2018 ANNUAL FESTIVAL CONCERTS

PHILADELPHIA YOUTH ORCHESTRA
10 June • 78th Annual Festival Concert

PHILADELPHIA YOUNG ARTISTS ORCHESTRA
13 May • 23rd Annual Festival Concert

PHILADELPHIA YOUNG MUSICIANS ORCHESTRA
26 May • 2nd Annual Festival Concert

BRAVO BRASS
02 June • 15th Annual Festival Concert

PRYSAA
12 May • 11th Annual Festival Concert

TUNE UP PHILLY
26 May • 8th Annual Festival Concert
Philadelphia Youth Orchestra  •  2017–2018

Louis Scaglione  
Music Director & Conductor

Violin I
Isabella Egawa,  
Concertmaster  
John May, Associate  
Concertmaster  
Allyson Cohen,  
Assistant Concertmaster  
Kaito Mimura  
Eric Gao  
Saakshi Navile  
Joanna Kuo  
Andrew Pai  
Ramya Muthukrishnan  
Grace Wei  
David Kwon  
Jenna Kim  
Andrea Eleazar  
Portia Maidment  
Sung Min Park  
Angelina Phillips  
Benjamin Wu  
Bryan Towey  
Melody Yu  
Derrick Pondexter  
Adam Zhang  
Alyssa Kim

Violin II
Akili Farrow,  
Principal  
Anne Liu,  
Associate Principal  
Karthik Yegnesh,  
Assistant Principal  
Rebecca Kim  
Raphael Lopez  
Maxwell Chambers  
Victoria Smith  
Annie Shin  
Jason Ren  
Eric Zhao  
Boglarka Kearney  
Martin Juarez  
Anthony Kim  
Daniel Lee  
Belinda Jin  
Allen Sun  
Steven Zhang  
Colette Cavazos  
Ananya Muthukrishnan  
Madison Li  
Vinyak Shankar  
Tony Pan

Viola
Christopher Dahlke,  
Principal  
Clara Bouch,  
Associate Principal  
Peter Jablokow,  
Assistant Principal  
Isabelle D’Amico  
Nicolette Sullivan-Cozza  
Isabella Maloney  
Sanya Qi  
Juliana Castillo  
Zoe Yost  
Gia Angelo  
Harry Kim  
Caleb Cavazos  
Anthony Zhu  
Corinna Brueckner  
Anna Mann

Violoncello
Sabine Jung,  
Principal  
Nathan Kim,  
Associate Principal  
Robin Park,  
Assistant Principal  
Daniel Y. Kim  
Shangen Lu  
JASON SHU  
Seol-Yee Lee  
Shizhuo Duan  
Jordan Brooks  
David Lang  
Aidan Bolding  
Danny Bishop  
Rose Ni  
Young Young Wang  
Sarah Martin  
Charles MArtin  
Nathan Mann  
Angela He  
Julian Hofstetter  
Shinhwa Daniel Park

Double Bass
Hannah Perron,  
Principal  
Alexander Wallack,  
Associate Principal  
Gregory Padilla,  
Assistant Principal  
Sami Jamieson  
Anthony Christou  
Gabriel Gaw
Philadelphia Youth Orchestra • 2017–2018

Flute/Piccolo
Betty Ben-Dor*
Will Fredendall
Serena Huang
Taylor Kang
MaAyan Ultan

Oboe/English Horn
Branch Buehler*
Anna Devine
Kamil Karpiak
Michael Lazzaro

Clarinet/Bass Clarinet
Jun Choi
Robin Choi
Daniel J. Kim*
Jae Hoon Kim
William Klotzas
Marquise Lindsey-Bradley

Bassoon/Contra
Tara Frederick
Davey Hiester
Anand Iyer
Dotan Yarden*
Brenna Zepp

French Horn
Emerson Ahn
Sophia Filippone
Etienne Kambara*
Karenann Libby
Paige Richards
Rebecca Topper

Trumpet
Erik Larson*
Leonard Meirson
Andrew Tortello
Josue Villegas

Trombone
Justin Amgott
Maura Kurp
Evan Nygard
Noah Stein*

Bass Trombone
Omeed Nyman

Tuba
David Stein*
Marlin Thomas

Percussion
Heidi Chu*
Benjamin Cohen
Zeke Milrood
Jacob Ryan
Harps
Sarina Marone*
Lily Suh

Piano/Celeste
Immanuel Mykyta-Chomsky*
Justin Yeo

* Section Leader
Philadelphia Youth Orchestra
78th Annual Festival Concert

Louis Scaglione • Conductor

The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, June 10, 2018 • 4:00 p.m.

