
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA
YOUNG ARTISTS
ORCHESTRA

Rosalind Erwin • *Conductor*



Sunday • December 18 • 2016 • 3:00 p.m.

Temple Performing Arts Center
Philadelphia



*From our family to yours,
wishing all a healthy and joyous
Holiday Season!*



Philadelphia Youth Orchestra



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P R O G R A M

Overture to <i>Rienzi, the Last of the Tribunes</i>	Richard Wagner
The Moldau, from <i>Má Vlast</i>	Bedřich Smetana
Orchestral Suite from <i>The Nutcracker</i> ballet	Peter Ilich Tchaikovsky
Marche	
Danse de la Fée-Dragée	
Danse russe Trepak	

I N T E R M I S S I O N

Symphony No. 5 in C Minor, Op. 67	Ludwig van Beethoven
I. Allegro con brio	
II. Andante con moto	
III. Allegro –	
IV. Allegro – Tempo I – Allegro – Presto	

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

 Philadelphia Young Artists Orchestra • 2016–2017

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

Lea Wang

Victoria Smith

Saakshi Navile

Melody Yu

Shua Kim

Madison Li

Ananya Muthuskrishnan

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

Feliccia Chen

Emma Maloney

Anton Belzer

Violoncello

Aidan Bolding *

Leigh Magness

Jason Tan

Jessica Zhang

Danny Bishop

Eugenia Feng

Allison Cho

David Grosnick

Jonathan Miller

Matthew Wong

Audrey Zhang

Nathan Mann

Jing Yi Lovick

Ariadne Jones-Davidis

David Kim

Double Bass

Camille Donoho *

Julia Crainic

Lane Magness

Austin Gentry

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

Bassoon

David Hiester *

Elexys McDowell

Joseph Plavin

Lexia Tomino

French Horn

Guthrie Buehler

Caitlin Cai

Maxwell Du

Sophia Filippone*

Daniel Wu

Benjamin Kenzakowski +

Trumpet

Samuel Love*

Lucas Sachs

Trombone

Jeremy Horn *

Ethan Spingarn

Victoria Tamburro •

Tuba

James Crew *

Timpani/Percussion

Zeke Millrood *

Erica Barry •

Eric Gabel •

Michael Kanner •

Kevin Roden •

Piano

Brett Miller *

Harp

Danielle Bash •

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

Rosalind Erwin: Conductor

Rosalind Erwin

*Director and Conductor,
Philadelphia Young Artists Orchestra*

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

Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra 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. Erwin commissioned and premiered the overture *simple* by Guggenheim Fellow Robert Maggio, as well as *Alabanza* by Philadelphia composer Kile Smith.

Highly acclaimed as an educator, Erwin has conducted Pennsylvania and New Jersey Music Educator Associations' All-State, Regional and District Festival Orchestras. Erwin is the former Music Director and Conductor of the Delaware County Youth Orchestra, Luzerne Music Center, 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 Bilič.

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.

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 direction 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 & Conductor, Tune Up Philly

Colleen M. Hood,
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Development Director

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Operations Associate, PYO & PYAO

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Program Notes

Richard Wagner

Born: Leipzig, Germany,

22 May 1813

Died: Venice, Italy,

13 February 1883

Overture to *Rienzi*

The Overture to *Rienzi* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, tuba, timpani, snare drum, tenor drum, bass drum, cymbals, triangle, and divided strings.

Duration: 13 minutes

Parallel Events of 1840

William Henry Harrison is elected

9th U.S. President

New Zealand becomes a British Colony

Queen Victoria of England marries

Prince Albert of Germany

Postage stamp are first used in England

Tchaikovsky and artist Claude Monet

are born

Violinist Niccolò Paganini dies

About the Composer

"I write music with an exclamation point!"

— Richard Wagner

"There was only Beethoven and Wagner."

— Gustav Mahler

Even as one of the most controversial figures in all of music, Richard Wagner remains one of the most influential figures in history. In his lifetime, and for decades after, Wagner inspired almost fanatical devotion amongst his followers, and to some, even had god-like status.

