
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA
YOUNG ARTISTS
ORCHESTRA

Rosalind Erwin • *Conductor*



Sunday • March 12 • 2017 • 3:00 p.m.

Kimmel Center for the Performing Arts Center
Perelman Theater

Get involved !

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

Audition

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

Attend

Ticket prices vary by performance.
For specific ticket and venue information for all upcoming events please visit pyos.org/events/season-schedule

Support

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



Philadelphia Youth Orchestra

P.O. Box 41810

Philadelphia, PA 19101-1810

Office: 215 545 0502

Email: info@pyos.org

www.pyos.org



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

PHILADELPHIA
YOUNG ARTISTS
ORCHESTRA

12 March 2017 • 3 PM

Borodin
Polovtsian Dances
from *Prince Igor*

Dvorak
Symphony No. 8

J. Strauss
Overture to

Die
Fledermaus

Rosalind Erwin • Conductor

Perelman Theater
Kimmel Center
for the Performing Arts
Tickets: \$10 – \$20
Ticket Philadelphia:
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design: paone design associates

Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
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Philadelphia Young Artists Orchestra
Rosalind Erwin • *Conductor*

Kimmel Center for the Performing Arts • Perelman Theater
Sunday, March 12, 2017 • 3:00 p.m.

P R O G R A M

Overture to <i>Die Fledermaus</i>	Johann Strauss
Polovtsian Dances (No.17) from <i>Prince Igor</i>	Alexander Borodin

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

Symphony No. 8 in G major, Op. 88	Antonín Dvořák
I. Allegro con brio	
I. Adagio	
I. Allegretto grazioso	
I. Allegro ma non troppo	

*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

Luigi P. Mazzocchi

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

Leonard Meirson •

Trombone

Jeremy Horn *

Ethan Spingarn

Alexander Smith •

Ehren Valmé +

Tuba

James Crew *

Timpani/Percussion

Zeke Millrood *

Alan Herbst •

Christian Ortolf +

Patrick Bailey •

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 and Music Director,
Philadelphia Youth Orchestra*

The Philadelphia Youth Orchestra Organization

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

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

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

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

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

Philadelphia Youth Orchestra Organization

Philadelphia Youth Orchestra

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

Philadelphia Young Artists Orchestra

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

Philadelphia Young Musicians Orchestra

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

Bravo Brass

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

Philadelphia Youth Orchestra Organization

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

Philadelphia Region Youth String Music

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

Tune Up Philly

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

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

Philadelphia Youth Orchestra Organization

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Louis Scaglione

President, CEO & Music Director

Rosalind Erwin

Director & Conductor, PYAO

Patrick Bailey

Assistant Conductor, PYAO

Kenneth Bean

Director & Conductor, PYMO

Rachel Segal

Associate Director, PYMO

Paul Bryan

Director & Conductor, Bravo Brass

Barry McCommon & Robert Skoniczin

Associate Conductors, Bravo Brass

Gloria dePasquale

Director & Conductor, PRYSM

Andrea Weber

Conductor, PRYSM Young Artists

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Program Notes

Johann Strauss II

Born: Vienna, Austria,

25 October 1825

Died: Vienna, Austria,

3 June 1899

Overture to *Die Fledermaus*

Strauss' Overture to *Die Fledermaus* is composed for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, snare drum, chime, bass drum, and divided strings.

Duration: 9 minutes

Parallel Events of 1874

First electric street trolley

Alexander Graham Bell proposes idea for telephone

Verdi's *Requiem* premieres

Tchaikovsky writes his *First Piano Concerto*

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

The Strauss name is probably one of the most well-known musical families, and one of the most confusing. Separate from Richard Strauss, the well-known composer of tone poems, are the several generations of Strauss'. Johann Strauss (later known as Johann Strauss, Sr.) became an accomplished violinist, very successful orchestra leader and bandmaster, and composer of waltzes, polkas, and other dances. Despite his wishes, all three of his sons (Johann II, Josef, and Eduard) all became musicians; and Eduard's son (Johann III) carried on the family legacy of waltzes until his death in 1939.

Johann Strauss II's successful career started as an orchestra leader at the age of 19, and was, in many ways, his father's rival. When his father died in 1848, Strauss II combined his father's orchestra with his own, as they performed for Viennese court balls, until he handed over the position to his brother Eduard. Strauss II composed nearly 500 works for the Viennese dances in addition to his operettas. Known as "the Waltz king," he captured the admiration of many composers of 19th century. Richard Strauss, Johannes Brahms, and Gustav Mahler all praised Strauss II's music for its inventiveness, inspiration, and confidence; and French composer Jules Massenet said that "while Brahms is the spirit of Vienna, Strauss is the perfume."