PROGRAM

Manhattan Nights

Kevin Day

Symphonic Dances from West Side Story
   Leonard Bernstein
   I. Prologue. Allegro moderato
   II. “Somewhere.” Adagio
   III. Scherzo. Vivace e leggiero
   IV. Mambo. Presto
   V. Cha-Cha (“Maria”). Andantino con grazia
   VI. Meeting Scene. Meno mosso
   VII. “Cool” Fugue. Allegretto
   VIII. Rumble. Molto allegro
   IX. Finale. Adagio

INTERMISSION

Ein Heldenleben, Op. 40
   Richard Strauss
   I. “Der Held” (The Hero)
   II. “Des Helden Widersacher” (The Hero’s Adversaries)
   III. “Des Helden Gefährtnin” (The Hero’s Companion)
   IV. “Des Helden Walstatt” (The Hero’s Battlefield)
   V. “Des Helden Friedenswerke” (The Hero’s Works Of Peace)
   VI. “Des Helden Weltflucht und Vollendung” (The Hero’s Retirement From The World And Fulfillment)

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

Maestro Scaglione celebrates his 21st anniversary with the Philadelphia Youth Orchestra organization this year. Under his leadership, the organization has grown to include six program divisions and more than 600 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 in addition to serving as 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 Sao 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 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. He currently works with Philadelphia International Music Festival, a summer music program in Bryn Mawr, Pa.
Paone Design Associates is honored to serve the Philadelphia Youth Orchestra Organization.

Congratulations to Maestro Louis Scaglione and the PYO team on another successful season!

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.

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 executive committee of Philadelphia Music Alliance for Youth. Past appointments included serving as Treasurer of Studio Incamminati; Director of The Union League of Philadelphia; and Vice Chairman of The Youth Work Foundation of The Union League of Philadelphia; among others.
Kevin Day (b. 1996 in Charleston, WV) is an American composer, conductor, and multi-instrumentalist from Arlington, Texas. He is a senior at Texas Christian University finishing his Bachelor of Music Performance degree, while also studying composition. Day has composed over 100 works for solos, concert band, orchestra, chamber, and choral groups. His works have been premiered and heard across the United States. Day has studied under Dr. Neil Anderson-Himmelspach for composition, Richard Murrow for Euphonium, and Dr. Germán Gutiérrez and Mr. Eddie Airheart for conducting.

Day is actively involved as a low brass player, jazz pianist, and in music production. He is an All-American College Band on Tuba under the direction of Dr. Ron McCurdy and has collaborated with artists such as John Clayton, Wayne Bergeron, Ronald Carter, Jiggs Whigham, and Gordon Goodwin. Day’s music has been featured at clinics across the U.S. such as the Western International Band Clinic, the National Association for Music Educators All-Northwest Conference, the Midwest Clinic, and the American Bandmasters Association Conference. He has won national composition contests such as the Tribeca New Music Young Composers Competition, and the Dallas Winds Fanfare Contest, as well as a finalist for the ASCAP Morton Gould Young Composer Award and the Novus New Music Call for Scores Contest. Day is also the recipient of the W. Francis McBeth Student Musicianship Award from Kappa Kappa Psi National Honorary Band Fraternity. Day has also composed music for three short films, A Partial Heart (2015), The Broken Man (2017), and Hello Henry (2018) that have gone on to film contests and festivals. He has also held a composer-in-residence position with the Next Gen Chamber Players.

Day is also an active conductor and currently is the principal conductor of the Next Gen Chamber Players. He has also conducted the Arlington High School Symphony Orchestra, the Greater Fort Worth Community Band, the TCU Symphonic Band, the TCU Symphony Orchestra, the TCU Concert Band, and the TCU Wind Symphony.

Day has worked with renowned composers Julie Giroux, John Mackey, Dr. Frank Ticheli, and is a member of BMI, TMEA, ITEA, and the Gamma Sigma Chapter of Kappa Kappa Psi National Honorary Band Fraternity.
Kevin Day
Born: Charleston, West Virginia, 1996