Born into a theatrical family, Wagner's boyhood dream was to be a poet and playwright, but at the age of 15 he was so overwhelmed by Beethoven's music that he decided to become a composer. Wagner was always to state that after witnessing rehearsals and a performance of Beethoven's *Ninth Symphony* he could find "no event that produced so profound an impression on me." With only three years of formal training in music theory, Wagner was mainly self-taught, and he never mastered an instrument.

Wagner led a tumultuous personal life. He ran up countless debts that were rarely paid off; illegitimate children; multiple affairs; and several marriages, with his final marriage to Cosima von Bülow, 24 years younger than Wagner and the illegitimate daughter of Franz Liszt.

During his early twenties, Wagner conducted in small German theaters and wrote several operas. After spending two miserable years in Paris, he returned to Germany for the production of his first major work, *Rienzi*. The immense success of the opera launched his career and he

Program Notes

became the most famous opera composer and conductor throughout Europe. In addition to two early successful operas, *Die Feen (The Fairies)* and *Das Liebersverbot (The Ban on Love)*, Wagner composed eleven operas which still are part of most opera houses' repertoire today: *Rienzi*, *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *The Mastersingers of Nürnberg*, *Parsifal*, and *The Ring Cycle* (a sixteen hour collection of four operas – *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Gotterdammerung*).

While completing his final work, *Parsifal*, Wagner moved to Italy. In addition to writing several essays on religion and art, he took four years to complete his final work. Having suffered a series of angina attacks, Wagner eventually died of a heart attack in Venice at the age of 69.

About Wagner's Music

Wagner's compositions, particularly those later in his career, are notable not only for the contrapuntal texture, rich chromaticism, harmonies, and orchestration, but also because his operas have influenced authors, playwrights, philosophers, and theologians.

Wagner called his operas *music dramas* and he considered the opera house a temple in which the spectator should be overwhelmed by music and drama. Within each act of his works there exists a continuous musical flow (Wagner called this "unending melody"), instead of the traditional pauses in an opera created by solos and then recitatives, and narrative sections. Wagner described his vision of opera as a *Gesamtkunstwerk* or "total artwork," in which music, song, dance, poetry, visual art, and stagecraft were unified.

The works of philosopher Arthur Schopenhauer influenced Wagner, where Wagner adopted (what he believed to be) Schopenhauer's philosophy – a deeply pessimistic view of the human condition. The philosopher Friedrich Nietzsche was part of Wagner's inner circle and Wagner's music was used in Nietzsche's writings. Writing his own libretti, which he called poems, Wagner based most of his plots on Northern European mythology and legend. In addition to writing for his operas, Wagner authored hundreds of books, poems, and articles covering politics, philosophy, conducting, his autobiography, and a detailed analysis of his own operas. In the twentieth century, W.H. Auden referred to Wagner as "perhaps the greatest genius that ever lived," and authors Thomas Mann, Marcel Proust, and James Joyce discuss Wagner in their novels, and Wagner's operas are even the main subjects of T.S. Eliot's *The Waste Land*.

Wagner also changed the logistics of how operas are performed, by having the lights dimmed during performances and using a sunken orchestra pit. More than anything else, however, was Wagner's concept of *leitmotif*. A form of musical expression, *leitmotif* is a short musical idea associated with a person, an object, a scene, or thought in the drama. This concept is a common form of composition today, especially in film music, for example in John Williams' film scores, characters have specific musical themes associated with them and even certain reoccurring ideas in the story have motifs assigned to them.

Program Notes

Not all reactions to Wagner and his music and ideas were positive. For a time, composers living in a post-Beethoven world either seemed to follow Wagner or Johannes Brahms, who championed traditional forms and was more conservative than the innovations Wagner suggested. Noted composers such as Debussy, Rossini, and Tchaikovsky broke with Wagner because his influence was so unmistakable and overwhelming; however, no one denied Wagner's enormous contributions to music.

