
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA
YOUTH
ORCHESTRA

KIMMEL CENTER CONCERT SERIES

Louis Scaglione • *Conductor*
David Kim • *Violin*



Sunday • November 20 • 2016 • 3:00 p.m.

Kimmel Center for the Performing Arts
Verizon Hall

Welcome to the 77th Anniversary season of the Philadelphia Youth Orchestra!

This year PYO promises to take you to new heights as we continue our rich history of bringing unparalleled music education opportunities to our region. Year after year, our talented students blossom into successful young professionals in numerous fields with the skills they honed in PYO. We are proud to train tomorrow's leaders through the development of an instilled work-ethic, heightened self-confidence, and a deep compassion for others.

Today's concert in The Kimmel Center's magnificent Verizon Hall promises to be a rare treat for both our young musicians and our audiences. Joining our students onstage, we are pleased to welcome David Kim, acclaimed Concertmaster of The Philadelphia Orchestra. Collaborations like this with performers and organizations throughout the region heighten the PYO experience for all and we look forward to an enriching season full of special guests.

Thank you for joining us this afternoon. We graciously recognize and salute your generosity in support of our important mission and we look forward to sharing our continued successes with you throughout the season.

With much gratitude,



Louis Scaglione,
President and Music Director



Philadelphia Youth Orchestra Kimmel Center Series

Philadelphia Youth Orchestra
 Louis Scaglione • *Conductor*

David Kim • *Violin*

The Kimmel Center for the Performing Arts • Verizon Hall
 Sunday, November 20, 2016 • 3:00 p.m.

PROGRAM

Overture to *The School for Scandal*, Op. 5 Samuel Barber

Violin Concerto in D Minor, Op. 47 Jean Sibelius

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

David Kim • *Violin*

INTERMISSION

Scheherazade, Op. 35 Nikolai Rimsky-Korsakov

- I. The Sea and Sinbad's Ship
(Largo e maestoso; Allegro non troppo)
- II. The Story of the Kalendar Prince
(Lento; Andante)
- III. The Young Prince and Princess
(Andantino quasi Allegretto)
- IV. Festival at Baghdad
 The Sea
 Shipwreck on a Rock surmounted by a Bronze Warrior
 Conclusion
 (Allegro molto)

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

 Philadelphia Youth Orchestra • 2016–2017

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

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

Violin II

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

Viola

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

Violoncello

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

Double Bass

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

 Philadelphia Youth Orchestra • 2016–2017

Flute/Piccolo

Betty Ben-Dor
 Jessica Lynch
 Hannah Silverberg*
 Olin Wei

Oboe/English Horn

Branch Buehler
 Nina Haiyin Cheng*
 Hsihsin Liu
 Gillian Bobnak +

Clarinet/Bass Clarinet

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

Bassoon/Contra Bassoon

Tara Frederick
 Anand Iyer
 Nolan Wenik*
 Dotan Yarden

French Horn

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

Trumpet

Robert Kellar*
 Erik Larson
 Dallas Taylor
 Josue Villegas

Trombone

Donovan Austin
 Mohan Biswas
 Noah Stein
 Ehren Valmé*

Tuba

Evan Sacks-Wilner*

Percussion

Reilly Bova*
 Christopher Carlson
 Heidi Chu
 Hayley Cowan
 Christian Ortolf

Harp

Sarina Marone*

Piano/Celeste

Immanuel Mykyta-Chomsky*
 Justin Yeo

 * *Section Leader*

 + *Guest Musician*

Louis Scaglione: Music Director and Conductor

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

Scaglione's tenure began in 1997, when Joseph Primavera, who served as PYO's Music Director for 51 years, appointed him Conductor of the Philadelphia Young Artists Orchestra. In 1999, Maestro Scaglione was named Associate Conductor of the PYO organization, becoming the organization's first Executive Director two years later. In 2003, Scaglione accepted the position of President, and upon Maestro Primavera's retirement two years later, he became the organization's fifth Music Director, President and CEO.