Program Notes

While a few of his operettas remain popular in German-speaking countries, it is *Die Fledermaus* that has proved the most enduring of Strauss' works (second to his *Blue Danube Waltz*), and one of the most popular operas today. Based on a French script (*Le Réveillon*), the original plot was about a long, festive dinner on the eve of a holiday, and was refashioned by two German writers for Viennese tastes. Today *Die Fledermaus* and its story of farcically confused identities at a Viennese masked ball has become irrevocably associated with New Year's Eve. Titled *The Bat*, the operetta is "a supreme example of Viennese operetta," explains the Metropolitan Opera. "Its story centers on a magnificent masked ball, given by a Russian prince, that brings together all the main characters in various disguises. The three-act journey from boudoir to ballroom to jail provides ample opportunities for farce and humor; but also for genuine human emotion and a surprisingly realistic view of urban life."

Strauss composed the work for his first wife, Jetty, a light soprano who was also a good actress. She played the role of Roselinde, who is happily married to Eisenstein, nicknamed "The Bat" because he was known to move to and fro between several social occasions. The plot is truly just mere fluff, but wonderfully fun fluff it is! Setting the work in his beloved Vienna, Strauss composes a fairy-tale like story of eternal dancing and quivering romance. Roselinde's husband, Eisenstein, is accused of insulting a minor official, and must get to prison for a week. Bidding adieu to his wife, he takes care to stop by a splendid

evening party where, of course, champagne is flowing. At the party a Russian countess is singing a nostalgic song of her homeland, when Roselinde shows up with an admiring tenor. Everyone ends up in jail somehow, guarded by a drunken jailor until eventually everything is forgiven and explained.

Like a Broadway production, the overture to *Die Fledermaus* is a parade of tunes from the entire operetta. Employing the sounds of lush strings to dominate the themes, the Overture introduces the duple-time dances and sing-a-long, toe-tapping waltzes that often leaves the audience bouncing up and down in their seats even before the actual operetta begins. The plot's musical themes, dances, and foolishness are all happily explored in the Overture. The moral of the story—blame it all on the champagne.

Program Notes

Alexander Borodin

Born: Georgia, Russia,
12 November 1833
Died: St. Petersburg, Russia,
27 February 1887

Prince Igor: *Polovtsian Dances No. 17*

Completed and orchestrated by Rimsky-Korsakov & Glazunov.

Borodin's *Polovtsian Dances Nos. 8 & 17* are scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, snare drum, cymbals, triangle, tambourine, harp, divided strings, and optional chorus.
 Duration: 14 min.

Parallel Events of 1874

Poet Robert Frost, politicians Herbert Hoover and Winston Churchill are born

Monet and Renoir begin painting along the Seine

Composers Charles Ives and Arnold Schoenberg are born

First ice cream soda is sold

First electric street trolley

Alexander Borodin was a member of the Russian nationalist composers' movement, known as *The Mighty Handful* or *The Five*, (which included Balakirev, Cui, Mussorgsky, and Rimsky-Korsakov). Like all the members of the *Russian Five* (except Rimsky-Korsakov) music was not a career for Borodin, but an important sideline. Borodin was a physician and professor of organic chemistry. As a scientist, Borodin was committed to seeing a medical school for women established in Russia. In fact, Borodin's laboratory became the first place women were legally permitted to study medicine, until the repressive regime of Tsar Alexander III revoked it. Dedicated to promoting music education amongst Russian people, the *Russian Five* founded the Free Music Academy in opposition to the official Academy of Music in St. Petersburg, which was overseen by the government.

At the age of eight, Borodin's mother hired a local band leader to teach her son to play the flute. Subsequently, the young Borodin went on to study piano and taught himself the cello. He produced a relatively small, but significant body of works, the best known of which include three symphonies, the tone poem *In the Steppes of Central Asia*, and his operas *The Tsar's Bride* and *Prince Igor*.

Program Notes

As nationalism proved to be one of the largest sources of musical inspiration throughout Europe (such as Verdi in Italy, Manuel de Falla in Spain, Bedrich Smetana in Czechoslovakia), Russians such as Tchaikovsky and Rimsky-Korsakov drew on Russian folk melodies for inspiration. While Borodin did not directly use Russian folk melodies, he related much of his music to images of Russian places, origins, and themes. Stylistically influenced by Schumann, Glinka, and Mendelssohn, Borodin produced music distinguished by harmonic and rhythmic originality that were greatly indebted to Oriental melodies coupled with Russian ideas.

