
oculorum acies,
capillorum series,
o quam clara species!
Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!

19. If a boy with a girl

If a boy with a girl
tarries in a little room,
happy is their coupling.
Love rises up,
and between them
prudery is driven away.
an ineffable game begins
in their limbs, arms and lips.

Chorus

Come, come, O come
Come, come, O come,
do not let me die,
hycra, hycre, nazaza,
trillirivos!

Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!

Redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!
21. In truitina

Soprano Soloist

In truitina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

22. Tempus es iocundum

Soprano & Baritone Soloists,
Chorus, Children's Chorus

Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea me confortat
promissio,
mea me detrudit
simplicitas.

Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

21. In the balance

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
yield to the sweet yoke.

22. This is the joyful time

This is the joyful time,
O maidens,
rejoice with them,
young men!

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over
with first love!
New, new love
is what I am dying of!

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over with first love!
New, new love
is what I am dying of!
Philadelphia Youth Orchestra Program Notes

23. Dulcissime
Soprano Soloist
Dulcissime,
totam tibi subdo me!
Sweetest one! Ah!
I give myself to you totally!

BLANZIFLOR ET HELENA
BLANCHEFLEUR AND HELEN

24. Ave formosissima
Chorus
Ave formosissima,
gemma pretiosa,
avit decus virginum,
ave muniros, 
Blanziflor et Helena,
Venus generosa!
Hail, most beautiful one,
precious jewel,
pride among virgins,
proud virgin,
light of the world,
rose of the world,
Blanchefleur and Helen,
noble Venus!

FORTUNA IMPERATRIX MUNDI
FORTUNE, EMPRESS OF THE WORLD

25. O Fortuna
Chorus, Soloists, and Children’s Chorus
O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciam.
O Fortuna,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.

Philadelphia Youth Orchestra Program Notes

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbra
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tuo scelere.
Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et deficit
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternt fortrem,
mecum omnes plangite!
Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the string man,
everyone weep with me!
Philadelphia Youth Orchestra Section Leaders

Back Row (Left to Right):
- Sarina Marone, harp
- Reilly Bova, percussion
- Etienne Kambara, horn
- Ehren Valmé, trombone
- Robert Kellar, trumpet
- Daniel Kim, clarinet
- Nolan Wenik, bassoon
- Daniel J. Kim, violoncello
- Justin Cao, double bass

Front Row (Left to Right):
- Immanuel Mykyta-Chomsky, piano
- Evan Sacks-Wilner, tuba
- Hannah Silverberg, flute
- Connor McAvinue, viola
- Lily Mell, violin
- Stephanie van Duijn, acting concertmaster for Jason Vassilou

Philadelphia Youth Orchestra Graduating Seniors

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

**PYO**
- Mohan Biswas, trombone
  Northwestern University
- Olivia Brody-Bizar, violin
  Dartmouth College
- Olivia Brody-Bizar, violin
- Jordan Brooks, violoncello
  Boyer College of Music, Temple University
- Branch Buehler, oboe
  Drexel University
- Nina Cheng, oboe
  Drexel University
- Chloe Cho, violin
- Catelyn Huang, violin
- Sarah Jang, viola
- Etienne Kambara, horn
  Boyer College of Music, Temple University
- Sophia Kelsall, double bass
- Benjamin Kenzakowski, horn
- Daniel J. Kim, violoncello
- Daniel T. Kim, violoncello
  Princeton University
- Sarah Kim, violin
- William Klotsas, clarinet
- Austina Lin, violin
- Hsin Hsin Liu, oboe
- Eion Lyons, double bass
  Philadelphia Youth Orchestra
- Conor McAvinue, viola
  Cleveland Institute of Music
- Lily Mell, violin
  Ithaca College
- Christian Ortolf, percussion
  University of Maryland
- Jordan Robinson, horn
- Evan Sacks-Wilner, tuba
  University of Cincinnati College Conservatory of Music
- Hiroto Saito, violin
  Stanford University
- David Shapiro, viola
  University of Delaware
- Hannah Silverberg, flute
- Carly Soll, violin
- Kathryn Song, violin
  University of Chicago
- Maria Thomas, clarinet
  Peabody Institute of the Johns Hopkins University
- Ehren Valmé, bass trombone
  Jacobs School of Music, Indiana University
- Jason Vassilou, violin
- Olin Wei, flute
- Nolan Wenik, bassoon
  Northwestern University
- Dotan Yarden, bassoon
- Kail Yuan, violoncello
  University of Michigan
- Raymond Zhang, double bass
  Drexel University
- Joy Zhao, violoncello

**PYAO**
- Gia Angelo, viola
  Temple University
- James Crew, tuba
- David Grosmick, violoncello
- Jeremy Horn, trombone
  University of Pittsburgh
- Siddarth Parameswar, violin
- Jessica Zhang, violoncello
  Dartmouth College
- Jessica Zhang, violoncello

**Bravo Brass**
- Sam Istvan, trumpet
  Haverford College
- Daniel Klugman, horn
- William Saumurn, trombone
- Carolyn Tillstrom, tuba
  San Francisco Conservatory
- Miller Yuan, bass trombone
  Vasaar College

* Bravo Brass Member

List complete as of April 11, 2017.
Philadelphia Youth Orchestra Organization

Louis Scaglione
President and 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 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

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 college 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 direction of Maesta 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
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. has helped hundreds of families and leading cultural institutions use intensive performing arts to engage communities and foster success.

Philharmonic 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.

Gloria dePasquale
Artistic Advisor
The purpose of the Master Class and Advanced Orchestra Training Program is to provide advanced training in orchestra playing techniques, instrumental techniques and musicianship to all members of the Philadelphia Youth Orchestra and Philadelphia Young Artists Orchestra. This is accomplished through the engagement of master teachers from The Philadelphia Orchestra, who collectively serve as the faculty, through the implementation of a formalized schedule, and by setting the highest levels of performance expectations. Additional instruction is also provided by members of the following professional orchestras: The Chamber Orchestra of Philadelphia, Opera Philadelphia, Pennsylvania Ballet, The Philly POPS, and Harrisburg Symphony, as well as noted freelance professional musicians from throughout the region. The aim is to provide excellent orchestral training opportunities with internationally renowned faculty in order to elevate PYO’s status as an exceptional training and performing ensemble.

Violin
Richard Amoroso
Michael Ludwig
Rachael Ludwig
Hirono Oka
William Polk

Viola
Kerri Ryan

Cello
Gloria dePasquale
Glenn Fischbach

Bass
Joseph Conyers
Mary Javian
Robert Kesselman
Anne Peterson

Woodwinds
Holly Blake
Jonathan Blumenfeld
Samuel Caviezel
David Cramer
Geoff Deemer
Paul Demers
David DiGiacobbe
Mark Gigliotti
Loren Lind
Elizabeth Masoudnia
Michelle Rosen
Charles Salinger
Richard Woodhams

Brass
Blair Bollinger
Trish Giangiulio
Jeffrey Lang
Anthony Prisk
Shelley Showers
Matthew Vaughn

Percussion
Christopher Deviney
Phillip O’Banion
Anthony Orlando
Ralph Sorrentino
The Distinguished Service Award honors PYO musicians who demonstrate exceptional effort, reliability, assistance to others, positive attitude, and devotion to the ideals of the Philadelphia Youth Orchestra. The award is announced at the Annual Festival Concert. The DSA was renamed in 1999 to honor the memory of Helen T. Carp, who served as a volunteer and member of the Board with intelligence, optimism, and a generous and welcoming spirit for more than 30 years.

1985-86  Sarah Kaderabek, violin
1986-87  Francesco Narducci, violin
1987-88  Paul Hewitt, viola
1988-89  Karyn Park, percussion
1989-90  Robert Birman, percussion
1990-91  Troy Peters, viola
1991-92  Robert Wilkowski, percussion
1992-93  Elizabeth A. Kell, flute
1993-94  Rachel Lubov Segal, violin
1994-95  Gabriel J. Kovach, horn
1995-96  Mechelle Lee Chestnut, viola
        Kim A. Keiter, oboe
1996-97  Andrew Koehler, violin
1997-98  Steven A. VanName, violin
1998-99  Sabrina Goldberg, horn
1999-00  Nathanael F. Primrose-Heaney, cello
2000-01  Eleanor Miriam Kaye, viola
2001-02  Sheridan Alexander Seyfried, violin
2002-03  Larissa Mika Koehler, cello
2003-04  Peter Schiller, trumpet
2004-05  Eric J. Huber, percussion
2005-06  Ben Odhner, violin
2006-07  Harrison Schley, double bass
2007-08  Patrick Bailey, percussion
        Stephanie Holland, horn
2008-09  CharlotteNicholas, violin
        Ryan Jintouhill, violin
2009-10  Lucinda Olson, horn
        James Warshaw, percussion
2010-11  Alexandra Cantalupe, violin
        Sarah Segner, violin
2011-12  Matthew Angelo, flute
        Benjamin Wulfman, horn
2012-13  Colin Fadzen, flute
        Chason Goldfinger, viola
2013-14  Helen Gerhold, harp
        Bartholomew Shields, violin
2014-15  Anne Lin, cello
        James McAlloon, trumpet
2015-16  Kyle Miche, viola
        Olivia Steinmetz, double bass

The Philadelphia Youth Orchestra Ovation Award For Inspiration and Outstanding Leadership in Music Education honors an outstanding music teacher in the Delaware Valley Region who, while imparting musical knowledge, builds character, self-confidence and capabilities that position students for success in every aspect of their lives. The OVATION AWARD highlights the significance of music education and applauds the positive impact of music teachers on the greater community. It is presented and endowed by H.E.L.P.® Foundation and sponsored by Jacobs Music Company, J.W. Pepper and WRTI-90.1 FM. The T op Ten Finalists and one Grand Prize Winner have been selected by a Blue Ribbon Panel, consisting of representatives from regional universities, colleges, conservatories, and institutions. The Top Ten Finalists have been invited, with their nominators, to attend the award ceremony and PYO Annual Festival Concert on Sunday, June 4, 2017 at 3:00 p.m. in The Kimmel Center for the Performing Arts. The Grand Prize Winner will be announced and presented with an award tribute, cash prize, and other recognition from our sponsors. All finalists will each receive a recognition award from our sponsors. Additionally, the Winning Nominator will be recognized.