Wagner's subjects in his operas, his writings, politics, beliefs, and unorthodox lifestyle also made him a controversial figure. Even after his death, twentieth century Germany continued to make Wagner politically and socially controversial, mainly because propagandists selectively used Wagner's comments on Jews, and because Adolf Hitler inflated Wagner's anti-Semitic views. Some have suggested that Wagner deliberately imposed anti-Semitic characters in his operas, such as the "Mime" in the *Ring Cycle*, "Sixtus Beckmesser" in *Die Meistersinger* and "Klingsor" in *Parsifal*, suggesting Jewish stereotypes. A much debated subject, the overly forthcoming Wagner never stated any intention to caricature Jews in his operas, despite his misguided statements in other writings. Until recently, the state of Israel imposed bans on per-

forming Wagner's operas, specifically *Parsifal* which some suggest is a racist opera. In all fairness, Wagner's notorious anti-Semitic remarks were nothing near the doctrine espoused by Nazism. For Wagner, everything was secondary to his artistic goals. Ironically, it is well established that Wagner is the natural child of his mother's lover, a Jewish actor named Ludwig Geyer, and not his mother's husband Carl Wagner.

As one of the greatest self-promoters, Wagner was not just a composer, but a phenomenon. As music scholar Bill Parker suggests, Wagner was "a ringmaster and the center attraction of his own one-man circus. By sheer force of personality, if not character, he dominated the musical headlines. He was a driven man who could not stand to not get his way. He would build his own theater and orchestra and create a cult of musicians. He literally established a religion with himself as the savior of music." Like Bach, Mozart, and Beethoven before him, and Mahler and Stravinsky after him, Wagner transformed music.

About the Work

Wagner described the development of the operatic overture from its beginnings as a short, conventional introduction to its then current incarnation, as a "dramatic fantasia," or even a mere "potpourri" on themes from the opera. He described the ideal overture as containing "the drama's leading thought," insisting that the overture "should form a musical artwork entire in itself."

Program Notes

Although rarely performed today, and often regarded with scorn, Wagner's *Rienzi* was his greatest popular success of his entire career, and literally made him famous overnight. His third completed opera, *Rienzi* is based on Edward Bulwer-Lytton's novel, *Rienzi – the Last of the Roman Tribunes*. Set in Rome, it tells the story of Cola di Rienzi, a 14th century politician who rises to power on the strength of his vow to make Rome a great city again. He succeeds in outwitting and then defeating the nobles and in raising of the people; however, the people eventually turn against him. *Rienzi* is the only so-called "grand opera" Wagner ever wrote, and while it gave him immediate notoriety he admitted that the work gave no hint of his ultimate success as a composer.

The Overture to *Rienzi* captures the wonderful melodic splendor of grand opera, and it became a popular concert piece even before the opera itself faded from being performed. Opening with a brassy call to arms and ending with a brilliant military march, the Overture consists entirely of themes from the opera, including the majestic eloquence of Rienzi's prayer from Act V. While the opera remained a box office success until the turn of the 20th century (with over a hundred performances throughout Europe and America), performances today are rare. Sadly, the original manuscript to *Rienzi* ended up in the possession of Adolph Hitler, as he admired the title character's charismatic leadership, stirring oratory, and sense that he alone could redeem mankind.

Bedrich Smetana

Born: Litomyšl, Czechoslovakia,
2 March 1824

Died: Prague, Czechoslovakia,
12 May 1884

The Moldau (Vltava) from *My Fatherland (Má Vlast)*

The Moldau is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, harp, timpani, triangle, bass, cymbals, and divided strings.

Duration: 12 minutes

Parallel Events of 1874

First electric street trolley

Alexander Graham Bell proposes idea for telephone

Verdi's Requiem premieres

Monet and Renoir begin painting along the Seine

First ice cream soda is sold

First zoo in U.S. opens in Philadelphia

13th U.S. President Millard Fillmore dies

Poet Robert Frost, magician Harry Houdini, U.S. President Herbert Hoover, Winston Churchill, composers Arnold Schoenberg, Gustav Holst, and Charles Ives are born

Program Notes

About the Composer

"I am glad to be able to show that my fatherland means more to me than anything else..."