Maestro Scaglione has led the Philadelphia Youth Orchestra on several international concert tours, with destinations including The 1998 World Youth Music Forum in Moscow; the Czech Republic and Italy (2000); China (2002); eastern and central Europe (2004); and Brazil (2007), where they performed to sold-out venues in São Paulo and Rio de Janeiro. Scaglione has

also arranged musical collaborations for the orchestras with many nationally and internationally celebrated concert artists, as well as many regional performing arts institutions.

Maestro Scaglione has also served as Artistic Director of the Choral Society of Montgomery County in residence at Montgomery County Community College from 2002 to 2012. From 2006 through 2010, he was Resident Music Director and Conductor for the Luzerne Music Center (NY). He is a former member of the faculty and administrative staff of Temple University Music Preparatory Division. Because of his work with the PYO program, Maestro Scaglione was elected by his peers in 2006 to serve as Chairman of the Youth Orchestra Division Board of the League of American Orchestras, and served on the League's Board of Directors.

Additionally, Maestro Scaglione's involvement with the greater Philadelphia cultural and social community includes service as a member of the Board of Directors of The Philly Pops; and Treasurer of Studio Incamminati. Past appointments included serving as Director of The Union League of Philadelphia; and Vice Chairman of The Youth Work Foundation of The Union League of Philadelphia; among others.

Maestro Scaglione graduated with honors from The University of Illinois with a Bachelor of Science in Music Education and holds a Master of Music degree from Temple University. Philanthropy is paramount to Maestro Scaglione, and he teaches his students the importance of "giving-back" to one's community through one's talents.

David Kim: Soloist

Violinist David Kim was named Concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from The Juilliard School.

Highlights of Mr. Kim's 2016-17 season include appearing as soloist with The Philadelphia Orchestra under the baton of Music Director Yannick Nézet-Séguin on their summer tour of Asia; teaching/performance residencies at Bob Jones University, Grove City College, Messiah College, Roberts Wesleyan College, and Rice University's Shepherd School of Music; continued appearances as concertmaster of the All-Star Orchestra on PBS stations across the USA and online at the Kahn Academy; recitals, speaking engagements, and appearances with orchestras across the United States; and the annual David Kim Orchestral Institute of Cairn University in Philadelphia where he is also a Professor of Violin Studies.

Mr. Kim appears as soloist with The Philadelphia Orchestra each season as well as with numerous orchestras around the world. He also appears internationally at festivals such as Brevard, MasterWorks (USA) and Pacific (Japan). Mr. Kim has been awarded Honorary Doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College.

His instruments are a J.B. Guadagnini from Milan, Italy ca. 1757 on loan from The Philadelphia Orchestra and a Michael Angelo Bergonzi from Cremona ca. 1754. Mr. Kim resides in a Philadelphia suburb with his wife Jane and daughters Natalie and Maggie. He is an avid runner, golfer, and outdoorsman.

Philadelphia Youth Orchestra Organization

Louis Scaglione

*President & Music Director,
Philadelphia Youth Orchestra*

The Philadelphia Youth Orchestra Organization

The Philadelphia Youth Orchestra is the tri-state region's premier youth orchestra organization for gifted, young, classical musicians, and one of the oldest and most highly regarded youth orchestra organizations in the United States. For 77 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, while thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

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

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

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

Extraordinary artistic leadership is a hallmark of the Philadelphia Youth Orchestra organization. Adolph Sorian (1940–1941), J.W.F. Leman (1941–1952), William R. Smith (1952–1954), and Joseph Primavera (1954–2005) served as Music Directors, with Maestro Primavera having had the extraordinary distinction of being the longest-serving active conductor of any orchestra in the world. Louis Scaglione, appointed in 1997 by Maestro Primavera and the PYO Board of Trustees, continues the legacy of leadership currently serving as the PYO organization's President, CEO and Music Director.

Philadelphia Youth Orchestra Organization

Philadelphia Youth Orchestra

Philadelphia Youth Orchestra, having been presented on tour in over twenty countries, is one of the most well-recognized youth orchestra programs in the nation. It provides the region's most advanced classical instrumental music students with unparalleled training and performance opportunities with world renowned soloists under the direction of Maestro Louis Scaglione, one of the leading youth orchestra conductors in the country. In addition to the opportunity to showcase their talents through high-profile radio broadcasts on WRTI FM and live performances in Verizon Hall of The Kimmel Center for the Performing Arts, members learn character-building life skills and supplement their collegiate and conservatory applications, making them strong candidates for acceptance into the most prestigious universities and conservatories around the world.