Borodin uses this Oriental element in several of his works, particularly the tone poem *In the Steppes of Central Asia* and the Polovtsian Dances from *Prince Igor*, suggesting the predominance of an Oriental and exotic lands. This preoccupation with the exotic was becoming increasingly common amongst Romantic composers, such as the Turkish march in Beethoven's *Ninth Symphony* and in Bizet's *Carmen*.

Due to his career as a scientist Borodin did not complete most of his compositions, and Rimsky-Korsakov as well as Glazunov (Rimsky-Korsakov's student) took up the task of finishing or orchestrating the works (as they did with most of the works Mussorgsky). Thus, Borodin's *Prince Igor* was premiered in St. Petersburg sixteen years after the composer's death. Like such other Russian works, as Stravinsky's *Firebird*,

the opera focuses on the Russian hero of Prince Igor, a 12th century warrior who is captured by the Polovtsians, but eventually escapes. The famous Polovtsian Dances take place in the second act of the opera, where Polovtsy leads the nomadic band of rogues against Prince Igor.

While the opera sits along side in popularity and in excellence as Tchaikovsky's *Queen of Spades* and Eugene Onegin, excerpts of Borodin's *Prince Igor* are more often performed in concert. The Polovtsian Dances have brought Borodin's music to mass appeal through the musical *Kismet*, which is based on Borodin's music. Popular singer Tony Bennett has immortalized *Strangers in Paradise*, a song whose melody directly quotes the Dance No. 8 from *Prince Igor*.

Program Notes

Antonín Dvořák

Born: Nelahozeves, Czechoslovakia,
8 September 1841
Died: Prague, Czechoslovakia,
1 May 1904

Symphony No. 8 in G major, Op. 88 (formerly known as Symphony No. 4)

Dvořák's Eighth Symphony is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and divided strings.

Duration: 35 minutes

Parallel Events of 1890

Ellis Island, NY becomes immigration station

German Chancellor Otto von Bismarck is fired

Tchaikovsky's opera *Queen of Spades* premieres in St. Petersburg

Artist Vincent Van Gogh commits suicide

Idaho and Wyoming become 43rd and 44th U.S. states

Dwight Eisenhower, Rose Kennedy, Charles de Gaulle, Ho Chi Minh, Agatha Christie, and Julius Henry "Groucho" Marx are born

Peanut butter is invented for people with missing teeth

First Army-Navy football game

About the Composer

Antonín Dvořák is without question one of the most prolific symphony composers of all time and the greatest of all Czech composers. His contribution to symphonic and chamber music ranks alongside that of the most commanding nineteenth century masters.

Born in a small Bohemian Czech village to an innkeeper and part-time butcher, Dvořák's upbringing instilled in him a love for the countryside and its people; a love that he never lost, and a love that would be his greatest inspiration. As a small boy he learned the violin, sang in the local church choir, played in orchestras, and composed marches and waltzes for the town orchestras.

As his compositional studies progressed, Dvořák became highly proficient on the piano, organ, and viola. He quickly succumbed to the spell of Richard Wagner's music and ideas, like most of the late-Romantic composers.

Dvořák's career as a composer began slowly, so he served as an organist at a church in Prague and played viola in several orchestras. After the performance of his *Second Symphony*, several string quartets and a few operas, Dvořák became well respected as a major composer throughout Czechoslovakia.

Program Notes

As several other nationalist movements in music took shape, such as in Russia, Hungary, England, Italy, and France, Dvořák assumed the role of the leader of the Czech nationalist movement that was started by Smetana. As Dvořák began to benefit from his celebrity status, honors were heaped on him at home and abroad. The University of Prague presented him with an honorary degree and the Prague Conservatory named him Professor of Composition.

In England the composer conducted his works for several years, and he was invited to head the newly founded New York National Conservatory of Music. After giving in to much persuasion, Dvořák embarked for the United States in 1892. The next three years would become one of his most productive periods as a composer.

Upon witnessing the growth of music in America, Dvořák asked the American composers, "What is American music? What are its origins?" This question would shape American artists for the next century, particularly Aaron Copland.

The distance from home gave Dvořák perspective on his homeland and during his tenure in the United States the composer made his own attempt to identify the roots of American music. His internationally-loved Symphony No. 9, was titled *From the New World* and this work, along with his cello concerto and two more string quartets, secured Dvořák's place among the greatest composers of the late-Romantic era.