2016 Finalists
Shelley Beard – Lansdowne, PA
Matthew Ceresini – Malvern, PA
Tanya Ivanova – Penn Wynne, PA
Mary Javian – Philadelphia, PA
Jie Jin – Berwyn, PA
Meichen Liao-Barnes – Merion Station, PA
Dr. Ovidiu Marinescu – West Chester, PA
Susan Nowicki – Glenside, PA
Charles Salinger – Ambler, PA
Coco Symer – Cherry Hill, NJ

2016 Grand Prize Winner
Jie Jin – Berwyn, PA

2016 Winning Nominator
Jessica Zhang
### Season Repertoire • 2016–2017

#### Philadelphia Youth Orchestra

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#### Philadelphia Young Musicians Orchestra

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### Bravo Brass

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### PRYSM & PRYSM Young Artists

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Rosalind Erwin  
Director and Conductor  

Patrick Bailey  
Assistant Conductor  

Violin I  
Esther Kim, Concertmaster  
Lea Wang  
Victoria Smith  
Saakshi Navile  
Melody Yu  
Shua Kim  
Madison Li  
Ananya Muthukrishnan  
Vincent Cart-Sanders  
Andrea Eleazar  
Helena Munoz  
Neha Narayan  
Jennifer Guo  
Bryan Towey  
Daniel Lee  
Kevin Hu  
Frank Wang  
Jason Ren  

Violin II  
Nicholas Hsieh *  
Bowen Ying  
Virginia Yu  
Claire Li  
Jung-Me Lee  
Daniel Kwon  
Pamela Li  
Kirsten Ho  
Heidi Suh  
Siddharth Parameswar  
Ocean Shen  
Rachel Huang  
Carly Mitchell  
Eva Li  
June Park  
Jamie Dinella  

Viola  
Gia Angelo *  
Sung-Me Lee  
Peirce Ellis  
Sejin Park  
Anthony Stacy  
Felicia Chen  
Emma Maloney  
Anton Belzer  

Violoncello  
Aidan Bolding *  
Leigh Magnes  
Jason Tan  
Jessica Zhang  
Danny Bishop  
Eugenia Feng  
Allison Cho  
David Grosmick  
Jonathan Miller  
Matthew Wong  
Audrey Zhong  
Nathan Mann  
Jingyi Lovick  
Ariadne Jones-Davids  
David Kim  
Luigi P. Mazzocchi  

Double Bass  
Camille Donoho *  
Julia Crainic  
Lane Magnes  
Austin Gentry  
Hannah Perron +  

Flute/Piccolo  
Taylor Kang *  
Sarah Park  
Magellan Rankin  
Anna Ridenour  

Oboe/English Horn  
Anna Devine  
Cecilia Diaz  
Colin Li *  
Elisa Macera *  

Clarinet/Bass Clarinet  
Yerin Chang  
Robin Y. Choi *  
Marquise Lindsey-Bradley  
Alexander Phipps  

Saxophone  
Brian Cowen •  
Dustyn Debernamo •  
Anthony Nigro •  

Bassoon  
David Hiester *  
Eleksys McDowell  
Joseph Plavin  
Lexia Tomino  

French Horn  
Guthrie Buehler  
Caitlin Cai  
Maxwell Du  
Sophia Filippone *  
Daniel Wu  
Benjamin Kenzakowski +  

Trumpet  
Samuel Love *  
Leonard Meirson  
Lucas Sachs  

Trombone  
Jeremy Horn *  
Ethan Spingarn  
Ehren Valmé +  

Tuba  
James Crew *  

Timpani/Percussion  
Zeke Millrood *  

Piano  
Brett Miller *  

* Section Leader  
• Guest Musician  
+ PYO Intern  
Winds, brass, percussion rotate.
Philadelphia Young Artists Orchestra
22nd Annual Festival Concert

Rosalind Erwin • Conductor

Danny Bishop • Violoncello

The Kimmel Center for the Performing Arts • Perelman Theater

Sunday, May 21, 2017 • 3:00 p.m.

PROGRAM

Overture to A Farce, Op. 15
Lee Hoiby

Nocturnes
Claude Debussy

I. Nuages

II. Fêtes

Concerto No. 1 in A minor
Camille Saint-Saëns

for Violoncello and Orchestra, Op. 33

Danny Bishop • Violoncello

Winner, Third Annual PYAO Young Artists Solo Concerto Competition

INTERMISSION

An American in Paris
George Gershwin

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

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.

Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra where she commissioned works by emerging American composers and presented 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, introduced audiences to internationally renowned soloists and brought contemporary music into regular concert programming. 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; Settlement Music School Chamber Orchestra and Staff Conductor for the Philadelphia International Music Festival. 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 sponsored by the Rittenhouse Square Women’s Committee.

Guest conducting engagements have included orchestras in Portugal, Czech Republic, Croatia 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 where she presented the Croatian premier of David Gillingham’s Concerto for Marimba and Wind Ensemble with internationally renowned marimbist Ivana Bilić.

Erwin was named Director and Conductor of the Philadelphia Young Artists Orchestra in January 2014. Since 2013 Erwin has also been Conductor and Music Director of the Drexel University Orchestra.

Danny Bishop • PYAO Solo Concerto Competition Winner

Danny Bishop, age 13, is an eighth grade honor roll student in the Exeter Township school district and has been studying cello for six years. For the past three years, he has been a student of Priscilla Lee. Danny is the 2016 winner of Allentown Symphony Orchestra’s Voorhees competition and the 2017 winner of Reading Symphony Orchestra League’s competition. For the past six years, he has won first place in the Quartner-Herman String Scholarship through the Reading Musical Foundation. Prior to coming to Philadelphia to participate in PYAO, Danny was the principal cellist of the Reading Symphony Junior String Orchestra and the PMEA District 10 orchestra. This past summer, Danny attended Curtis Institute’s Young Artists Summer Program in Philadelphia. In prior summers, he participated in the Philadelphia International Music Festival. Danny was a concerto competition finalist at both the YASP and the PIMF festivals. Danny has performed in master classes with Philadelphia Orchestra members Yumi Kendall, Kim Fisher, and Derek Barnes. When not playing cello, Danny enjoys playing ice hockey.

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Lee Henry Hoiby
Born: Madison, Wisconsin, 17 February 1926
Died: New York, New York, 28 March 2011

Overture to a Farce, Op. 15
(Overture to Something New at the Zoo)

Hoiby’s Overture to a Farce is composed for three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, triangle, tambourine, cymbals, harp, and divided strings.

Duration: 7 minutes

Parallel Events of 1990

Collapse of Soviet Union
East Germany reunifies with Germany
Tunnel between England and France, Chunnel is complete
South African government releases Civil Rights leader Nelson Mandela from prison
Exxon Valdez oil spill
Panama dictator Manuel Noriega surrenders to U.S.
Virginia elects the first African American governor
First McDonald’s opens in Moscow, Russia
Actress Ava Gardner, singers Sarah Vaughan and Sammy Davis, Jr., composers Leonard Bernstein and Aaron Copland, and puppeteer Jim Henson die

For me, composing music bears some likeness to archeology. It requires patient digging, searching for the treasure; the ability to distinguish between a treasure and the rock next to it and recognizing when you are digging in the wrong place.”
— Lee Hoiby

While not a household name like other American giants such as Gershwin, Bernstein, Copland, and Barber, Lee Hoiby is considered one of the greatest composers of songs — works for solo voice or chorus. Writing over 100 songs, Hoiby’s fame is due mostly because of the legendary singers who performed his music, especially Leontyne Price, Frederica van Stade, and Marilyn Horne.

Born into a Scandinavian family in Wisconsin, Hoiby’s mother was a violinist from Denmark — his aunts actually formed an all-girl touring saxophone band! Hoiby began his piano training at age 5, and his father forced him to entertain in dive bars. He went on to study at Cornell and Mills College with pianist Egon Petri and composer Darius Milhaud before being accepted into the prestigious Curtis Institute of Music in Philadelphia where he studied composition with Gian Carlo Menotti. At Curtis, Hoiby had to take two years of Palestrina counterpoint, and then Menotti introduced Hoiby to opera.

Hoiby’s first opera, The Scarf, was a one-act chamber opera and was premiered at the first Spoleto Festival (Italy) in 1957, and later at the New York City Opera. His most celebrated work, an opera adapted from Tennessee Williams’ Summer and Smoke, came in 1971 and was declared “the finest American opera to date. His final work was a setting of Shakespeare’s Romeo and Juliet and still awaits a premiere performance.

Even though his earliest influences included several powerful musical personalities that represented the fashionable avant-garde of the early 20th century, including Darius Milhaud and Rudolf Kolisch (a member of the renowned Pro Arte Quartet and son-in-law of composer Arnold Schoenberg), Hoiby embraced more of their European musical traditions and less of their contemporary and atonal teachings. Moreover, Hoiby had an affinity for Franz Schubert, perhaps the greatest composer of art songs. “What I learned from Schubert,” Hoiby explained, “came from a long, deep, and loving exposure to his songs. A lot happens on a subconscious level, so it’s hard to verbalize, but I Schubert’s songs taught me about the line, the phrasing, the tessitura, the accentuations of speech, the careful consideration of vowels, the breathing required, and an extremely economical use of accompaniment material, often the same figure going through the whole song.”

Hoiby’s art songs embrace melodic richness seem to pay tribute to centuries of music, from Monteverdi to American blues and jazz. One critic wrote that Hoiby’s style is “an elegant and unobvious bridging of the lyrical worlds of Verdi and Gershwin, which can be profoundly moving or smoothly good-humored, but skirts entirely the modermist obsession with ‘originality.’” One of Hoiby’s best examples of his melodic gift is his 1986 opera The Tempest, adapted from Shakespeare’s final play. Hoiby’s other staged works include Bon Appetit! (with text by chef Julia Child!), The Italian Lesson, and the one-act opera This is the Rill Speaking. The Overture to a Farce is a seven-minute concert work composed in 1990 that Hoiby later used as an overture for his 1979 one-act comedy Something New for the Zoo.