Philadelphia Young Artists Orchestra

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

Philadelphia Young Musicians Orchestra

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

Bravo Brass

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

Philadelphia Youth Orchestra Organization

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

Philadelphia Region Youth String Music

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

Tune Up Philly

Tune Up Philly offers a differentiated musical curriculum that was created to meet the specific needs of students living in challenging social and economic conditions, with a focus on effecting meaningful community change. As the first Philadelphia-area El Sistema program founded in 2010, Tune Up Philly offers children in under-resourced communities an opportunity to learn and perform orchestral music and make a true difference within their communities, both through the use of music and through a purposeful connection with others. An award-winning educator, classical recording artist, and nationally performed composer, Paul Smith, Director of Tune Up Philly, holds degrees from Mannes College of Music and The Juilliard School. Mr. Smith has helped hundreds of families and leading cultural institutions use intensive performing arts to engage communities and foster success.

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

Philadelphia Youth Orchestra Organization

Artistic and Educational Leadership

Louis Scaglione

President, CEO & Music Director

Rosalind Erwin

Director & Conductor, PYAO

Patrick Bailey

Assistant Conductor, PYAO

Kenneth Bean

Director & Conductor, PYMO

Rachel Segal

Associate Director, PYMO

Paul Bryan

Director & Conductor, Bravo Brass

Barry McCommon & Robert Skoniczin

Assistant Conductors, Bravo Brass

Gloria dePasquale

Director & Conductor, PRYSM

Andrea Weber

Conductor, PRYSM Young Artists

Paul Smith

Director, Tune Up Philly

Colleen M. Hood,

General Manager & Librarian

Kevin Gifford

Development Director

Patrick Bailey

Operations Associate, PYO & PYAO

Emilia del Grosso

Administrative and Development Associate

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Philadelphia Youth Orchestra Organization

Auditions

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

www.pyos.org

Philadelphia Youth Orchestra Philadelphia Young Artists Orchestra Philadelphia Young Musicians Orchestra

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

Advance registration is required.

Saturday, June 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.

Bravo Brass

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

Advance registration is required.

Monday, June 12, 2017

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

PRYSM & PRYSM Young Artists

Auditions are open to student string players from 6 through 14 years of age.

Advance registration is required.

Friday, June 9, 2017

6:30 p.m. – 8:30 p.m.

Open Rehearsals

Philadelphia Youth Orchestra

Saturdays, 8:30 a.m. – 12:00 p.m.

Saint Patrick Hall

Twentieth & Locust Streets

Philadelphia, Pennsylvania 19103

Philadelphia Young Artists Orchestra

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

Saint Patrick Hall

Philadelphia Young Musicians Orchestra

Saturdays, 1:00 p.m. to 3:30 p.m.

Saint Patrick Hall

Bravo Brass

Mondays, 6:00 p.m. – 8:30 p.m.

Saint Patrick Hall

PRYSM

Fridays, 6:30 p.m. – 8:30 p.m.

Bryn Mawr College

101 North Merion Avenue

Bryn Mawr, Pennsylvania 19010

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

Program Notes

Samuel Barber

Born: West Chester, Pennsylvania,

9 March 1910

Died: New York City, New York,

23 January 1981

Overture to *The School for Scandal*

The Overture to *The School for Scandal* is composed for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, harp, celeste, timpani, snare drum, bass drum, triangle, cymbals, and divided strings. Duration: 8 minutes

Parallel Events of 1932

FDR is elected the 32nd U.S. President

Adolph Hitler is elected
Chancellor of Germany

Al Capone enters prison

Radio City Music Hall opens in NYC

The Lindbergh Baby is kidnapped
and murdered

Amelia Earhart becomes the first woman
to fly solo across the Atlantic Ocean
and the U.S.