Since then Dvořák's music has generally been represented in concert halls outside of Prague only by these last great works. The often-performed Symphony No. 9 in many ways has blinded audiences to the existence of eight other symphonies by the Czech composer. Only during the last thirty years or so have orchestras throughout the world performed these earlier works, which have met with amazement by audiences and the idea of Dvořák as a great symphonic composer like Beethoven, Brahms, Tchaikovsky, Mahler, and Nielsen, has gradually become a universally accepted idea.

About the Work

Closeness with nature was as vital for Dvořák as it was for Beethoven, Mahler, Delius, and Sibelius. Dvořák's Symphony No. 8, like Beethoven's *Pastoral Symphony*, presents the artist as more of a poet than a composer. Sketching the work in his Bohemian summer home, Dvořák's *Eighth Symphony* has a cheerful manner in the style of Brahms' *Second Symphony*, yet is also Dvořák's most self-consciously "Czech" symphony.

Program Notes

In a sense Dvořák took the symphony, a very structured form of composing, and transformed it into a tone poem or program music, which is something much more abstract that takes its inspiration from something more tangible, like a painting or poem, or for Dvořák, a summer day in his beloved homeland. On one level the *Eighth Symphony* appears to uphold the traditional form of a symphony; in as much as it is written in four movements using the sonata form in the first movement, the slower and serenade-like second movement, the reflective *scherzo* third movement, and the exuberant and exciting final movement set to a theme and variations. In its substance, however, the *Eighth Symphony* explores a more poetic vein.

The variety and number of thematic ideas in the opening bars of the exposition is expansive as it is creative—there are eight separate melodies in the first 126 bars. An introductory idea on the cello is followed by a flute solo (perhaps suggesting a bird song) that passes into a rhythmically alert violin line answered by the violas and cellos with their own independent motif. The large number of themes and the succinctness of the musical ideas lend the music an eloquence that seems to speak directly to the listener. Every section and player of the orchestra is used to the fullest extent. The composer allows the work to flow freely from the players, passing melodies from different sections along with varying tempos and different musical colors.

The second movement is another highly original movement. Despite being marked with the slower tempo indication of *Adagio*, in reality, the movement moves along at quite a pace, alternating poignant introspection with cheerful innocence and celebration. The contrasts are great, yet Dvořák manages to join them so naturally that the differences are hardly noticeable. The captivating and melancholy waltz-like third movement is set in G minor and contrasts with the alternating section (trio) using a folk style dance in G major until it vivaciously concludes similar to the second movement's ending. After a summons from the trumpet, the finale begins a masterful theme and variations presented by the cellos. Like much of the *Eighth Symphony*, the variations vary in mood: thoughtful, triumphant, skittish, and earthy. The original theme returns and drifts away until it is interrupted with a rousing and triumphant climax that is almost manic in its joy.

After hearing Dvořák's "pastoral" work in the *Eighth Symphony* we as listeners experience surprise, an element of the surreal, and certainly a real sense of satisfaction as the work ends swiftly and resoundingly amid a burst of high spirits. Once we look back beyond Dvořák's popular *Ninth Symphony*, we are able to experience Dvořák, "the great symphonist," and we not only come to realize how brilliant Dvořák's works are, but we also discover how much we have been missing.

* R E M I N D E R *

SHOWCASE 2017

Sunday • March 26, 2017 • 3:00 p.m.

•

Philadelphia Youth Orchestra
Philadelphia Young Artists Orchestra
Philadelphia Young Musicians Orchestra
PRYSM
PRYSM Young Artists
Bravo Brass
Tune Up Philly

•

Kimmel Center for the Performing Arts
Verizon Hall

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Tickets: \$15 – \$25

Ticket Philadelphia: 215 893 1999

* R E M I N D E R *

10th Annual Festival Concert

Saturday • May 13, 2017 • 3:00 p.m.

Philadelphia Region Youth String Music

Gloria dePasquale • Conductor

PRYSM Young Artists

Andrea Weber • Conductor

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Program to include:

Tchaikovsky: Selections from *Souvenir de Florence*

W.A. Mozart: *Eine kleine Nachtmusik*, K. 525

Bartók: Selections from Romanian Folk Dances

Copland / Bulla: "Hoedown" from *Rodeo*

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Centennial Hall

The Haverford School

Haverford, Pennsylvania

Ticket information : 215 545 0502

Upcoming Performances

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 1999

For complete schedule information
and performance updates, please visit
www.pyos.org