In many ways, Hoiby is similar to the Samuel Barber (a fellow Curtis graduate and longtime partner of Menotti) in that Hoiby maintained a commitment to tonality and melody as the primary force in his music during times when it was more fashionable to let atonality, dissonance, and rhythmic exploration dictate the work. In that sense, as with Barber’s music, it can be refreshing to experience Hoiby’s fun, pleasant, and passionate sounds that still contribute and hold value to American music.
Philadelphia Young Artists Orchestra Program Notes

Camille Saint-Saëns
Born: Paris, France, 9 October 1835
Died: Algiers, France, 16 December 1921

Cello Concerto No. 1 in A minor, Op. 33
Saint-Saëns’ First Cello Concerto is scored for cello solo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.
Duration: 20 minutes

Parallel Events of 1872
Ulysses S. Grant is re-elected U.S. President
Andrew Carnegie builds first steel plant in Pennsylvania
First Afro-American is elected governor of Louisiana
Yellowstone National Park is created
Metropolitan Museum of Art opens in New York
Tolstoy writes Anna Karenina
Tchaikovsky composed his Second Symphony
Secretary of State William Seward and newspaper editor and Republican Party founder Horace Greeley die
U.S. President Calvin Coolidge, ballet master Sergei Diaghilev, composers Alexander Scriabin and Ralph Vaughan Williams, and Dr. Albert Barnes of the Barnes Foundation are born

Craftsmanship, fluency, and restraint best describe Camille Saint-Saëns’ approach to composition. This creed would not only serve as a true rejection of the overly exuberant and self-expressive era dominated by the operas of Richard Wagner, but it would begin the very musical revolution that was passed down to Fauré, Debussy, and Ravel. Above all else, Saint-Saëns stood for the classical ideals of Mozart, Haydn, and Beethoven — ideals that seemed to adapt to the French culture, yet took on its own uniquely French sound.

Even though he was born to a family of peasant origins and raised only by his mother; Saint-Saëns began composing at the age of six, and was still composing at the age of 86 (performing piano until ten days before he died). Often compared to the genius of Mozart, Saint-Saëns began picking out tunes on the piano at age two, and could read music at age three. Saint-Saëns not only excelled musically, but was an extremely well-rounded individual who wrote poetry, was well-versed in many languages, sciences, and history, and spoke out politically during the Franco-Prussian War. As a highly skilled organist and pianist, he sought to gain notice as a composer by winning the coveted Grand Prix de Rôme. Saint-Saëns failed to win twice; however, at the age of twenty-two, he was appointed organist of La Madeleine – the most coveted post in France.

In addition to serving at the cathedral of La Madeleine, he toured as a pianist throughout Europe and America; briefly taught at the Paris Conservatory; and championed the cause of new French music and rediscovery of Bach, Handel, and Mozart in France. His life spanned the heyday of the Romantic period to the birth of modernism and World War I; from Liszt and Wagner to the new era of Debussy and Stravinsky. Saint-Saëns’ compositional output includes over 300 works, including six symphonies (though he only published three), ballets, incidental music, sacred and secular choral music, chamber music, works for solo piano and organ, thirteen operas, three violin concertos, five piano concertos, and two cello concertos.

As a child prodigy, Saint-Saëns made his debut piano recital at age ten, and as an encore he allowed the audience to choose any of Beethoven’s 32 piano sonatas for him to play from memory. His career as a soloist introduced all five of Beethoven’s piano concertos to the skeptical French audience of the mid-1800s. So, it is no coincidence that Saint-Saëns composed exactly five piano concertos of his own.

At a time when most of the repertoire for solo instrument with orchestra was for violin or piano, Saint-Saëns composed a cello concerto for the well-known French cellist Auguste Tolbecque (1830-1919). Tolbecque, an instrument maker as well, premiered the Cello Concerto No. 1 in 1873, which helped Saint-Saëns gain acceptance in the upper registers of the cello. The pace and the passion quicken after the reflective section, and the work culminates with the cellist performing gymnastic type of runs, double-stops, and lyrical flourishes.

Saint-Saëns’s First Cello Concerto remains a staple for cello virtuosos. Both Shostakovich and Rachmaninoff considered it to be the greatest of all cello concertos.

In many ways, though, the Cello Concerto was unconventional. Saint-Saëns, who greatly admired Franz Liszt’s ability to transform a theme by taking a melody and reshaping it into several musical ideas, laid out his Cello Concerto No. 1 in an organically compact single 20-minute movement, instead of the traditional three movements. Moreover, the cello solo is not set as the hero in conflict with the orchestra. Instead, the cello is carefully integrated within the orchestral fabric, introducing each of the declamatory statements with the Bach organ-like orchestral backdrop.

From the opening moments of the Concerto, the soloist (who enters immediately instead of after the traditional orchestral introduction) maintains the drama almost exclusively. While there are not separate movements, the Concerto does have sweet minuet middle section that allows the soloist to play an exquisite serenade in the upper registers of the cello. The pace and the passion quicken after the reflective section, and the work culminates with the cellist performing gymnastic type of runs, double-stops, and lyrical flourishes.

Saint-Saëns’s First Cello Concerto remains a staple for cello virtuosos. Both Shostakovich and Rachmaninoff considered it to be the greatest of all cello concertos.

Philadelphia Young Artists Orchestra Program Notes
Claude Debussy
Born: Saint-Germain-en-Laye, France, 22 August 1862
Died: Paris, France, 5 March 1918

Nocturnes
Nocturnes is scored for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, two harps, timpani, cymbals, snare drum, divided strings, and mixed women’s chorus.
Duration: 25 minutes

Parallel Events of 1899
Spanish American War ends
Anglo-Boer War begins
Leo Tolstoy writes his last novel, Resurrection
Monet paints his first Lily Pond series
Sibelius’ First Symphony premières
Composer Johann Strauss, Jr. dies
Actors Humphrey Bogart, Fred Astaire, James Cagney, jazz legend Duke Ellington, composer Randall Thompson, film maker Alfred Hitchcock, gangster Al Capone, and writers Ernest Hemingway, Vladimir Nabokov, Hart Crane, and E.B. White are born
Aspirin, lawn mower, and the rubber heel are patented

There are very few defining moments in musical history that drastically altered the course of music. Certainly Beethoven’s Third and Ninth Symphonies, Stravinsky’s Rite of Spring, and Debussy’s Prelude to Afternoon of a Faun in 1894. In a single ten-minute work, the grandiose late-Romantic era shaped by Richard Wagner collapsed, and the sounds of 20th century were ushered in and, as modern composer and conductor Pierre Boulez often claimed: “The art of music began to beat with a new pulse.”
The thirty-two year old, pianist Claude Debussy indeed did create a completely new sound of music with this tone poem that was inspired by Stéphane Mallarmé’s poem (written almost two decades earlier), but it was not because of the subject matter; rather, it was the suggestions of images that Debussy tried to musically capture. The effect of this sensuous, fluid, subtly constructed music and supremely refined style of composition became known as impressionism in music, thereby linking Debussy with painters such as Monet, Renoir, and Seurat.

For Debussy, music was rooted in memory. “Collect impressions,” Debussy wrote a student. “Don’t be in a hurry to write them down. Because that’s something music can do better than painting: it can centralize variations of color and light within a single picture.” This very statement became Debussy’s creed, mirroring statements from the impressionist and post-impressionist painters. While Debussy hated being referred to as an impressionist, he was fascinated with light and the subtle shadings of color in music. In a note to his publisher, Debussy sums up this quiet musical revolution: “I feel more and more that music, by its very essence, is not something that can flow inside a rigorous, traditional form. It consists of colors and of time. There is not theory. You have only to listen. Pleasure is law.”

Influenced from several Russian composers, especially Borodin, Rimsky-Korsakov, and Tchaikovsky, Debussy’s compositions include an opera (Pelléas et Mélisande), incidental music, major orchestra works such as La Mer, choral works, several works for small ensembles and solo instruments, and numerous uncompleted projects.

Debussy’s Nocturnes is one of the most quintessential works that have come to define his music; complete with a very transparent and almost watery quality; swells of colorful non-rectilinear sonorities moving along without a clear sense of pulse; and an almost dream-like state that transcends the listener throughout. Debussy originally intended the work to be for solo violin and orchestra as “a study in gray painting.” His Nocturnes is anything but gray; rather, it is various shades of pastel-like sonorities.

French for “nocturnal,” a nocturne refers to music inspired by or evocative of the night. By the 18th century, a nocturne usually was performed by an instrumental ensemble containing several movements for occasions such as an evening party or even just an evening concert. Nocturnes are most commonly thought of as works for solo piano, such as Chopin’s 21 nocturnes and the first movement of Beethoven’s Piano Sonata No. 1-4, subtitled Moonlight Sonata; and nocturnes appear in other larger orchestral works, such as in Mendelssohn’s incidental music to A Midsummer Night’s Dream.

While often considered tranquil, expressive, lyrical, and sometimes with a touch of melancholy, nocturnes will usually convey a variety of moods. American painter James McNeill Whistler preached “art for art’s sake” and proclaimed that “fine art should essentially be concerned with the beautiful arrangement of colors in harmony.” In fact, many of Whistler’s paintings were titled “arrangements,” “harmonies,” and “nocturnes.” It was Whistler’s philosophy and paintings that inspired Debussy to compose his Nocturnes. “The title Nocturnes is to be interpreted here in a general and, more particularly, in a decorative sense,” explained Debussy. “Therefore it is not meant to designate the usual forms of the nocturne, but rather all the various impressions and the special effects of light that the word suggests.”

Debussy beautifully explained that the first movement, Nuages (clouds), “renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white.” In his “painting” of clouds, Debussy composes a sense of calm and a harmonically static murmuring that allow fragments of sound to emerge. Even with a contrasting middle section, the placid mood remains.

Wonderfully contrasting with the ethereal images of the first movement, Debussy partially bases his second of the three movements on a memory of an exciting, rowdy village festival complete with a military band. The composer explains that “Fêtes (festival) gives us the vibrating atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it, but the background remains persistently the same: the festival, with its blending of music and luminous dust, participating in the cosmic rhythms.”
An American in Paris
An American in Paris is orchestrated for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, two bassoons, four horns, three trumpets, three trombones, tuba, celeste, timpani, snare drum, bass drum, tom-toms, triangle, cymbals, glockenspiel, xylophone, wood block, four taxi horns, and divided strings.