Picasso paints *Repose* and *The Mirror*

John Steinbeck writes *The Red Pony*

Bob Hope, Groucho Marx, and Jack Benny
make radio show debuts

Politician Edward Kennedy, Actress Elizabeth
Taylor, Pianist Glenn Gould, and Novelist
John Updike are born

Scotch tape dispenser is invented

One of America's most distinguished composers, Samuel Barber is of the generation of English composer Benjamin Britten, and is perhaps the American equivalent of Britten. Both composers explore the loss of innocence in many of their works. At the young age of 14, Barber entered the prestigious Curtis Institute of Music in Philadelphia as one of the school's first students. After being graduated from Curtis in 1932, Barber embarked upon a career as a composer. His musical language was so accessible, and his skill in orchestration so assured, that he quickly gained success.

He won the coveted prize for composition, *Prix de Rome*, as well as two Pulitzer Prizes, for his opera *Vanessa* and later his Piano Concerto No. 1. Barber wrote three operas, including *Antony and Cleopatra* (commissioned for the opening of the Metropolitan Opera House), one ballet, one overture, two symphonies, concertos for piano and violin, three orchestral "essays," choral works, sonatas for violin and cello, music for piano solo, and songs.

The music that Barber wrote, especially during the 1930s, held onto the ideas of the Romantic period of the 19th century, where composers attempted to explore larger than life images and ideals using overly lush melodies. While Stravinsky was guiding the popular trend of rhythmic exploration, influencing such composers as Bernstein, Bartók, and Orff, others like Rachmaninoff and Samuel Barber held on to the notion that a melody shaped a piece of music. Despite Barber's flirtation with other techniques of 20th century composition, Barber never completely abandoned the tonal mainstream in which his greatest strengths lie.

Program Notes

Before his world-renowned success, Barber began his first major orchestral work while a student at the Curtis Institute and on summer vacation in Italy. It was a 1777 play by Richard Brinsley Sheridan titled *A School for Scandal* assigned on a summer reading list that drew Barber's interest. The play takes place in the jaded social circle of the aptly-named Lady Sneerwell. The comedy centers on the eccentricities and malicious gossip of the upper class characters that jeopardize young lovers and several relationships in the play.

Barber's Overture to *The School for Scandal* was not intended to convey the plot of the play, but to depict "a musical reflection of the play's spirit," explains Barber in the notes to the work. The Overture begins with a clashing dissonant fanfare in a jagged, energetic rhythm suggesting the deviousness of gossip. It quickly moves to establish a constantly twisting and changing line of musical ideas that ingeniously implies the backbiting of Sheridan's Lady Sneerwell and her circle. As with most of Barber's works, innocence is threatened – in this case the innocence of the young lovers in the play, Charles and Mariah. Barber uses the oboe to capture the youthful love before the quirky, off-beat, jazz-infused, jig-like melody returns.

The Overture to *The School for Scandal* served as Barber's thesis for graduation from the Curtis Institute in 1932. Although Curtis Orchestra conductor Fritz Reiner declined to perform the work, it is a tightly woven piece far more developed than most student works, let alone a first orchestral work. Since its premiere by The Philadelphia Orchestra two years after its completion, it has remained a popular work amongst audiences and musicians.

Jean Sibelius

Born: Hämeenlinna, Finland,

8 December 1865

Died: Järvenpää, Finland,

20 September 1957

Violin Concerto in D minor, Op. 47

Sibelius' Violin Concerto is scored for violin solo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and divided strings.

Duration: 27 minutes

Parallel Events of 1905

Theodore Roosevelt begins second term as 26th U.S. President

Russian Revolution begins

Norway declares independence from Sweden

Albert Einstein deduces his theory of relativity

Richard Strauss' opera *Salome* premieres

Debussy's *La Mer* premieres

Picasso paints *Boy in a Collar*

Baseball great Ty Cobb makes major league debut

Actor Henry Fonda, industrialist and aviator Howard Hughes, and band leader Tommy Dorsey are born

Rotary Club is founded

Program Notes

Sibelius' Violin Concerto remained relatively unknown until the 1930's when world renowned violinist Jascha Heifetz showed the world what it had been missing.