Manhattan Nights
Manhattan Nights for Symphony Orchestra is a piece that I wrote for fun as an experiment. I occasionally will do this to try to break away from the craziness of school. I wanted to use my jazz, classical, and minimalism influence and try to merge them to form something new. I really wanted to write a work where I could break out of my shell and try new things. However, after about halfway through writing, I was really stuck as to what to call it or where to take the piece further. After spending days trying to come up with a title, I ended up showing the piece to fellow composer and friend Quinn Mason and upon listening, he said that the piece reminded him of New York City and gave me the idea to call the piece, “Manhattan Nights.” From that conversation, I ended up going with this idea as the concept for the piece and sought to create a “snapshot portrait” of New York City. However, I had already written an orchestral piece called A Train Ride in Los Angeles in 2016 and didn’t want to copy that. I wanted to use my creativity to write something different from my previous works. Something that challenged what I knew about writing. Therefore, to get the full “portrait” to happen mentally, I thought about what I’ve heard about NYC and also received some insight from what friends and colleagues have told me about their experiences visiting and living there. From there, I was able to write freely from these insights to create this piece. Manhattan Nights describes the brisk, chaotic, and hectic commute of the city, the beauty of the skyscrapers, and a depiction of the eclectic jazz music scene. This was one of the most fun pieces for me to write and I hope that audiences will enjoy this depiction of “the city that never sleeps.”

By Kevin Day
Leonard Bernstein
Born: Lawrence, Massachusetts, 25 August 1918
Died: New York City, New York, 14 October 1990

Symphonic Dances from West Side Story
Bernstein’s Symphonic Dances from West Side Story is scored for piccolo, two flutes, two oboes, English horn, clarinet in E-flat, two clarinets in B-flat, bass clarinet, two bassoons, contra-bassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, bongos, tambourine, timbales, tom-tom, snare drums, conga, tenor drum, bass drum, four pitched drums, trap set, triangle, suspended cymbal, finger cymbals, cowbells, tam-tam, vibraphone, chimes glockenspiel, guiro, woodblock, maracas, xylophone, police whistle, piano, celeste, harp, and divided strings.
Duration: 22 minutes

Parallel Events of 1957
Dwight D. Eisenhower begins second term as 34th U.S. President
USSR begins space race with U.S. by launching Sputnik
European Economic Community is formed
U.S. first reports link between smoking and lung cancer
Jimmy Hoffa becomes president of the Teamsters Union
Jack Kerouac writes On the Road
John F. Kennedy’s Profiles in Courage wins the Pulitzer Prize
Meredith Willson’s musical The Music Man debuts on Broadway
Jack Paar debuts as host of the Tonight Show
Leave It To Beaver and American Bandstand debut on television
Baseball team Brooklyn Dodgers move to Los Angeles
Film maker Shelton “Spike” Lee and news anchor Katie Couric are born
Actor Humphrey Bogart, artist Diego Rivera, comedian Oliver Hardy, conductor Arturo Toscanini, composer Jean Sibelius, bandleader Jimmy Dorsey, and Senator Joseph McCarthy die
Men’s fashion magazine GQ is first published
First Frisbee is made
About the Composer

Defining what American music is remains a problem for all historians. Ought American music be based on spirituals, as Czech composer Antonín Dvořák suggested? Or, perhaps, music of America should reflect the folk musics of the European immigrants. Ultimately, should it be popular or serious, vernacular or cultivated? The answer, of course, lies in all of the above: American music can, and should, be all of those things.

The answer, however, begs a more puzzling question: who best represents “American music?” The dilemma of American music is summarized and even amplified in the life, career, and artistic contributions of Leonard Bernstein. He himself could not decide which way to turn – in his musical career (pianist, composer, conductor, or teacher?), his musical style (popular or serious?), his religion or his sexuality.

Leonard Bernstein was able to study music privately in his early years with piano lessons before attending Harvard University, where he developed extraordinary musical abilities. Bernstein continued his studies at the Curtis Institute of Music in Philadelphia: conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. In 1940, Serge Koussevitzky, music director of the Boston Symphony Orchestra, opened the renowned Berkshire Music Center in Tanglewood, Massachusetts, with young Bernstein as Koussevitzky’s special protégé and, the following year, as his assistant.

Bernstein emerged as a major force in music at the age of 25 when he substituted on very short notice for conductor Bruno Walter with the New York Philharmonic, the very ensemble for which Bernstein would later serve as music director. The performance was a sensational success, and thereafter Bernstein pursued a much acclaimed and tremendously active career as a conductor; coupled with an equally accomplished career as a concert pianist, and an even more profound profession as an educator, mentoring many of the current leaders on the podium today.

As conductor, performer, and educator, Bernstein desired to keep symphonic music (and classical music in general) alive in a culture preoccupied with the technological advances of film, theatre, and rock and roll, and an age concerned with McCarthyism and racism. A great talent with a great ego, Bernstein craved indispensability, musically and personally; and he found it in the large, oversized works of Mahler, Sibelius, and Shostakovich. Bernstein seemed to enable even the most traditional of ensembles, like the Vienna Philharmonic, to rediscover and unleash the immortal and heroic qualities of the great composers.
Bernstein’s ability as a conductor, who led every major orchestra in the world, and talent as a pianist, who performed everything from Mozart to Rachmaninoff, always remained divisive factors in Bernstein’s life. He preferred to devote much more time to composing. Even his career as a composer involved dividing Bernstein’s loyalties between the worlds of “serious” and “entertainment” music. Bernstein found his own compositional style almost immediately: a vigorous style, juxtaposing romantic, lush melodic passages against jazz-slanted rhythms. The roots of his works appropriately stem from the lyrical George Gershwin (perhaps the greatest natural songwriter since Schubert) to the crashing rhythms and harmonies of Stravinsky. Eager to bring people to music, Bernstein would leap right over conventional notions of good taste and would risk embarrassment itself.