— Bedřich Smetana

Prior to Czech composer Antonín Dvořák, Bedřich Smetana was the symbol for Czechoslovakia, its cultural, landscape, history, and origins. Just as Verdi represented Italy and its nationalist movement, Manuel de Falla in Spain, Ralph Vaughan Williams in England, Smetana's music became part of the vision of Czechoslovakia as an independent nation, complete with its own language, traditions, and way of life.

Smetana originally had aspirations to become a virtuoso pianist similar to Franz Liszt; however, after moving to Prague at the age of 19, his dreams were quickly dashed when no one was interested in his performance abilities. Still pursuing a full time career in music, Smetana turned towards composition. He sent his first compositional attempt, *Six Characteristic Compositions* for solo piano, to Liszt in hopes that the famous pianist would help Smetana get the work published and a performance fee. Liszt did not send Smetana any fee for the work, but did get the work published, giving the Czech composer the beginnings of his career. As Smetana started a family – a tragic one at that (only one of his four children survived infancy and his wife died at a young age), his early compositions do not reflect any real nationalistic roots. These works included tone poems such as *Richard III* and *Wallenstein's Camp*, and operas including *Libuše*, *The Brandenburgers in Bohemia*, and *The Bartered Bride*.

As revolution after revolution shook Bohemia and the rest of Europe, and as the Austrians continued to brutally suppress the rebellions, Smetana began to identify with his national identity. By the time the Prague Revolution collapsed, German remained the official language in Bohemia. Smetana could not even write in his native Czech language. Smetana turned his attentions to composing a series of symphonic poems that would best capture several aspects of his beloved Bohemia and its people, their history, their myths, and struggles for independence. The result was an entire cycle of tone poems that are so well organized that they are performed as an entire cycle or individual works.

The entire cycle was appropriately titled *My Fatherland (Má Vlast)*. The first cycle, *Vysehrad*, was named for the great rocky plains above the Moldau River where Prague was first settled conveying memories of the remote past and the early myths associated with Prague's origins. The third section, *Sárka*, depicts another mythical story of a young girl and her fury and passion. He also captures Bohemia's landscapes in his pastoral movement titled *From Bohemia's Forests and Meadows*; a town in the *Tábor* movement, the fifth cycle; and the *Blaník Mountains* in the final movement.

It is, however, the second movement of the cycle that has fascinated audiences for over a century. The great Moldau River is musically painted as it winds from the Sumava Mountains through Bohemia and Prague to unite with the Elbe River.

Program Notes

Peter Ilyich Tchaikovsky

Born: Kamsko-Votkinsk, Russia,

7 May 1840

Died: St. Petersburg, Russia,

6 November 1893

The Nutcracker: Suite No. I, Op. 71A

The Nutcracker Suite is scored for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, triangle, tambourine, glockenspiel, celeste, harp, and divided strings.

Duration: 25 minutes

Movements Performed Here: Six

Parallel Events of 1892

Former U.S. President Grover Cleveland is elected for a second, non-consecutive term

Rachmaninoff's *Prelude in C-sharp Minor* premieres

The United States' *Pledge of Allegiance* is first published

American Poet Walt Whitman dies

About the Composer

Tchaikovsky considered *The Nutcracker* to be "infinitely poorer" than his *Sleeping Beauty* ballet – a verdict which most ballet-goers have almost always disagreed.

Many of the great Romantic composers produced their greatest works while struggling against the disease of the body or of the mind. Beethoven struggled against deafness, Schumann succumbed to insanity, and Brahms sickened of a broken heart.