Despite the fact that Jean Sibelius (born Johan Julius Christian Sibelius) did not learn the language of his homeland until his early twenties, no other European composer has been so directly linked and identified with his country's struggle for independence.

Sibelius' music and songs helped galvanize the Finns to achieve independence from Russia in 1917, and for many Finnish people, Sibelius was Finland. When he died in 1957, the people of Finland mourned his passing as they would a fallen military hero.

Once occupied by Sweden, then annexed by Tsarist Russia in the early nineteenth century, Finland spent over one hundred years trying to form its own national culture. The Finns sought not only political independence, but also a national heritage and identity distinct and separate from the Swedes and the Russians. Sibelius did not represent the "battle-cry" shout for independence, as perhaps did Mussorgsky in Russia or Falla in Spain. Rather, Sibelius was seen as a cultural symbol for his country like Vaughan Williams in England or even Verdi in Italy.

Sibelius established himself as a composer of symphonies on the level of Beethoven, Brahms, and Tchaikovsky. By the time he composed his *Fourth Symphony* (1911), Sibelius was both a national hero and a widely traveled international celebrity. Yet he shunned the revolutionary artistic trends

that were sweeping Europe; most notably Stravinsky's liberation of rhythm and Schoenberg's increasing estrangement from tonality, as well as the dense chromatic textures and rich colorings of post-romantics, such as Mahler. Sibelius possessed a flare for form, rare in the twentieth century. At times his music seems to draw on all of the sounds and colors from the past two centuries and the result is his own unique profound statements. Musicologists refer to Sibelius' ability to evolve musical subjects in such a highly developed way as "continuous creation."

Music historian Gerald Abraham claimed that Sibelius' music maintained "a clearness and simplicity, similar to the musical structures of Haydn or Mozart, but an outline with an organic unity far more advanced than the Classical masters." Sibelius' later works exhibit a continuing refinement, all the while capturing his love of the Northern Scandinavian landscape and its heritage.

It was Sibelius' *Second Symphony* and the subsequent Violin Concerto that served as the culmination of his "first maturity" as a composer. The Violin Concerto, the only concerto Sibelius composed, today is now amongst the most popular and most recorded works for violin and orchestra. However, the work had a shaky start. The premiere in 1903 was disastrous, largely because Sibelius, desperately in need of money, had rushed the work to completion, while the substitute soloist was not able to perform the virtuosic solo. Sibelius quickly withdrew the work and later revised it (1905).

Program Notes

The Violin Concerto opens with a delicate and hauntingly stirring phrase which develops into an impassioned theme with emotional thrust and fiery character. Occasional flickerings of wind instruments, particularly the growling bassoon, serve to re-emphasize the atmosphere so recognizable in Sibelius' works – “bardic songs heard against a background of torches or pagan fires in some wild Northern night,” in the words of Olin Downes, Sibelius' earliest champion.

If the first movement's final chord slams a door to deny the dawn, the second movement's opening woodwind phrases respond in cold humility. The radiant slow second movement conveys a direct if subtly restrained expressiveness. The halting phrases soon become the bones of the violin solo's burning yearnings, and the eventual exhaustion strikes fire into the humility a flame of agitation. Sibelius sharply contrasts his slow, brooding second movement with animal vitality in the romping, syncopated finale that English musicologist Donald Tovey famously referred to as a “polonaise for polar bears.”

Although the work has been described as having “broad and depressing” melodies, the melodic line of Sibelius' Violin Concerto interjects several brighter moments against the dark melodic backdrop, and the inexorable force that propels the Concerto's movement makes it impossible for the listener to resist.