The creative works of Leonard Bernstein bridge the gap between the academic and popular worlds of music, all of which reflect experienced craftsmanship. In all, he wrote 3 ballets, 3 symphonies, 1 film score (On the Waterfront), 2 masses, several serenades and divertimentos, numerous works for piano and voice, 5 books, 6 musicals, (including On the Town, Wonderful Town, and West Side Story) and 3 operas, including his longest project, Candide.

About the Work
In 1989, the year before he died, Bernstein complained that he “doesn’t feel happy that people will remember me because of West Side Story, even though I love the piece. I would rather people remember me for my serious compositions.”

Bernstein’s complaint seems ironic coming from the same person who worked at breaking down the artificial barriers between popular music and “serious” art music. With West Side Story, Bernstein had triumphantly proved that the two can be fused together successfully (even though it was Meredith Willson’s The Music Man that was given the Tony Award for Best Musical).

Opening on Broadway 26 September 1957, the musical updated Shakespeare’s Romeo and Juliet to contemporary New York City, where prejudice and feuding teen gangs separated the two lovers. Romeo and Juliet were now Tony and Maria, and the Montagues and Capulets were the Sharks and the Jets.

From its premiere, West Side Story was immediately recognized as a new plateau for the stage and it was born out of a dream team consisting of Bernstein’s brilliantly unified, nervously jazzy score, Arthur Laurents’ book, Stephen Sondheim’s lyrics, and Jerome Robbins’ electrifying choreography. Laurents and Robbins originally conceived of a modern story of the Shakespeare tragedy in 1949 and planned to title the work Gangway and later changed it to East Side Story. Taking place on the east side of Manhattan,
plot was to originally focus on a young Italian-American Catholic boy who falls in love with a Jewish girl, who has survived the Holocaust and left Israel for America. Feeling the story was already dated, the project was shelved until 1954 upon seeing larger amounts of immigrants from Puerto Rico in New York. The Italian-American was changed to a Polish-American and Maria was changed from a Jewish immigrant to a Puerto Rican living on the west side of Manhattan.

Though West Side Story has become one of the most popular works for the staged, it was a risky project from the start. Adapting a Shakespearian classic was enough of a risk, but ending a musical with a grim conclusion was an even greater one. To add to the tragedy, the young lovers do not beautifully die together. Heartbreakingly so, the audience is left with Tony murdered and Maria still alive to ponder the hatred and feuding that tore the lovers apart.

Central to the conception of West Side Story is the importance of dance. Serving as both stage director and choreographer, Jerome Robbins merged stage movement and dance seamlessly. Some members of the original cast were chosen for their abilities as dancers, leaving their singing ability to be considered secondary.

Having already composed scores for two other ballets (Fancy Free and Wonderful Town), Bernstein captured much of the young lovers’ innocent romance, hopes for a better tomorrow, and the tensions and violence of the gang wars all through dance sequences just as effectively as he did with song.

In 1961, Sid Ramin and Irwin Kostal, who assisted Bernstein with the score to West Side Story, worked under Bernstein’s supervision to create a concert work capturing several of the dance sequences from the production. “We were in ecstasy!” explained Ramin. “Every orchestra color was ours for the asking.” The completed Symphonic Dances from West Side Story remains one of the concert repertoire’s greatest gifts to the theatre — it brings back every emotion, tension, and hope that an audience experiences with the story itself. From the familiar opening moment, the Prologue in Symphonic Dances sets up the rivalry between the Jets and Sharks. “Somewhere” next paints a visionary dance sequence where the gangs are friendly. As the vision continues with a Scherzo, the gangs break out of the city and into a world of open spaces and possibilities.
Richard Strauss
Born: Munich, Germany, 11 June 1864
Died: Garmisch-Partenkirchen, Bavaria, 8 September 1949
Ein Heldenleben, Op. 40 (A Hero’s Life)
Ein Heldenleben is scored for piccolo, three flutes, four oboes, English horn, two clarinets, bass clarinet, E-flat clarinet, three bassoons, contrabassoon, eight horns, three trumpets, two piccolo trumpets, three off-stage trumpets, three trombones, two tubas, timpani, bass drum, cymbals, military drum, tenor drum, tam-tam, triangle, two harps, and divided strings.
Duration: 45 minutes

Parallel Events of 1898
Spanish American War, which results in the U.S. acquiring Guam, Puerto Rico, and the Philippines the same year
Brooklyn merges with New York City to form present day New York City
Scientists Marie and Pierre Curie discover radium
H.G. Wells’ War of the Worlds is published
Guglielmo Marconi patents the radio
American composer George Gershwin, author C.S. Lewis, and aviator Amelia Earhart are born

“I may not be a first-rate composer, but I am a first-class second-rate composer.”