An American in Paris’ standard orchestration is augmented by the saxophones, an array of percussion instruments, and on of Gershwin’s most prized souvenirs from his trip to Paris – a set of four French taxi horns.

Parallel Events of 1928
Walt Disney’s Mickey Mouse is introduced
Amelia Earheart’s flight across the Atlantic
Kurt Weill’s Threepenny Opera premiers
Herbert Hoover is elected U.S. President
General Electric begins first regularly scheduled TV broadcasts

About the Composer
At a late night party typical of the Jazz Age, pianist George Gershwin was overheard pondering if his music would “be heard a hundred years from now.” “It will,” a friend remarked, “if you are around to play it.”

It is almost a hundred years since Gershwin composed is legendary Rhapsody in Blue (1924), yet Gershwin has not been around to play his music for almost seventy-five years.

Born Jacob Gershowitz to Russian immigrants, George Gershwin actually began his music career as a high school drop out in Tin Pan Alley, New York’s famous songwriting district. As a “song plugger” for the Jerome Remick Company, the young George was exposed to thousands of songs and limitless experience as a jazz pianist.

As one of the first notable American composers, Gershwin made the first attempts to close the gap between “popular” music and “serious” music. While some classical music purists still do not fully accept Gershwin into the circles of classical music completely, no one can deny Gershwin’s uncanny ability as a songwriter.

Gershwin’s total creative output truly creates a musical bridge between the two camps of classical music and vernacular music. Beginning with his first successful song, “Swanee” from the musical Sinbad (performed by Al Jolson), Gershwin and his lyricist brother Ira wrote several musicals, including Lady Be Good, Tip-Toes, Oh Kay!, Strike Up the Band, Funny Face, Girl Crazy, and Of Thee I Sing; which was the first musical ever to win the Pulitzer Prize for drama. These musicals have immortalized such well-loved songs as “The Man I Love,” “Clap Yo’ Hands,” “Someone to Watch Over Me,” and “Let’s Call the Whole Thing Off.”

Despite his Broadway success, George also followed his less natural talents as a classical composer, pianist, and orchestrator. Even though Ravel, Boulanger, and Stravinsky turned him down as teachers, Gershwin did eventually study composition, theory, and orchestration. His more formal works include his most performed work, Rhapsody in Blue, Piano Concerto in F, Preludes for Piano, Second Rhapsody, Variations on “I Got Rhythm,” Cuban Overture, and his landmark opera, Porgy and Bess.

About the Work
Soon after Rhapsody in Blue launched Gershwin’s career into the concert hall in 1924, the composer and two of his siblings made a European tour; Spending most of their trip in Paris, George brought with him an unfinished orchestra work that was being commissioned by Walter Damrosch, conductor of the New York Symphony Society.

Paris of the 1920s still remained the center of the artistic universe; the city was host to a dazzling array of sculptors, painters, jazz musicians, dancers, writers, poets, and composers, including Ravel, Milhaud, Poulenc, Prokofiev, and Stravinsky. Gershwin was still eager to be accepted as a “serious” composer in the classical music world, so spending so much time in Paris gave him the incentive to make his next work a serious piece for the concert hall.

Since the premiere of his tone poem, An American in Paris has become a standard work of orchestral repertoire. The work is best explained by Gershwin himself who provided the following outline of the work:

This new piece, really a rhapsodic ballet, is written very freely, and is the most modern music I’ve yet attempted. The opening part will be developed in a typical French style, in the manner of Debussy; though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris, as he strolls around the city and listens to various street-noises and absorbs the French atmosphere.
As in my other orchestral compositions, I’ve not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such as his imagination pictures for him.

The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks has succumbed to a spasm of homesickness. His harmony here is both more intense and simple than in the preceding passages. This blues rise to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part, with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues, and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.

Gershwin’s use of the orchestra in American in Paris is much more confident than in either the Rhapsody in Blue (which was arranged and almost entirely orchestrated by Fred Grofé) or the Piano Concerto in F. The influence of jazz is clearly audible, but the most prominent element is the variety of orchestra moods he projects and the ingenious ways he achieves them.

Like F. Scott Fitzgerald’s Great Gatsby, Gershwin’s music has come to define American life and culture during the “roaring” 1920s. Immediately after Gershwin’s death and throughout the 1940s through the 1950s, Gershwin’s songs essentially set the stage for some of the great performers, like Ella Fitzgerald, Dean Martin, Frank Sinatra, and Tony Bennett. There is not a cabaret singer, jazz musician, or jazz lover that does not hold Gershwin as the father of the American song. From airline commercials and dozens of films, to remakes of nearly every kind, (including hip hop, rock and roll, and rap), Gershwin’s music has remained in mainsream American. Sadly, the man who gave us the cheerful, fun-spirited, heart-warming music that has stayed with us for nearly a century never lived long enough to enjoy it. When he died, it was and remains an incalculable loss to American music. Gershwin collapsed in July 1937 and fell into a coma from which he never regained consciousness and died of a brain tumor. He was 38.
Kenneth Bean
Director and Conductor
Rachel Segal
Associate Director

Violin I
Miles Zhou, Concertmaster
Semaj Murphy
Isabel Lee
Patricia Cao
Deja Small
Alisa Deczynski
Sharon Chen
Kevin Wu
Raphael Lopez +

Violin II
Kevin Xu *
Charis Trusty
Valerie Cohen
Saniya Vaidya
Murphy Wei
Sean Li
Aditi Pothukuchi

Violoncello
Christine Ma *
Ashley Iveson
Luke Gray
Gustavo Menezes
Eliza Kaplan

Double Bass
Sophia Kelsall +
Hannah Perron +

Flute
Caleb Becker
Elena Bull
Sowmya Bulusu
Maya Posecznick
Malinda Voell *

Oboe
Nicole Guo *
Norah Kaplan
Anna Devine #

Clarinet
Michael Hu
Sumi Jung
Jessica Spruill
Bryan Zhou *
Richard Zhu
Olin Zimmet

Viola
Amber Li *
Gia Angelo #
Rachel Segal •

Bassoon
Justin Choi
Ezra Frank *

Trumpet
Simone Donoho
William Johnson *
Kwangjun Jung
Giovanni Pamphile
Michael Pizzo

Trombone
Agnes Williams *

Piano
Michael Yu *

* Section Leader
• Guest Musician
# PYO Intern
+ PYO Intern
Winds, brass and percussion rotate
Philadelphia Young Musicians Orchestra
Inaugural Festival Concert

Kenneth Bean • Conductor

Temple Performing Arts Center
Saturday, May 27, 2017 • 4:00 p.m.

PROGRAM

Coriolan Overture, Op. 62
Ludwig van Beethoven

L’Arlésienne Suite No. 1
Georges Bizet

Overture to Nabucco
Rachel Segal • Conductor
Giuseppe Verdi

“Intermezzo” from Cavalleria Rusticana
Pietro Mascagni
Arranged by Kenneth Bean

The Blue Danube, Op. 314
Johann Strauss, Jr.

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Kenneth began seriously studying music as a high school student when he attended the Baltimore School for the Arts. He matriculated to Oberlin Conservatory where he earned a Bachelor of Music in Trumpet Performance, following which he completed a Master of Music Education from Jackson State University.

As a trumpeter, Kenneth has enjoyed a thriving freelance career; playing with such ensembles as Mannheim Steamroller, Sphinx Symphony Orchestra, Soulful Symphony Orchestra, Black Pearl Chamber Orchestra and Pennsylvania Sinfonia Orchestra. He can be heard on recordings with Symphony in C, the Monocacy Chamber Orchestra, and hip-hop artist Thee Phantom & the Illharmonic Orchestra.

Following a desire to pass on the gift of music, Kenneth has worked with a number of music education organizations, including Play on, Philly! and Settlement Music School, both of which serve Philadelphia youth. He has also taught at summer festivals, such as Kinhaven Music School and Luzerne Music Center. He currently serves as Associate Director of the Primavera Fund, an initiative to fund music education for youth in Philadelphia.

In recent years, Kenneth has been most fortunate to engage his passion for conducting. He held the position of Music Director/Conductor of the Junior String Philharmonic of the Lehigh Valley from 2011-2015. In 2016, he was appointed Music Director/Conductor of the Young People’s Philharmonic of the Lehigh Valley. He also serves as the Conductor for the Symphony in C Youth Orchestra.

Kenneth currently lives in West Philadelphia.

Kenneth Bean • Director & Conductor, PYMO
A native Philadelphian, Rachel has enjoyed an exciting and varied career both at home and abroad. As a performer, her career highlights include more than a decade as a member of the Colorado Symphony Orchestra, and posts in Europe with the Tampere Filharmonia in Finland and as Concertmaster of the Orquesta Sinfónica Portuguesa in Lisbon, Portugal. She is Concertmaster of the Central City Opera Orchestra and began her career as Concertmaster of the South Bend Symphony.

Rachel began her violin studies at age three in the Suzuki Method. As a teen she participated in the Philadelphia Youth Orchestra, Temple University’s Center for Gifted Young Musicians, the Settlement Music School, and The New York String Orchestra Seminar. Rachel spent her summers during college at The Aspen Music Festival and Taos School of Music. She earned her Bachelor of Music degree from The University of Michigan in the studio of Paul Kantor and her Master of Music degree from The Yale School of Music in the studio of Sidney Harth. Other teachers include Jascha Brodsky, Peter Winograd, Jerome Wigler and Barbara Govatos.

Rachel’s commitment to education and outreach has taken her into dozens of public schools for performances and residencies, and she has held faculty positions at Regis University and the Community College of Aurora, as well as at the Luzerne Music Center. She has worked extensively as a chamber music and sectionals coach for the Denver youth orchestras and as a private teacher.