Nikolai Rimsky-Korsakov

Born: Tikhvin, Russia,

18 March 1844

Died: St. Petersburg, Russia,

21 June 1908

***Scheherazade*, Op. 35**

Scheherazade is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, crash cymbals, suspended cymbal, snare drum, triangle, tambourine, tam-tam, harp, and divided strings. Duration: 45 minutes

Parallel Events of 1888

Benjamin Harrison is elected 23rd U.S. President

“Jack the Ripper” murders six women in London

Thomas Edison's phonograph is manufactured for public sale

Tchaikovsky's *Fifth Symphony* premieres

Van Gogh paints *Portrait of a Young Man in a Cap*

National Geographic Society is founded

Songwriter Irving Berlin, poet T.E. Eliot, author Ian Fleming, playwright Eugene O'Neill, family patriarch Joseph Kennedy, and actor Adolph Author “Harpo” Marx are born

Kodak invents box camera

Program Notes

About the Composer

In an excellent history of Russia music written in 1936 by musicologist Gerald Abraham, one chapter was devoted to Glinka, one to Tchaikovsky, one to Mussorgsky, and seven to Rimsky-Korsakov! Subtitled *Rimsky-Korsakov and his Contemporaries*, Abraham's history makes it clear that Russian music owed its origins to the largely self-taught and full-time sailor Rimsky-Korsakov.

Son of a retired civil Governor and land proprietor; Nikolai Andreevich Rimsky-Korsakov lived a fairly average childhood where music was a small part of his upbringing. With a life-long ambition to become a sailor, like his admired older brother, Rimsky-Korsakov entered the Naval College in St. Petersburg at the age of twelve. During his years in the navy, Rimsky-Korsakov was able to attend operas throughout the world including New York and England's Covent Garden. After studying piano as a boy, he took some composition lessons until he was introduced to composer Mily Balakirev. Together with Balakirev, Cesar Cui, Alexander Borodin, and Modest Mussorgsky, Rimsky-Korsakov and the others became known as "The Mighty Five."

Rimsky-Korsakov became recognized as the most prolific, best organized, and the most successful of the "nationalist" Russian composers of his time. His popularity exists today not only for mentoring some of the most important composers of all time (such as Stravinsky, Prokofiev, and Respighi), but because of his unprecedented orchestral brilliance and his power to summon up character and scenes in music, be they tone poems or operas.

Prompted by Balakirev, Rimsky-Korsakov pursued a career as a composer and eventually became professor of composition at the St. Petersburg Conservatory, and later authored *The Principles of Orchestration* which is still in use today.

Rimsky-Korsakov's basic characteristics in music ultimately center around Russian nationalism, the sounds of the orient (Eastern cultural), and an interest in magic and fairy tales or escapism. While he composed a few symphonies and several operas, such as *May Night*, *The Tsar's Bride*, *Christmas Eve*, *The Snow Maiden*, *The Invisible City of Kitezh*, and *The Golden Cockerel*, Rimsky-Korsakov is remembered most for completing Mussorgsky's opera *Boris Godunov* and Borodin's *Prince Igor*. The vast majority of Rimsky-Korsakov's own works, however, are mostly unfamiliar today with the exception of *The Flight of the Bumblebee*, *Capriccio Espagnol*, and *Scheherazade*.

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The Legend of Scheherazade

Created over several centuries by many different authors, the Middle Eastern epic *1,001 Arabian Nights* is considered by many to be one of the greatest legends ever told, weaving stories within stories, alternating parables and romances with poetry and legends. The tales of the *Arabian Nights* were passed down through the centuries by word of mouth; the oldest tales date back to the 10th century.

Yet despite its complex mixture of genres and styles, the premise of the story is simple. The story of *Scheherazade* provides the narrative thread between the tales.

A powerful and bitter Sultan (King Shahryar), betrayed by his former queen's unfaithfulness, chooses to marry a new woman each day and put each new bride to death after their first night. The daughter of an advisor to the Sultan, Scheherazade, convinces her father for her to become the next bride of the Sultan. Scheherazade cleverly diverts the Sultan from his cruel plan by weaving fantastic and elaborate stories, such as "Ali Baba and the Forty Thieves," "Aladdin and His Magic Lamp," and "The Seven Voyages of Sinbad the Sailor." Each night she refuses to finish the stories until the next evening.

The Sultan, enchanted by her tales, keeps delaying her execution until after 1,001 nights (and 1,001 stories), when he finally gives up his bloodthirsty idea. By then the couple had produced three sons and time enough for the Sultan to be convinced of his wife's fidelity and wisdom.