While Beethoven’s music closed the Classical era of Mozart and Haydn and simultaneously transitioned to the Romantic period, it was the music of Mahler and Richard Strauss that culminated the Romantic period. Mahler and his symphonies also created the bridge between the late Romantic period (championed by Wagner) and the more modern sounds of the twentieth century. Richard Strauss, however, seems to hold on to the sounds of the late nineteenth century. Even though Strauss was originally referred to as “the other Strauss,” due to the popularity of the waltzes by Johann Strauss, Jr. (no relation to Richard), Strauss rose to be one of most important music figures of the twentieth century. Even more so, Strauss’ music came to symbolize the end of an era and, while somewhat controversial at times, it became more en vogue than much of Mahler’s music.

The son of an exceptional horn player, Richard Strauss was raised on the formal and perfection of Brahms’ music and the dramatic operas of Wagner. At the same time, Strauss lived long enough to experience the first half of the twentieth century. During the Nazi regime in the 1930s, Strauss seemed to attempt to keep his head down. He disliked the interference of the government in the arts and was not interested in politics, but he did not wish to leave Germany, so he passively acquiesced to the Nazis in order to ensure the performance of his music.

Because of his family’s daily involvement with music, Strauss began his piano studies at the age of four, and wrote his first work, a Christmas song, when he was six. By his mid-twenties, Strauss had already begun a successful conducting career. He also made his mark in the theatre with landmark operas including Elektra, Salome, Der Rosenkavalier, and 14 others. More than anything, however, Strauss is hailed as the greatest composer of orchestral tone poems. Designed to musically depict a story, poem, painting, or idea, tone poems became increasingly popular in the late nineteenth century. Composers enjoyed a lack of required structure in a tone poem, and Strauss used this freedom to assign melodic themes to aspects of a story and then carefully wove those themes together to create a musical narrative that is unparalleled even today. In addition to the successes of tone poems starting with Death and Transfiguration and later works such as Til Eulenspiegel, Don Juan, Don Quixote, and Also Sprach Zarathustra (known today for its famous opening used in the film Space Odyssey 2001), it was the tone poem Ein Heldenleben (A Hero’s Life) that remains as one of Strauss’ landmark masterpieces.
In his earlier tone poems, Strauss used literary works as the inspiration (Don Juan, Don Quixote, and Macbeth), his own words (Death and Transfiguration), folklore (Til Eulenspiegel), or even philosophical writings of Nietzsche (Also Sprach Zarathustra), but he avoided any original writings or poems for Ein Heldenleben. In fact, Strauss’ own life served as the source for the work. He also suggested that he composed A Hero’s Life to fill a void left by the recent lack of performances of Beethoven’s Eroica Symphony (Heroic). “While it has no funeral march like in Beethoven’s Eroica, my Hero’s Life does have lots of horns – horns being quite the thing to express heroism,” Strauss wrote.

Historians have attempted to dissect ever measure of Ein Heldenleben, although Strauss gave titles to outline the sections of the work that serves as a guide to experiencing the massive tone poem:

The Hero
Opening without an introduction, Ein Heldenleben introduces the portrait of the “Hero” within sixteen measures as sensitive, intelligent, ambitious, and determined all through the symbolism of a solo horn.

The Hero’s Adversaries
Strauss singled out his hostile music critics, referring to them as the carpers (“very shrill and biting” flute), the vituperators (“snarling” oboe), the whiners (English horn), and the hair-splitters (tuba).

The Hero’s Companion
Musically captures his wife, the soprano Pauline de Ahna, using a solo violin. “She is very complex,” Strauss wrote. “A trifle perverse, a trifle coquettish, never the same, changing from minute to minute.” This love scene dramatically prepares the Hero spiritually and emotionally for the upcoming challenges as the work progresses.

The Hero’s Battlefield
Dominated by brass, percussion, solo trumpet, and fanfares to create a large-scale combat scene that was one of the most graphic of its time complete with off-stage trumpets and brilliant theme for all eight horns that is reminiscent from his own Don Juan.