Rachel makes her home at the Greene Street Artists Coop in Germantown, a historic neighborhood of Northwest Philadelphia, with her two beagles, Gus and Abby, and her cat, Otter. Rachel is honored to serve on the Board of Directors of the Musicopia/Dancing Classrooms Philly.
Bravo Brass • 2016–2017

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

Trumpet
Genna Goins
Samuel Istvan
Erik Larson
Samuel Love
Robert Skoniczin *
Josue Villegas

Horn
Emerson Ahn
Sophia Filippone
Daniel Klugman
Bryan Manzano
Karen Schubert *

Trombone
Justin Amgott
Jeremy Horn
Tyler Jenkins-Wong
William Saurman

Tuba
Brian Brown *
James Crew
Evan Sacks-Wilner
Carolyn Tillstrom

Percussion
Matthew Kallend +
Ehren Valmé

Bass Trombone
Barry McCommon *
Ehren Valmé
Miller Yuan

Euphonium
Sam Minker +

* Bravo Brass Faculty
+ Guest Musician
Bravo Brass
14th Annual Festival Concert

Paul Bryan • Conductor
Saint Mark’s Church • Philadelphia
Saturday, May 13, 2017 • 7:30 p.m.

Brass On Stage

PROGRAM

Overture to The Barber of Seville
Giacchino Rossini
Arranged by Michael Allen

“Prelude to the Bühnenweifestspiel”
from Parsifal
Richard Wagner
Arranged by Wayne J. du Maine

“Nessun dorma” from Turandot
Giacomo Puccini
Arranged by Andy Wolfe

City of Light
Patrick Hoffman

INTERMISSION

“Procession of the Nobles” from Mlada
Nicolai Rimsky-Korsakov
Arranged by Keith Snell

“Funeral March” from Die Götterdämmerung
Richard Wagner
Arranged by Robert King

Carmen Suite
Prelude
Argonaise
Habanera
Toreador Song
Danse Boheme

Paul Bryan • Director & Conductor, Bravo Brass

Described by composer Eric Ewazen as a “stunning” interpreter producing performances with “riveting momentum and heartfelt lyricism,” Paul has led concerts with a variety of groups including the wind and brass ensembles of the Chamber Orchestra of Philadelphia, the Rodney Mack Philadelphia Big Brass, and Boyz II Men.

Sought after for his ability to train gifted instrumentalists, Paul pushes his groups to take risks and to make music as opposed to just playing it. Past positions have included Conductor of the Drexel University Orchestra, Conductor of the Philadelphia All-City High School Concert Band, and appearances with the ensembles of the New York Summer Music Festival, Play On, Philly!, and numerous honor groups in the Delaware Valley.

A respected member of the Philadelphia area’s musical community, Paul serves as Dean of Faculty and Students at the Curtis Institute of Music where he directs the educational programming and curricular life of one of the world’s foremost conservatories.

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Bravo Brass Faculty • 2016–2017

Barry McCommon
Associate Conductor

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

In addition to his work as a performer, Mr. McCommon is a Senior Lecturer at the University of the Arts where he teaches lessons and directs the UArts Trombone Ensemble. He is an Associate Conductor of Bravo Brass and was on faculty of the Philadelphia International Music Festival, where he taught chamber music and solo performance classes.

Robert Skoniczin
Associate Conductor

Robert Skoniczin performs in a variety of settings, including classical, commercial, jazz, and touring Broadway shows. Rob has backed various star attractions and can be heard on several recordings including Manhattan Transfer’s DVD The Christmas Concert, Reanimations and Shadowcatcher with the West Chester University Wind Ensemble, American Anthems with the Gramercy Brass Orchestra, and numerous spots for NFL Films. In October 2015, Rob made his Carnegie Hall debut performing with Tromba Mundi, where three new works for trumpet ensemble were unveiled. His principal teachers have included Vince Penzarella of the New York Philharmonic and Christopher Tranchitella of the Kennedy Center Opera House Orchestra. He teaches trumpet at the University of Delaware and West Chester University of Pennsylvania, and is a member of the National Band Association, the International Trumpet Guild, and Phi Beta Kappa. Rob is a performing artist for S.E. Shires trumpets.

Karen Schubert
Horn

Karen Schubert is a graduate of The Curtis Institute of Music. She is principal horn of the Delaware Symphony Orchestra, Opera Delaware, and the Kennett Symphony of Chester County, and is also a member of The Chamber Orchestra of Philadelphia, the Opera Philadelphia orchestra, and the Fairmount Brass Quartet. She has performed as soloist with The Chamber Orchestra of Philadelphia, Delaware Symphony, and The Kennett Symphony of Chester County. Mrs. Schubert has been on the faculty of Immaculata University and Widener University. She is currently the adjunct horn teacher at Cairn University and maintains a private horn studio.

Brian Brown
Tuba

Brian Brown earned his Bachelor and Master degrees from the Juilliard School. His major teachers include Paul Krzywicki, Don Harry, Donald Harwood and Vincent Penzarella. He is currently principal tuba of The Philly Pops, Delaware Symphony Orchestra and The Stamford (Conn.) Symphony Orchestra. As an active freelance musician, Mr. Brown has performed with The Philadelphia Orchestra, The North Carolina Symphony, The Pennsylvania Ballet, and the Opera Company of Philadelphia among others. He is the tuba player for NFL Films. He is a member of the Westminster Brass and the Rowan University Faculty Brass Quintet. Mr. Brown is Adjunct Professor of Tuba and Euphonium at the College of New Jersey, Rowan University, University of Delaware and lecturer at Princeton University.
PRYSM • 2016–2017

Gloria dePasquale  
Director and Conductor

Violin I
Kyla Curnow,  
Concertmaster  
Katharine Neary,  
Assistant Concertmaster  
Dori Olson  
Brandon Hsu  
Dean Moon  
Miro Raj  
Alexandra Beekley  
Chloe Hyun  
Bole Ying  
Christopher Li  
Michael Chou

Violin II
Jeremy Luu *  
Angeline Payne  
Dylan Huffman  
Michael Patridge  
Shreya Harikrishnan  
Krystal Michoma  
Elliot Lee  
Zoe Berman

Viola
Christopher Tyburski *  
Lela Miller

Violoncello
Feyi Adebekun *  
Abigail Wolf  
Elijah Lee  
Ariadne Jones-Davidis  
Benjamin Kozoloff

Mark Lancaster  
Deana Yuan  
Theo Sharp  
Eugenia Li  
Ruijia Yang  
Adina Olson  
Owen Li  
Ethan Lee  
Ethan Niu  
Michael Gao  
Charles Witsner

Double Bass
Trevor Russin *  
Surya Penna

* Section Leaders

PRYSM Young Artists • 2016–2017

Gloria dePasquale  
Director  
Andrea Weber  
Conductor

Violin I
Justin Chow,  
Concertmaster  
Kai Freeman  
Sarah Li

Violin II
Sydney Chen *  
Jacqueline Chow  
Regan Lee  
Ananda Leahy  
Ava Luu  
Sophia Rothman  
Liana Yau  
Amelia Fisher

Viola
Mona Redder *

Violoncello
Katina Pantazopoulos *  
Thayne Sharp  
Matthew Tyburski  
Mabel Qiu  
Lucas Moon  
Liam Corrigan

PYO Organization Interns

Violin
Daniel Cho +  
Kirsten Ho # •  
Nicholas Hsieh # •  
Eva Li # •  
Austina Lin +  
Anne Liu +  
Johnny May +  
Lily Mell +  
Torrie Smith # •  
Heidi Suh # •

Bryan Towey #  
Grace Wei +  
Viola
Joshua Baw + •  
Ella Maloney + •  
Emma Maloney # •  
Seijin Park #

Violoncello
Alison Cho #  
Nathan Mann #  
Katie Quinn +  
Kail Yuan +

Double Bass
Camille Donoho # •  
Julia Crainic # •

* Section Leader  
+ PYO Member  
# PYAO Member  
• PRYSM Alumnus
PRYSM
Philadelphia Region Youth String Music
10th Annual Festival Concert

PRYSM • Gloria dePasquale • Conductor
PRYSM Young Artists • Andrea Weber • Conductor
Centennial Hall • The Haverford School • Haverford
Saturday, May 13, 2017 • 3:00 p.m.

PROGRAM

Overture to *The Abduction from The Seraglio*  
W.A. Mozart  
Arranged by J. Hoffman

Second Movement  
from Symphony No. 1 in D Major  
Gustav Mahler  
Arranged by S. Dackow

Theme from *Havanaise*  
Camille Saint-Saëns  
Arranged by R. Longfield

*PRYSM Young Artists*

Romanian Folk Dances  
Béla Bartók

Maruntel  

*PRYSM & PRYSM Young Artists*

Brandenburg Concerto No. 3  
J.S. Bach  
I. Allegro Moderato  
II. Allegro  

*Arranged by L. Latham*

*Souvenir de Florence*, Op. 70  
Pyotr Ilyich Tchaikovsky  
I. Allegro con spirito  

*Arranged by R. Longfield*

*“Hoe Down” from Rodeo*  
Aaron Copland  
*Arranged by S. Bulla*

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Gloria dePasquale • Director & Conductor, PRYSM

Mr. and Mrs. dePasquale were frequent soloists with area community and youth orchestras, performing both the Brahms Double Concerto and Saint-Saëns’ *La Muse et le Poète*. Their last public performance together was in June of 2010 in Verizon Hall at the Kimmel Center performing with PYO. Mrs. dePasquale had also appeared as soloist with the PYO in Verizon Hall, performing Haydn’s C Major *Cello Concerto* and Haydn’s *Sinfonia Concertante*.

Ms. dePasquale is an advocate for music education both at The Philadelphia Orchestra where she serves on the musician education committee and at the PYO organization where she is Artistic Advisor to the organization. In addition to serving as director and conductor for PRYSM, Ms. dePasquale designed and directs the PYO College and Conservatory Audition Preparation Program and directs the PYO masterclass and sectional program.

Ms. DePasquale maintains a large private studio and her graduating students are regularly accepted to the nation’s finest conservatories, colleges, and universities. Ms. DePasquale teaches for the New York State School of Orchestral Studies and is also on the faculty of Luzerne (NY) Music Center, Philadelphia International Music Festival, and Carnegie Hall’s NYO2.

Ms. dePasquale serves on the board of The Philadelphia Orchestra and the board of the League of American Orchestras.