As a sensitive, shy, yet eager child, young Tchaikovsky had turbulent and somewhat disruptive formative years. Having moved throughout his childhood, Tchaikovsky and his brother were banished to a factory-like boarding school. At the age of 14, he lost his mother, who he was obsessively fond, to cholera. During his younger years he was prone to sudden fits of neurosis, ironically induced by the very music he loved. In addition, the composer attempted to shield his homosexuality from the world with a failed marriage. It is not surprising then that Tchaikovsky suffered most of his life with a bi-polar disorder; where he went through long bouts of depression and suicide attempts. He did eventually die by his own hand in very unclear circumstances.

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

Tchaikovsky's music, primarily for orchestras and the stage (operas and ballets), is especially esteemed for its melodic skill, the dark cast of the harmonies and orchestration, and the use of Russian folk melody.

Program Notes

His works include such operas as *Eugene Onegin* and *The Queen of Spades*, ballets such as *The Nutcracker*, *The Sleeping Beauty*, and *Swan Lake*, six symphonies, tone poems, overtures, piano concertos, a violin concerto, choral works, string quartets, piano works, and songs.

Much of Tchaikovsky's music is often thought of as gloomy or self-preoccupied due to the often vulgar sounds and orchestrations that are almost too rich. Tchaikovsky, however, had a deeply rooted love of life that is expressed in his music, especially his ballet scores, with vigor, harmonics richness, and elegant beauty.

About The Nutcracker

Certainly *The Nutcracker*, both the complete staged ballet and performances of only the score, has become associated with the Christmas season more than any other work of art. Due to the success of Tchaikovsky's opera, *The Queen of Spades*, the impressed Imperial Opera Directorate commissioned the composer to write both a one-act opera and a ballet for the following season. The ballet was to be based on E.T.A. Hoffman's story, *The Nutcracker* and the *Mouse King*, which was not Tchaikovsky's choice or liking.

The Nutcracker marks a historical moment in musical history as it is the first major work to use a celeste – a small keyboard instrument that imitates light bells sounding similar to a glockenspiel. Tchaikovsky was determined to be the first composer to use the celeste (for the Sugar Plum Fairy movement), so he produced the well-known concert suite from *The Nutcracker* even before the complete ballet was performed. The concert suite also includes the March (Act I), and several miniature vignettes signifying delicacies from different countries in The Land of Sweets (Act II). It remains as popular as the full ballet and is performed more often.

The full ballet premiered in Russia in 1892, but it was not performed outside of the country until four decades later; 1934 in England, and ten years later in the United States. The concert suite remains much more well-known, in part because of Walt Disney's 1940 animated film *Fantasia*. Once world-renowned choreographer and ballet impresario George Balanchine created a production of *The Nutcracker* in 1954 for the New York City Ballet, the work became a Christmas tradition and popular icon.

There have been dozens of different productions of the ballet, including several takes on the story itself. Tchaikovsky's score, however, has been the staple for every production. Despite Tchaikovsky's own disappointment with his score, *The Nutcracker* shines with melody, wonder, and child-like innocence – all the more remarkable given that its deeply troubled composer took his life only a year after composing it.

Program Notes

Ludwig Van Beethoven

Born: Bonn, Germany,

16 December 1770

Died: Vienna, Austria,

26 March 1827

Symphony No. 5 in C minor, Op. 67

Beethoven's *Fifth Symphony* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, divided strings.

Duration: 32 minutes

The first performance was difficult for Beethoven and the musicians. Because of the frequent corrections Beethoven made, the orchestra refused to attend further rehearsals, which did not do justice to the work's premiere.

Parallel Events of 1808

James Madison is elected fourth

U.S. President

First U.S. college orchestra

was founded at Harvard

Beethoven's Symphonies

No. 5 & 6 premiere

Goethe writes *Faust* – Part I

Haydn's oratorio *The Seasons* premieres

U.S. President Andrew Johnson and first and only Confederacy President Jefferson Davis are born

About the Composer

Beethoven once described himself as someone "who did everything badly except compose music," and yet he aroused intense personal devotion not only by his music but by his personality – rough and ill-mannered, violent and wrong-headed though his actions often were. The nature of his personality and the fact he was virtually uneducated, gave his musical utterance simplicity and a sincerity that are without parallel among the great composers. It is these qualities, combined with his strong sense of humanity and his inexhaustible power of striving for the ideal, that have earned him his unique place in affections of music-lovers of all types.