The Hero’s Works Of Peace
Using themes of his previous works, including Til Eulenspiegel, Don Juan, Don Quixote, Death and Transfiguration, and several others Strauss gives a nod to his own artistry in perhaps the most eloquent and noble section of Ein Heldenleben. With a brief reappearance of the theme from THE HERO’S ADVERSARIES, he also is suggesting that a great man’s deeds will always be misunderstood and unappreciated by small minds.

The Hero’s Retreat From The World And Fulfillment
Beginning with an elegy for harp, English horn, bassoon, and strings themes from THE HERO’S ADVERSARIES and THE HERO’S BATTLEFIELD return, but it is the overwhelming drama from the love scene of THE HERO’S COMPANION in a ravishing duet between the solo horn of the Hero and the solo violin. In the end it is love that prevails for the Hero complete with dignity and serenity as the Hero and his Companion are carried by the orchestra into the beyond.
### Philadelphia Youth Orchestra Graduating Seniors

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<thead>
<tr>
<th>Name</th>
<th>Instrument</th>
<th>University</th>
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<tbody>
<tr>
<td>Clara Bouch</td>
<td>viola</td>
<td>Muhlenberg College</td>
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<tr>
<td>Betty Ben Dor</td>
<td>flute</td>
<td>University of Pennsylvania</td>
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<td>Justin Amgott</td>
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<td>Emerson Ahn</td>
<td>horn</td>
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<td>Allyson Cohen</td>
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<td>clarinet</td>
<td>PYMO</td>
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<td>Deja Small</td>
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<td>Michael Lazzaro</td>
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<td>violoncello</td>
<td>Cornell University</td>
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<td>violin</td>
<td>Temple University</td>
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<td>Sarina Marone</td>
<td>harp</td>
<td>Catholic University of America</td>
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<td>Johnny May</td>
<td>violin</td>
<td>University of Pennsylvania</td>
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<td>Ramya Muthukrishnan</td>
<td>violin</td>
<td>Omeed Nyman, bass trombone</td>
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<td>violin</td>
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<tr>
<td>Noah Stein</td>
<td>trombone</td>
<td>University of Pennsylvania</td>
</tr>
<tr>
<td>Allen Sun</td>
<td>violin</td>
<td>Stony Brook University</td>
</tr>
<tr>
<td>Marlin Thomas</td>
<td>tuba</td>
<td>Temple University</td>
</tr>
<tr>
<td>Taiga Ullan</td>
<td>flute</td>
<td>The University of Illinois at Urbana Champaign</td>
</tr>
<tr>
<td>Young Young Wang</td>
<td>cello</td>
<td>Princeton University</td>
</tr>
<tr>
<td>Benjamin Wu</td>
<td>violin</td>
<td>Stony Brook University</td>
</tr>
<tr>
<td>Karthik Yegneshe</td>
<td>violin</td>
<td>Harvard</td>
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### Philadelphia Youth Orchestra Organization

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis Scaglione</td>
<td>President and Music Director</td>
<td>Philadelphia Youth Orchestra</td>
</tr>
</tbody>
</table>

#### 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 78 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.

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* Bravo Brass Member*
* Listing as of April 13, 2018.
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 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. Maesta 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.
Master Class & Advanced Orchestra Training Program

Gloria dePasquale
Artistic Advisor

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

Violin
Richard Amoroso
Hirono Oka
William Polk

Viola
Rachel Ku
Kerri Ryan

Cello
Gloria dePasquale
John Koen

Bass
Mary Javian
Robert Kesselman
Nathaniel West

Woodwinds
Angela Anderson Smith
Jonathan Blumenfeld
Samuel Caviezel
David Cramer
Paul Demers
Mark Gigliotti
Loren Lind
Elizabeth Masoudnia
Erica Peel
Kimberly Reighley
Michelle Rosen
David Schneider
Rie Suzuki

Brass
Blair Bollinger
Jeffrey Lang
Barry McCommon
Anthony Prisk
Shelley Showers
Matthew Vaughn

Percussion
Phillip O'Banion
Anthony Orlando

The Philadelphia Youth Orchestra Ovation Award For Inspiration and Outstanding Leadership in Music Education honors an outstanding music teacher in the Delaware Valley Region who, while imparting musical knowledge, builds character, self-confidence and capabilities that position students for success in every aspect of their lives. The Ovation Award highlights the significance of music education and applauds the positive impact of music teachers on the greater community. It is sponsored by Jacobs Music Company, J.W. Pepper and WRTI-90.1 FM.

Nominators were asked to submit a brief application and statement of no more than 250 words, answering the question: “How Has Your Music Teacher Changed Your Life?”