Gloria dePasquale joined the ‘cello section of The Philadelphia Orchestra in 1977 at the invitation of Eugene Ormandy. She is a graduate of The New England Conservatory of Music and graduated with honors with both her BM and MM degrees as a student of Stephen Geber.

‘Cellist of the dePasquale String Quartet for more than two decades, the quartet was in residence at Villanova University and presented a highly acclaimed chamber music series performing with such artists as Yo-Yo Ma, Emanuel Ax, Christoph Eschenbach, Yefim Bronfman, Wolfgang Sawallisch, and Andre Watts. Ms. dePasquale was also ‘cellist of the dePasquale trio, performing alongside daughter, Francesca and her late husband, William.
Andrea Weber • Conductor, PRYSM Young Artists

Ms. Weber currently teaches for two divisions of the Philadelphia Youth Orchestra organization as Site Manager at the City School in Fairmount for Tune Up Philly and Conductor of PRYSM Young Artists. In 2013, Ms. Weber was named Lower School String Specialist at the Friends Select School where she teaches 3rd and 4th grade string ensembles.

As a cellist, Ms. Weber is focusing on her work as a crossover musician. She has the pleasure of writing cello parts and improvising with regional songwriters including Matt Duke and Andrea Nardello. Her session work is featured in over 25 records as has been aired on national and international radio broadcasts. She has performed with featured artists at the Philadelphia Folk Fest, the Bethlehem Music Festival, the Dewey Beach Music Festival, World Café Live in Philadelphia, The Queen in Wilmington, the Tin Angel, and has won such awards with Andrea Nardello as the Philadelphia Songwriter’s Competition.

Ms. Weber holds a Bachelor’s Degree in Cello Performance from the Eastman College of Music and Dance at Temple University.

PRYSM Faculty • 2016–2017

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

Robert dePasquale was a member of the New York Philharmonic before joining The Philadelphia Orchestra in 1964, where he served as Associate Principal Second Violin until his retirement in 1997. He studied at the New School of Music with Jascha Brodsky and gave many recitals in Philadelphia and Washington while he was a member of the US Navy Band. He is now currently Music Director of the Academy of Community Music, which he co-founded in 1983 with his wife, Ellen Fisher. He is a very sought after teacher and maintains a large studio in the Philadelphia area.

Jessica Nataupsky Kang, violinist, is an active teacher and performer in and around the Northeastern PA and Philadelphia regions. In addition to coaching at PRYSM, Jessica maintains a Suzuki violin studio in Northeastern PA and Philadelphia. She is a student of William dePasquale. Jessica is a Suzuki certified teacher and is a strong proponent of this teaching method. She received her master’s degree from Temple University’s Esther Boyer College of Music where she was a student of William dePasquale. Jessica currently plays and substitutes with numerous professional orchestras in Pennsylvania, New Jersey, and New York including the Northeastern Pennsylvania Philharmonic, Binghamton Philharmonic, Symphoria (formerly Syracuse Symphony), Delaware Symphony, Pennsylvania Ballet and the Philly POPS.
Steve Kramer has appeared at festivals such as the International Kammermusik-Akademie Kronberg in Taunus, Germany; the Manchester International Cello Festival RNCM, in England; the Cervo Music Academy and Orvieto Musica in Italy; La Fete de la Musique in Nice, France; Festival de Radio France in Montpellier; France; the Jeunes Prodiges Au Palais in La Grand Motte in France; and in Ajacio, Bonfacio and Porto Vecchio, Corsica. Steve Kramer has also worked for composer Andrew Lloyd Webber and adventurer and film-director Ivans Silis. He received artistic guidance and inspiration from Martha Casals, chamber music pedagogue, Tim Frederiksen and composer Ib Norholm.

Although primarily a violinist, David Michie is a viola coach for PRYSM. He is an alum of the Philadelphia Youth Orchestra under Maestro Primavera, a former member of the Trenton Symphony, the Delaware Valley Philharmonic, Concerto Soloists of Philadelphia and the Philly Pops. He has performed at the Hollywood Bowl, Carnegie Hall, Alice Tully Hall and at music festivals in Italy, Great Britain, Australia and Canada. Currently he is Concertmaster of the Philharmonic of Southern New Jersey, and is a student of Maestro dePasquale. Mr. Michie is the founder of David Michie Violins, L.L.C. of Philadelphia, specializing in fine violins, violas and cellos. Along with his wife, Denise and sons Andrew and Kyle (PYO Alumni), he resides in Ardmore, PA.

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

Lauren Ellis Scott is the newest orchestra director in the Unionville-Chadds Ford School District. Following her graduation from Temple University, Lauren received the Max Aronoff Prize for combined excellence in performance and music education, and she recently received her Masters in Liberal Studies with Instrumental Conducting concentration from Stony Brook University. She became a Philadelphia Orchestra Violin Teaching Artist in 2016, joined the PRYSM coaching staff in 2007, and continues to serve as a violin and viola consultant for the Western Connecticut Youth Orchestra. Lauren directed a student ensembles in cultural exchanges in New York and Shanghai in 2012 and 2015 and received top honors from the New York State School Music Association for her student ensembles. An active violinist and violist, Lauren has performed with Delaware Symphony, Charleston Symphony, The Philly Pops, Schenectady Symphony, Bard Conducting Institute Orchestra, and the Ridgefield Symphony, among others. In her free time, Lauren enjoys traveling and playing chamber music.

Angela Sulzer studied violin performance at Temple University as a student of William dePasquale. She has been a member of the PRYSM violin faculty since 2007 and is currently a string instructor at the Agnes Irwin School, and Teaching Artist for Maestro’s Friends after school music program. Angela has spent many summers studying at Eastern Music Festival in North Carolina, Festival of the Youth Symphony Orchestra of the Americas in Puerto Rico, and most recently the National Orchestral Institute in Maryland. She is currently a member of Prometheus Chamber Orchestra.

James Wilson is a freelance violinist. A graduate of the Royal Academy of Music, he received his master's degree under Clio Gould and his bachelor's degree at Temple University studying with William dePasquale. James is an alumnus of the PYO organization. He serves as PRYSM Operations Manager and member of the violin faculty.
Paul Smith,
Director and Conductor

**Violin**
- Selaya Abraham 10
- Victoria Alamo 10
- Jaiden Alexander 8
- Donovan Ajiboye 8
- Logan Amaya 10
- Alasia Anthony 6
- Mackenzie Austin 5
- Da’jah Ballenger 5
- Sofia Barone 10
- Luke Becker 8
- Maggie Becker 8
- Benjamin Bergman-Miller 10
- Assata Boelter 5
- Unique Clark-Carr 1
- Neah Dempster 6
- Hanirah Dolan 5
- Morgan Ebo 10
- Ayomide Ehinmode 6
- Serenity Fairfax 5
- Tre Ferguson 10
- Aa’Sia Freeman 8
- Paulina Glotto 6
- Eman Horan 6
- Zyree Isley 5
- Andre Johnson 8
- Gabrielle Jubilee 6
- Avyanna Jusino 8
- Thomas Kalokoh 6
- Wisdom Lambert 8
- Mehi Lee 6
- Jayde Lites 6
- Salina Ly 6
- Kaniya McKenzie 5
- Asa McKinney 1
- Rosabella Miller 6
- Noadiah Milord 6
- Aalayah Murray 1
- Sydney Newmuis 8
- Hannah Perez-Parks 5
- Nye Powell 10
- Kayla Reeves 5
- Kaya Sanchez 8
- Destiny Simpson 1
- Andrea Smith 6
- Naje Smith 5
- Rylee Smith 8
- Eloisa Tovar 10
- Tyler Trieu 6
- Ariel Trusty 10
- Charis Trusty 10
- Sanaa Ward 1
- Nat White 10
- Soldier-Williams 8

**Viola**
- Gabriel Devine 10
- Intisaa Edwards 10
- Jacob Feldman 10
- Raquel Alamo 10

**Violoncello**
- Aurie Brown 10
- Allen Chestnut Jr. 1
- Divine Epps 10
- Evelyn Feldman 10
- Alana Jones 10
- Jazmyn Pope 10
- Fatoumat Sidibe 10
- Ciin Sian Sung 1

**Flute**
- Suraya Anthony 1
- Caleb Becker 10
- Ayani Bernard 7
- Alexis Breyel Proett 7
- Chloe Campbell 7
- Richard Crawford Jr 7
- Jada Farmer 7
- Victor Flores Jr. 7
- Deontee Harris 1
- Eisa Kelly 10
- Huy Le 7
- Angelina Lor 7
- Jason McKenzie 7
- Mekenzie Mitchell 7
- Samyay Muhammad 10
- Eliah Owens 1
- MaKayla Polk 1
- Riley Randolph 1
- Faith Theodore 7
- Brendan White 10
- William Williams 7
Tune Up Philly • 2016–2017

Clarinet
Jeffrey Bedford 10
Rhyan Bell 9
Toni Boyd 9
Elijah Bryant 5
Kameryn Bunn 10
Zephyra Devine 10
Hamirah Dolan 5
Destiny Fairfax 5
Shanaje Ferguson 5
Ava Ford 9
Solomon Ford 9
Makai Garnett 5
Riley Hardee 5
Bree Jackson 9
Shakur Johnson 10
Tasia Jones 5
Ava Lewis 9
Safiya Muhammad 10
Emmanuel Parsons 9
Kyaire Peterson 5
Tymia Pratt 5
Tynira Pratt 5
Tori Shears 10
Jenna Slingerland 9
Lucas Small 9
Samir EJ Watson 5

Trumpet
Irving Alejandro-Martinez 3
Carmen Andrade 3
Max Austin 5
Tyra Baker 10
Makiyah Blackwood 5
Adrienne Brown 5
Christina Green 4
Jyia Hill 5
Tahiyah Johnson 4
Salim Kelly 10
Lola Lane 5
Shahadah McCall 4
Xavier Newton 3
Augustina Ocasio 5
Caleb Olsheski 10
Amare Page 5
Giovanni Pamphile 3
Ordanis Peralta 3
Geonna Peterson 5
Kareem Peterson 5
Levi Pope 10
Takin Shields 4
Shakim Sligh 5
Leighanne Thomas 3
Xavier Tomlin 5
Juan Tovar 10
Elizabeth Velez 3
Josiah White 10