Dedicating himself principally to composition from the early 1800s, he supported himself partly by public concerts, in which he presented his works and his skill as an improviser; and partly through dedication fees, sales of publications, and generous gifts from patrons. Determined to survive as a free-lance musician, Beethoven eventually ended his career as a performer for full time composing due to the gradual onset of incurable deafness.

Like his musical idol, Handel, Beethoven embodied his own musical era and at the same time contributed to the overall progression of music in technique and artistic form. Unlike Handel (and even Mozart) however, Beethoven did not have the luxury of speed and instantaneous perfection in his composing; he made several drafts, and needed to make edits to most of his works. Certain pieces were often started, interrupted by other projects, and finished much later; at times several years later. Beethoven's large output of works in all genres includes much occasional music, some of which is rather mediocre. In every

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genre, however, there are works of the greatest mastery, and the finest of them are unmatched in originality and expressiveness. His works include one opera (*Fidelio*), incidental music (*Egmont*, *The Ruins of Athens*), two ballets, nine symphonies, two mass settings (*Mass in C* and *Missa Solemnis*), oratorios, including *Christ on the Mount of Olives*, and other choral works, five piano concertos, a violin concerto, string quartets and quintets, chamber music with winds, sonatas for violin and cello, piano trios, 32 piano sonatas, many variation sets for piano, works for solo and duet piano, dance sets, concert arias and songs, and canons.

The Father of Romanticism

What chiefly distinguishes Beethoven from his predecessors is his personal connection to his art. Recognized as the father of the Romantic Era in music (the period between 1820 and the early 1900s), Beethoven is best understood by gaining an insight to his works, particularly his symphonies, string quartets, and the *Missa Solemnis*.

With Romanticism, the art and the artist are inseparable. This connection between art and artist is the driving force that most music has thrived on for the past two centuries, whereby music strives to attain the unattainable, the ideal, and the larger-than-life. This is not to suggest that Beethoven surrendered the structures and forms established by Haydn and Mozart; on the contrary, Beethoven is regarded as the link between the Classical Era of form and reason, and the Romantic Era of emotion over reason and art for art's sake.

Beethoven's own personal ideas, hopes, and faith, or lack of faith, are represented in his symphonic output. He wrestled with his own fate in Symphony No. 5; he strove to obtain ideal heroism in Symphony No. 3; and held true to the notion that the city of man can and should be equal to the city of God in Symphony No. 9.

About the Fifth Symphony

Without question the opening four notes of the *Fifth Symphony* are the most known in all of music, classical or otherwise. Like his *Third Symphony*, Beethoven's *Fifth* is the perfect synthesis of the Classical structures used by Haydn and Mozart with revolutionary ideas. The work in many ways is no different than a Mozart or Haydn symphony; however, a closer look shows remarkably new ideas, such as the addition of a piccolo, a contrabassoon, and trombones in the final movement; the seamless connection between the third and fourth movements; and the emphasis on the final movement, even more so than the opening movement. Moreover, what distinguishes Beethoven's *Fifth* from the works of his predecessors is the fact that the work was built on revolutionary ideas – Beethoven's own unwillingness to accept his fate – his gradual onset of deafness.

To Beethoven, his deafness appeared to be a cruel joke of God or even perhaps a premonition of death. Like the first great Romantic writer, John Milton, the artist was robbed of the very skill that was needed to produce his art – for Milton, his sight, and for Beethoven, his hearing. Milton respond-

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ed with his poem "On His Blindness," accepting his God-given fate. Beethoven, however, responded with rage, resistance, and refusal through his *Fifth Symphony*. Both Milton and Beethoven perceived their deficiencies as a sign of their own mortality. Unlike Milton's quiet resignation, Beethoven sought to fight, not just his deafness, but indeed his own mortality.