The Top Ten Finalists and one Grand Prize Winner have been selected by a Blue Ribbon Panel, consisting of representatives from regional universities, colleges, conservatories, and institutions.

The Top Ten Finalists have been invited, with their nominators, to attend the award ceremony and PYO Annual Festival Concert on Sunday, June 10, 2018 at 3:00 p.m. in The Kimmel Center for the Performing Arts.

The Grand Prize Winner will be announced and presented with an award, tribute, cash prize, and other recognition from our sponsors. All finalists will each receive a recognition award from our sponsors. Additionally, the Winning Nominator will be recognized.

2017 Finalists
Joe Akinskas – Cherry Hill, NJ
Barbara Benglan – Wynnewood, PA
Kimberly Fisher – Philadelphia, PA
Leslie Hollander – Wall, NJ
Dimitri Kauriga – Southampton, PA
Brian Kuszyk – Merion Station, PA
Robin Muse – Philadelphia, PA
Dorina Morrow – Philadelphia, PA
Roy Nelson – Richboro, PA
Jay Trackman (posthumously) – Bordentown, NJ

2017 Grand Prize Winner
Dimitri Kauriga – Southampton, PA

2017 Winning Nominator
Elisabeth D’Alessandro – Philadelphia, PA
## Helen T. Carp Distinguished Service Award

The Distinguished Service Award honors PYO musicians who demonstrate exceptional effort, reliability, assistance to others, positive attitude, and devotion to the ideals of the Philadelphia Youth Orchestra. The award is announced at the Annual Festival Concert. The DSA was renamed in 1999 to honor the memory of Helen T. Carp, who served as a volunteer and member of the Board with intelligence, optimism, and a generous and welcoming spirit for more than 30 years.

<table>
<thead>
<tr>
<th>Year</th>
<th>Award Recipient</th>
<th>Instrument</th>
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<tbody>
<tr>
<td>1960-61</td>
<td>Robert E. Lee, horn</td>
<td>Robert Ricardi, double bass</td>
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<tr>
<td>1961-62</td>
<td>Dorothy Lerner Richards, oboe</td>
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<tr>
<td>1962-63</td>
<td>Bernard Berman, violin</td>
<td>James P. Mclvaine, IV, horn</td>
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<tr>
<td>1963-64</td>
<td>Richard Giangiulio, trumpet</td>
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<tr>
<td>1964-65</td>
<td>May Nicholas, violin</td>
<td></td>
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<tr>
<td>1965-66</td>
<td>John Kunkel, viola</td>
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<tr>
<td>1966-67</td>
<td>David Gillis, violin</td>
<td></td>
</tr>
<tr>
<td>1967-68</td>
<td>Wayne P. Lauser, trumpet</td>
<td>Diane Bale, violin</td>
</tr>
<tr>
<td>1968-69</td>
<td>Mary Laycock, cello</td>
<td>Jeff Zimmer, horn</td>
</tr>
<tr>
<td>1969-70</td>
<td>Geraldine Fink, flute</td>
<td>Thomas Jackson, violin</td>
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<tr>
<td>1970-71</td>
<td>Allison Herz, clarinet</td>
<td>Alan Abel, timpani</td>
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<tr>
<td>1971-72</td>
<td>Anne Marie Gerlach, double bass</td>
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<tr>
<td>1972-73</td>
<td>Paul Dowling, timpani</td>
<td>Jeff Zimmer, horn</td>
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<td>1973-74</td>
<td></td>
<td>Thomas Jackson, violin</td>
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<td>1974-75</td>
<td>Sandra Packer, violin</td>
<td>Alan Abel, timpani</td>
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<tr>
<td>1975-76</td>
<td>Joseph Morrow, double bass</td>
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<tr>
<td>1976-77</td>
<td>Jeffery Schnitzer, timpani</td>
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<tr>
<td>1977-78</td>
<td>Joanne DiMaria, double bass</td>
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<td>1978-79</td>
<td>Leland Hauslein, clarinet</td>
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<tr>
<td>1979-80</td>
<td>Joan Hudson, violin</td>
<td>Richard Vanstone, violin</td>
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<td>1980-81</td>
<td>Jacqueline Grasso, horn</td>
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<tr>
<td>1981-82</td>
<td>Joseph Lanza, violin</td>
<td>2001-02</td>
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<td>1982-83</td>
<td>Stephen Rhindress, tuba</td>
<td>2002-03</td>
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<tr>
<td>1983-84</td>
<td>Elizabeth Kaderabek, violin</td>
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<tr>
<td>1984-85</td>
<td>Richard Rhindress, percussion</td>
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<tr>
<td>1985-86</td>
<td>Edith Bradway, violin</td>
<td>2003-04</td>
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<td>1986-87</td>
<td>David Schast, oboe</td>
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<td>1987-88</td>
<td>Sarah Kaderabek, violin</td>
<td>2005-06</td>
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<td>1988-89</td>
<td>Francesco Narducci, violin</td>
<td>2006-07</td>
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<td>1989-90</td>
<td>Paul Hewitt, viola</td>
<td>2007-08</td>
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<td>1990-91</td>
<td>Karyn Park, percussion</td>
<td>2008-09</td>
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<tr>
<td>1991-92</td>
<td>Robert Birman, percussion</td>
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<tr>
<td>1992-93</td>
<td>Robert Wilkowski, percussion</td>
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<tr>
<td>1993-94</td>
<td>Elizabeth A. Bell, flute</td>
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<td>1994-95</td>
<td>Rachel Lubov Segal, violin</td>
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<td>1995-96</td>
<td>Gabriel J. Kovach, horn</td>
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<tr>
<td>1996-97</td>
<td>Michele Lee Chestnut, viola</td>
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<tr>
<td>1997-98</td>
<td>Kim A. Kelter, oboe</td>
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<td>1998-99</td>
<td>Andrew Koehler, violin</td>
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<td>1999-00</td>
<td>Sabrina Goldberg, horn</td>
<td>2013-14</td>
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<td>2000-01</td>
<td>Nathaniel F. Primrose-Heaney, cello</td>
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<tr>
<td>2001-02</td>
<td>Jarrod Alexander Seyfried, violin</td>
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<td>2002-03</td>
<td>Larissa Mika Koehler, cello</td>
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<td>2003-04</td>
<td>Peter Schiller, trumpet</td>
<td>2004-05</td>
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<td>2005-06</td>
<td>Ben Odhner, violin</td>
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</tr>
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<td>2007-08</td>
<td>Patrick Bailey, percussion</td>
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<tr>
<td>2008-09</td>
<td>Charlotte Nicholas, violin</td>
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<tr>
<td>2009-10</td>
<td>Ryan J. Touhill, violin</td>
<td>2010-11</td>
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### Season Repertoire • 2017–2018