About the Music

Though the subject of *Scheherazade* is based on Arabian tales, Rimsky-Korsakov's music is still firmly Russian in its sensibilities and its flavor of "oriental" sound. Rimsky-Korsakov indicated that the work was not meant to be an exact depiction of the stories and even the titles of the movements are meant to "direct the listener's fancy on the path my own fancy traveled." Rimsky-Korsakov's *Scheherazade* exhibits his skill in varying orchestral color and ultimately becomes a kaleidoscope of fairy tale images and fantastic happenings of oriental character.

As Rimsky-Korsakov explains in his memoir, *My Musical Life*, he introduces the two protagonists of the overall story (the Sultan and Scheherazade), with a rather harsh and dramatic melody to symbolize the Sultan, the dangerous plot of taking a new bride daily and killing her, and perhaps even the dangerous predicament of Scheherazade. The opening theme, dominated by trombones, is unaccompanied as the whole orchestra comes together into a single melodic line with a sense of determination and force. This motif starkly contrasts with the next reoccurring theme, the theme of Scheherazade herself – the sensual and arabesque melody of the solo violin delicately accompanied by the harp as she weaves her tales. Almost immediately listeners are irresistibly drawn into Rimsky-Korsakov's world of sonic colors and textures by using unique combinations of instruments that creates a cocktail of exoticism, fantasy, sensuality, and brutality.

Program Notes

After the themes are introduced the stories within the story begin. The first movement, *The Sea and Sinbad's Ship*, conjures the powerful image of the momentum of the waves and rolling seas, as Rimsky-Korsakov had little trouble depicting given his career as a Russian sailor most of his life. The Sultan's theme reappears played by a horn and the strings, then as Scheherazade's theme reenters, the movement begins to overcome the juxtaposition of the introduction (Sultan / Scheherazade themes) with the Sea / Sinbad theme and they all seem to become one – the story within the story seems to almost magically occur musically.

The Story of the Kalender Prince begins with the storyteller, Scheherazade, captured by an even more elaborate violin solo. Using an "oriental" melody to depict the story of a royal prince who disguises himself as a member of a tribe of wandering gypsies called Kalenders (beggars), the motif is used by the full orchestra and solo instruments including bassoon, oboe, flute, and horn. The theme is offset by a brisk martial-like tune introduced by the brass until a solo clarinet whirls like the wandering gypsies.

The love story that Scheherazade tells the Sultan (*The Young Prince and the Young Princess*) opens with a lush, romantic theme in the strings and is colored by rising and falling counterpoint from woodwinds, harp, and violins against the lower strings. Romantic melodies weave in and out and the percussion gives the movement a sense of true exoticism until the story alternates with Scheherazade's theme and the story's theme as a series of rapid, quiet figures seem to dance into the distance.

The solo violin of *Scheherazade* heralds the final movement, which bursts into a vigorous dance accented by cymbal and tambourine. Rimsky-Korsakov reminds the listener of the two main themes of the storyteller and the Sultan's looming death sentence twice, each time with added speed, rhythmic intensity, and virtuosity on the violin. The flute introduces a new theme as a new story within the story begins – *The Festival of Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior*, where a magic carpet ride swerves backwards in time as the previous themes of *Scheherazade* are explored. The dance becomes wilder, punctuated by snare and bass drums, and a brass fanfare announces a return to the themes of *The Sea and Sinbad's Ship*. Rimsky-Korsakov causes the music to rise and fall suggesting the swell of the ocean until *The Ship Goes to Pieces*. With a mighty crash, the music segues into a sweeping and now a gentle and loving Sultan theme from the opening moments of the work. The theme seems to subside as the Sultan gives up his diabolical plan and Scheherazade's theme returns transparently as it first appeared. Her theme slowly soars over a broad, sustained chord as Scheherazade's stories end and her wisdom prevails.

After being transported into Rimsky-Korsakov's seductive inventiveness of four of Scheherazade's stories, one can only wonder what the intoxication would be like if the composer gave us all 1,001!

Program Notes
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