Trombone
Kels Harvey 4
Najir Mouzon 4
Cornelia Quinones 3
Ludwig Sosa 3
Luis Vargas 3
Josey Vasquez 3
Kydall Williams 4
Dominik Zayas 3

General Music
Peyton Barnes 2
Myriam Bolarian 2
Semaj Davenport 2
Mikaylah Moore-Lopez 2
Charlotte O’Connell 2
Grace O’Connell 2
Janil Opher 2
Amari Palmer 2
Amir Palmer 2
Amiya Palmer 2
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Khalid Trower 2

Flute Presentation
Belmont Charter School & Independence Mission School Present the Flute

Dance of Fire
Frank Halferty

Rustic Dance
Mark Williams

Overture to William Tell
Gioachino Rossini
Arranged by R. Myer

TUP String Orchestra

Autumn Hill
Brendan McBrien

Avenger
Rob Grice

With Thine Eyes
Traditional
Arranged by R. McWilliams

TUP Wind Ensemble

La Folia
Traditional
Arranged by P. Smith

Allegro for Orchestra
Shinichi Suzuki
Arranged by P. Smith

Largo from Xerxes
G. F. Handel
Arranged by P. Smith

TUP Orchestra

P R O G R A M

Latecomers will not be seated until an appropriate time in the concert.
The use of photographic and recording equipment is strictly prohibited.
As a courtesy to the performers and fellow concert-goers,
please silence all cell phones prior to the performance.
Mr. Smith is an active composer, performer and educator. As a performer, Mr. Smith has premiered dozens of works to include the premiere of Robert Cuckson’s “Concerto for Guitar” with the Mannes Orchestra under David Hayes and the premiere recording on the Vienna Modern Masters label of David Loeb’s “Asian Fantasias” for solo guitar. He received his Bachelors of Music from the Mannes College of Music studying under Frederic Hand where he was awarded the Associated Music Teacher’s award. Mr. Smith received a Masters Degree from The Juilliard School where he studied under Sharon Isbin and was a recipient of the McCabe Fellowship award, specializing in creating performance based educational outreach programs. He has performed with The New Juilliard Ensemble, ICE, and has received intensive baroque performance coaching from Lionel Party. Mr. Smith’s compositions have been featured in venues ranging from Alice Tully Hall, to Seoul, Korea, and receives regular commissions for new works. His voice and guitar ensemble, The Spoon River Duo, specializes in works for the classical guitar and voice medium and has also premiered numerous commissions. Mr. Smith has developed after school enrichment programs at The School at Columbia University and instrumental instruction at Settlement Music Schools in Philadelphia.

Originally from Fullerton, California, Esther Chung received her BM in Flute Performance from Duquesne University, where she studied with Damian Bursill-Hall and Jennifer Conner. In Pittsburgh, she was a winner of the Pittsburgh Concert Society Young Artist Competition and has performed recitals at Duquesne University, Carnegie Mellon University, and Point Park University. Chung later attended Temple University, where she studied with David Cramer. She has won first place in the Southwestern Young Musicians Festival Competition and the Central Pennsylvania Flute Festival Young Artist Competition and has performed at the Aria International Music Festival and Orford Arts Centre. Esther is currently a member of the Connecticut Army National Guard Band and a flute instructor and performer in the Philadelphia area.

John DiCarlo holds a bachelor’s degree in double bass performance from Ithaca College and is currently finishing his master’s degree from Temple University. His teachers have included Nicholas Walker and Joseph Conyers, assistant principal of The Philadelphia Orchestra. John is a frequent freelancer throughout the Philadelphia area with experience in early music, jazz, chamber music, and orchestral repertoire. Most recently he has performed with the Temple University Symphony and Sinfonia Orchestras, the York Symphony, and Symphony in C. He also plays in a trio alongside Matt Sharayko (vocals, guitar) and Aiko Richter (violin) which is a blend of folk, bluegrass, and rock elements. The trio appears on Matt Sharayko’s debut album Friends of Friends. John has also attended Tafelmusik’s baroque summer institute and Domaine Forget, a music festival along the St. Lawrence river in Quebec. At Domaine, John had the opportunity to work with Francois Rabbath, a world renowned double bass soloist and pedagogue.

Joseph T. Dvorak holds a M.M. in clarinet performance from University of Wisconsin-Milwaukee, where he was a student of Grammy-award winning clarinetist, Todd Levy, and a B.M. in clarinet performance from Temple University. At Temple, where he was awarded a full-scholarship, Joseph studied primarily with Paul Demers (bass clarinet, The Philadelphia Orchestra) and Lawrence Wagner. At UWM, Joseph was awarded full tuition-remission and a stipend and was featured in a performance of the Nielsen Clarinet Concerto as a concerto competition winner with the UWM orchestra. Joseph currently teaches clarinet with Tune Up Philly, as well as at S&S Music School in Ambler, PA and freelances as a performer in the Philadelphia area.
Rebecca Graham is a musician and educator of both vocal and instrumental music. A graduate from Ithaca College’s James J. Whalen School of Music, Rebecca earned her degree in Music Education with a concentration in trumpet in 2010. Upon graduating, she served as Music Director at New Roots Charter School in Ithaca where she taught and developed sustainability and social justice curriculum for grades 9-12 with classes including chorus, jazz ensemble, chamber ensemble, a student-led rock band, music theory and appreciation. Since living in Philadelphia, Rebecca has worked as a vocal Teaching Artist with Musicopia’s FAME (Fostering Artistry and Musical Excellence) and residency programs. Her Complaint Choir program has been hailed as “innovative” and “highly popular” and is often requested at sites that have a high population of at-risk and special needs students. Rebecca also serves on the Musicopia Board of Directors. This is Rebecca’s fourth year at Tune Up Philly as a brass faculty member and Teaching Artist. This year, she has taken on the new position of Site Supervisor and Teaching Artist. This is Rebecca’s fourth year at Tune Up Philly Faculty • 2016–2017

Rebecca performing with Philly-based hip hop collective Hardwork Movement.

A Long Island native, Dorothy Mackey began her violin studies at age four through the Suzuki method. She continued her studies with Juilliard graduate Nina Chmelev through high school, participating in both All County and All State music festivals. She received her Bachelor’s degree in Music Performance from University of Dayton, in Ohio, where she studied both violin and viola. Dorothy continued her postgraduate studies at Temple University, where she studied with Meichen Barnes of the Philadelphia Chamber Orchestra. She completed her Master’s Degree in String Pedagogy this past spring, and now enjoys teaching and freelancing in the Philadelphia area.

Chelsea Meynig believes that music, as an art form, is at its base communication. Hans Christian Andersen said: “Where words fail music speaks.” This is one of Chelsea’s core values in teaching as well as playing music. She began playing music at the age of 10 years old in Charlottesville, Virginia. After playing in the local upper elementary school band for two years Chelsea began lessons with Margaret Newcomb, who she studied with through High school. Mrs. Newcomb’s deep devotion to music and caring but firm disposition truly inspired Chelsea to pursue music as a career. In college, Chelsea studied with Dr. Frances Lapp Averitt who really focused on tuning and making the music conversational. Afterward Chelsea studied with Mr. Jonathan Snowden who taught the magic in the meaning of music. At the start of her master’s degree Chelsea (under the expert tutelage of Mr. David Cramer) began to teach more seriously as part of her assistantship with Temple University, where she became faculty for Temple’s community music scholar’s program. Chelsea also began teaching at different institutions around Philadelphia and through this learned that teaching music teaches so much more than just music. Music becomes the gateway between daily life and the magic in the world. Music embraces the humanity and majesty that is inherently in all of us. It is Chelsea’s great joy to share what she knows about this with her students.

Julia Morelli teaches cello at Tune Up Philly, the Haverford School and maintains a private cello studio. She performs orchestral and chamber music throughout Philadelphia and the Mid-Atlantic, and she is a confounding member of Trio Amanarth. She received her Bachelor of Music degree from Indiana University in Bloomington, Indiana. And she received her Master of Music degree from Temple University—having completed the first year at Boston University.

Claudia Pellegrini is a Spanish born violinist-composer-producer-vocalist. With a “Teaching and Pedagogy Certificate” by the University Complutense of Madrid and a “Master’s Degree in Violin Performance” by Temple University, she is a vastly experienced teacher and performer, with over 18 years as an educator in Europe, the U.S. and Puerto Rico. She performs with several orchestras in PA and NJ, as well as with numerous theatres. She also performs often as a soloist, often collaborating with the Dementia Society of America to present music programs to Memory Care patients. She has won several awards, both as a performer (“Albert Tashjian Award for Excellence in Violin Performance” 2004) and as a composer (VH1’s “Song Of The Year” Competition, 2007). Most recently she composed and recorded the music for the children’s stage show “Goldilocks” (2015), which was premiered to great success at the Broadway Theatre of Pitman, NJ.

Mallory Tittle is a freelance clarinetist and D’Addario Woodwinds clinician living in the Philadelphia area. She has a private teaching studio and also teaches group lessons with Tune Up Philly. Her students have been accepted into the Philadelphia Young Musician’s Orchestra (PYMO), as well as district and all state bands in both Philadelphia and Alabama. Mallory received her Masters in Music from Temple University, where she studied with Sam Caviezel of The Philadelphia Orchestra. She received her Bachelors in Music from the University of Alabama in Tuscaloosa, where she studied with Dr. Osiris Molina. From the University of Alabama, she received a full tuition music scholarship. Mallory has performed with the Tuscaloosa, Tupelo, and Huntsville Symphony Orchestras as well as the University of Alabama Wind Ensemble, the Huxford Symphony Orchestra and the Temple University Wind Symphony. She has also performed as a pit clarinetist with the Actor’s Charitable Theater and Theater Tuscaloosa. Mallory has performed in master classes for notable clarinetists such as Yehuda Gilad, Julian Bliss, Steve Cohen, and Elsa Verdehr.