Beethoven's first biographer and personal secretary Anton Schindler reported that Beethoven referred to the opening theme as "fate knocking at the door." This knock becomes the thematic link throughout the entire Symphony, appearing in all four movements in some way. Like the *Ninth Symphony* some sixteen years later, Beethoven uses the triumph of a major tonality over a minor tonality to symbolize the victory of the human spirit over irresistible forces. The thunderous opening in C minor of the *Fifth Symphony* is eventually destroyed in the lengthy crescendo from the end of the third movement into the outbursts of the fourth and final movement, abundantly in C major. In the *Fifth Symphony*, of course, Beethoven triumphs, and if nothing else, it gives the composer immortality – at least artistic immortality.

Musically, the four movements represent one of the finest uses of the symphonic structure. As the opening theme in the first movement powerfully takes shape and the tragic emotional conflict gets underway, the dramatic intensity is released by a lyrical secondary theme of a contrasting sweetness and reflection, in addition to an oboe solo that briefly halts the tension before returning to the driving C minor melody. The second movement is a set of double variations in the style of Haydn where the violas and cellos established a quasi-minuet with interruptions from the triumphant

bursts in C major, alluding to the final triumph of the work. The traditional scherzo in the third movement begins with a quiet melody coupled with a middle section that brings some harmonic relief with Beethoven's dark humor. As the violins toy with whispers of the scherzo, the tension builds to a breaking point, and with a tremendous crescendo the music pours over into the Finale. Trombones and the piccolo enter for the first time and the spiritual triumph commences.

Every significant symphony since Beethoven's *Fifth* has been influenced by it (especially Beethoven's own *Ninth*), including the works of Mendelssohn, Brahms, Bruckner, Mahler, Tchaikovsky, Borodin, Elgar, Sibelius, Nielsen, Shostakovich, and Prokofiev. The *Fifth's* influence is not merely because of the innovative use of the symphonic structure or memorable musical lines, but mainly because it expresses with unprecedented force the individual's struggle for self-realization – the defining ideal of the Romantic movement.

Upon hearing Beethoven's *Fifth Symphony*, composer Hector Berlioz's elderly teacher complained that "one should not be permitted to write such music." Berlioz replied: "Calm yourself – the work will not be performed often." Thankfully, Berlioz was wrong.

Upcoming Performances

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.
PRYSM & PRYSM Young Artists

Centennial Hall – The Haverford School
Information: 215 545 0502

Sunday, February 12, 2017 – 3:00 p.m.
Philadelphia Youth Orchestra

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

Saturday, March 4, 2017 – 7:30 p.m.
Bravo Brass

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

Friday, March 10, 2017 – 6:00 p.m.
2017 PYO Gala Dinner and Concert

Bravo Brass
Tune Up Philly
Philadelphia Youth Orchestra

The Union League of Philadelphia
To request an invitation: 215 545 0502

Sunday, March 12, 2017 – 3:00 p.m.
Philadelphia Young Artists Orchestra

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

Sunday, March 26, 2017 – 3:00 p.m.

Philadelphia Youth Orchestra Showcase 2017

Philadelphia Youth Orchestra
Philadelphia Young Artists Orchestra
Philadelphia Young Musicians Orchestra
PRYSM & PRYSM Young Artists

Bravo Brass
Tune Up Philly

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

Saturday, May 13, 2017 – 3:00 p.m.

10th Annual Festival Concert

PRYSM & PRYSM Young Artists

Centennial Hall – The Haverford School
Information: 215 545 0502

Saturday, May 13, 2017 – 7:30 p.m.

14th Annual Festival Concert

Bravo Brass

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

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 – 3:00 p.m.

Inaugural Festival Concert

Philadelphia Young Musicians Orchestra

7th Annual Festival Concert

Tune Up Philly

Temple Performing Arts Center
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 Information: 215 893
1999

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