Andrea Weber
Mandy Wolman has been described as an “impressive and bold leader” by the Chestnut Hill Local. She has been a soloist with the Los Angeles Jewish Symphony premièring a piece by Philadelphia composer Andrea Clearfield and is a regular soloist with Prometheus Chamber Orchestra. A specialist in both baroque and modern instruments, she performs as a section violinst with Tempesta di Mare, Handel Choir of Baltimore, Bach Festival of Philadelphia, Washington Cathedral Orchestra, Spire Ensemble, Chestnut Hill Cantata Series, and the Indianapolis Early Music Festival among others. As a soloist, she has given concerts at University of Pennsylvania and Rutgers University with members of Piffaro and is a regular performer in the Bach @7 Cantata series. She has appeared with members of the Dali String Quartet in a chamber series at the Plastic Club Art Gallery, combining both of her loves; violin and Flamenco. She joined Tempesta di Mare in 2010 and has recorded several CD’s with them for Chandos recording label. In addition, she has recorded for Naxos with the Chamber Orchestra of New York. As an orchestral player, Mandy performs regularly with Symphony in C, Chamber Orchestra of New York, Philly Pops Orchestra, Pennsylvania Ballet, Prometheus Chamber Orchestra, and University of Pennsylvania Orchestra. She was a founding member and concertmaster of Prometheus Chamber Orchestra, a conductorless chamber orchestra, as well as Classical Revolution Players. Most recently she has premiered music by Jeremy Gill and Riho Maimets as part of the inaugural Salon Series for collaborative artists and new composers in Philadelphia.

Andrea Weber, cellist and string specialist, has been teaching and performing in the Philadelphia region for 11 years. After working for Temple University’s Community Outreach program from 2005-2007 Ms. Weber went on to co-create and teach for Symphony in C and the LEAP Academy’s after school string program. In 2008, she joined the teaching faculty of the Musicipia String Orchestra as well as the coaching staff of the PRYSM Young Artists orchestra. During this time Ms. Weber performed as a section cellist for both the Lancaster Symphony and Symphony in C and became a founding member of the Elysium String Quartet. Ms. Weber currently teaches for two divisions of the Philadelphia Youth Orchestra organization as Site Manager at the City School in Fairmount for Tune Up Philly and Conductor of PRYSM Young Artists. In 2013, Ms. Weber was named Lower School String Specialist at the Friends Select School where she teaches 3rd and 4th grade string ensembles. As a cellist, Ms. Weber is focusing on her work as a crossover musician. She has the pleasure of writing cello parts and improvising with regional songwriters including Matt Duke and Andrea Nardello. Her session work is featured in over 25 records as has been aired on national and international radio broadcasts. She has performed with featured artists at the Philadelphia Folk Fest, the Bethlehem Music Festival, the Dewey Beach Music Festival, World Café Live in Philadelphia, The Queen in Wilmington, the Tin Angel, and has won such awards with Andrea Nardello as the Philadelphia Songwriter’s Competition. Ms. Weber holds a Bachelor’s Degree in Cello Performance from the Eastman School of Music and a Master’s Degree in Cello Performance from the Ester Boyer College of Music and Dance at Temple University.

Daniel Wright received his Bachelor of Music Degree from the Eastman School of Music in 2006. While there, he studied in both Jazz and Classical Performance. Upon moving to Philadelphia in the fall of 2007, he started the DWMusic Brass Studio and began teaching at the Nelly Berman Music School. In the fall of 2008, Daniel began teaching at the Germantown, South Philadelphia, West Philadelphia, and Northeast branches of Settlement Music School. In 2012, he was hired as a Teaching Artist for Tune Up Philly, an outreach program of the Philadelphia Youth Orchestra. In addition to being a member of the PYO team, Daniel maintains his own private studio and travels the Northeast, United States as a performance clinician.

Ezgi Yargici is an active cellist and a teaching artist in the Philadelphia area. She graduated from Bilkent University with a Bachelor of Music degree in cello performance and Temple University with Master of Music degree in both cello performance and string pedagogy. Additionally, she has completed professional studies at Hartt School of Music. Ezgi has taught for various music education organizations including the Green Tambourine, Mainline Music Academy, The Nelly Berman School of Music, New Jersey School of Music, Play On Philly, Settlement Music School, The Shipley School, and Temple Music Preparatory Division.
The Philadelphia Youth Orchestra organization and the Board of Trustees thank the following individuals, corporations, foundations and government agencies for their generous contributions during the past year.

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Leigh Sweda, Event Manager
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Lindsey Bloom, Museum Educator
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Philadelphia Phillies
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Kenneth Bean, Program & Associate Director
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Anne McGoldrick, President, Independence Mission Schools
Sister Margaret McCullough, Principal
Saint Helena-Incarination Catholic School, an Independent Mission School
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Jenn Reed, Assistant Principal
Kristin Kemmerer, Teacher Liaison
The Philadelphia Orchestra Association
Allison Vulgamore, President & CEO
Jeremy Rothman, Vice President, Artistic Planning
Naomi Gonzales, Manager, Collaboration and Access
Robert M. Grossman, Principal Librarian
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In Appreciation • 2016–2017

Saint Mark’s Church, Philadelphia
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Jason De La Roi, Sexton
Saint James School
David Kasiechew, Head of School
David M. McDonough, Assistant Head of School for Academics
Annie Lerew, Dean of Operations
Saint Mary’s Episcopal Church, Burlington
Saint Mary’s Episcopal Church, Philadelphia
Saint Mark’s Church, Philadelphia
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Loretta Colucci, Office Manager
The Salvation Army
Kroc Center
Captains, Tawny Cohen, -Zanders & Kevin
Zanders, Administrators
Louise Smith, Education Director
Aaron Harris, Performing Arts Manager
Sam Ash Music
School District of Philadelphia
Frank Machos, Executive Director, Office of The Arts & Academic Enrichment
Marjorie Keefe, Teacher
Settlement Music School
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Adam Johnston, Director of Strategic Initiatives
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Bill Wedo, Communications Manager
Temple Performing Arts Center
Sean Roche, Event Service Manager
Tiffany’s Bakery
The Union League of Philadelphia
Jeffrey McFadden, General Manager
Abby Kanak, Director of Banquet Operations
Stewart Mahan, Private Event Director
John Meko, Executive Director, Youth Work Foundation
Kira Foley-Tuzman, Youth Work Foundation
Martin Hamann, Executive Chef
Donny Santiago, Executive Sous-Chef
Victory Brewing Company
Amanda Giangiulino
WRTI
William Johnson, General Manager
Kile Smith, Director of Content
Jane Kelly, Director of Development
Jack Moore, Classical Music Director & Classical Host
Joe Patti, Production Manager
Denise McDevitt, Account Manager

Season Performance Schedule • 2016–2017

Sunday, November 20, 2016 – 3:00 p.m.
Philadelphia Youth Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Saturday, December 17, 2016 – 7:30 p.m.
BraVo Brass
Church of the Holy Trinity
Information: 215 545 0502

Sunday, December 18, 2016 – 3:00 p.m.
Philadelphia Young Artists Orchestra
Temple Performing Arts Center
Information: 215 545 0502

Saturday, January 21, 2017 – 3:00 p.m.
Philadelphia Young Musicians Orchestra
Tune Up Philly
Temple Performing Arts Center
Information: 215 545 0502

Saturday, February 4, 2017 – 3:00 p.m.
PYO Gala Dinner and Concert
BraVo Brass
The Union League of Philadelphia
To request an invitation: 215 545 0502

Sunday, March 26, 2017 – 3:00 p.m.
Philadelphia Youth Orchestra Showcase 2017
Philadelphia Youth Orchestra
Information: 215 893 1999

Saturday, May 13, 2017 – 3:00 p.m.
10th Annual Festival Concert
PYO Gala Dinner and Concert
BraVo Brass
The Union League of Philadelphia
Information: 215 893 1999

Sunday, May 21, 2017 – 3:00 p.m.
22nd Annual Festival Concert
Philadelphia Young Artists Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Saturday, May 27, 2017 – 1:00 p.m.
7th Annual Festival Concert
BraVo Brass
Temple Performing Arts Center
Information: 215 545 0502

Saturday, May 27, 2017 – 4:00 p.m.
Inaugural Festival Concert
Philadelphia Young Musicians Orchestra
The Union League of Philadelphia
Information: 215 545 0502

Sunday, June 4, 2017 – 3:00 p.m.
77th Annual Festival Concert
Philadelphia Youth Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999
Auditions 2017

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
Philadelphia Young Musicians Orchestra
Auditions are open to musicians from 10 through 21 years of age.
Advance registration is required.

Thursday, May 11 and
Friday, May 12, 2017
Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
5:30 p.m. – 9:00 p.m.

Saturday, June 3 and 10, 2017
Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
9:00 a.m. – 5:00 p.m.

Sunday, June 11, 2017
Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
1:00 p.m. – 5:00 p.m.

Location: Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, PA 19103

Contact: Colleen Hood, General Manager
Phone: 215 545 0502
Email: info@pyos.org

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

Monday, June 5, 2017
Brass, Percussion
5:30 p.m. – 8:30 p.m.

Contact: Paul Bryan, Director & Conductor
Phone: 215 545 0502
Email: info@pyos.org

PRYSM & PRYSM Young Artists
Auditions are open to student string players from 6 through 14 years of age.
Advance registration is required.

Friday, June 16, 2017
6:30 p.m. – 8:30 p.m.

Location: Bryn Mawr College
101 North Merion Avenue
Bryn Mawr, PA 19010

Contact: Colleen Hood, General Manager
Phone: 215 545 0502
Email: info@pyos.org

Philadelphia Youth Orchestra Organization

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
www.pyos.org

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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 and The Philadelphia Cultural Fund.

As part of PYO’s commitment to the environment, this program was printed on an FSC certified wood-free paper which is elemental chlorine free and contains 30% recycled content.
Please save, share or recycle this book.

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.

Philadelphia Young Musicians Orchestra
Saturdays, 1:00 p.m. to 3:30 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 – Daily Operation
Belmont Charter School
Inquiry Charter School
Mariana Bracetti Academy Charter School
People for People Charter School
Saint James School
Saint Barnabas Catholic School, An Independence Mission School
Saint Helena Incarnation School, An Independence Mission School
The City School at Fairmount
The City School at Spruce Hill
The Salvation Army Ray and Joan Kroc Center

PYO Annual Festival Program Book
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