#### Philadelphia Youth Orchestra

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bernstein</td>
<td>Overture to <em>Candide</em></td>
</tr>
<tr>
<td>Bernstein</td>
<td>Symphonic Dances from <em>West Side Story</em></td>
</tr>
<tr>
<td>Brahms</td>
<td>Symphony No. 3</td>
</tr>
<tr>
<td>Day</td>
<td><em>Manhattan Nights</em></td>
</tr>
<tr>
<td>Debussy</td>
<td><em>La Mer</em></td>
</tr>
<tr>
<td>Ravel</td>
<td><em>La Valse</em></td>
</tr>
<tr>
<td>R. Strauss</td>
<td><em>Ein Heldenleben</em></td>
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<tr>
<td>Stravinsky</td>
<td><em>Petrushka</em></td>
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<tr>
<td>Tchaikovsky</td>
<td>Symphony No. 4</td>
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#### Philadelphia Young Artists Orchestra

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
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<tbody>
<tr>
<td>Beethoven</td>
<td>Symphony No. 2</td>
</tr>
<tr>
<td>Brahms</td>
<td>Academic Festival Overture</td>
</tr>
<tr>
<td>Copland</td>
<td><em>Appalachian Spring</em></td>
</tr>
<tr>
<td>Dukas</td>
<td>Fanfare from <em>La Peri</em></td>
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<tr>
<td>Dvorák</td>
<td>Symphony No. 9</td>
</tr>
<tr>
<td>Franck</td>
<td>Symphony in D Minor</td>
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<tr>
<td>Liszt</td>
<td><em>Les Preludes</em></td>
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<tr>
<td>Ravel</td>
<td><em>Suite from Mother Goose</em></td>
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<tr>
<td>Sarasate</td>
<td><em>Zigeunerweisen</em></td>
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<tr>
<td>Tchaikovsky</td>
<td>Excerpts from <em>The Nutcracker Suite</em>, No. 2</td>
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#### Philadelphia Young Musicians Orchestra

<table>
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<tr>
<th>Composers</th>
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<td>Beethoven</td>
<td>Symphony No. 1</td>
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<td>Brahms</td>
<td>Hungarian Dances Nos. 3 &amp; 5</td>
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<tr>
<td>Faure</td>
<td><em>Pavane</em></td>
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<tr>
<td>Greg</td>
<td><em>Suite No. 1 from Peer Gynt</em></td>
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<tr>
<td>Mozart</td>
<td>Overture to <em>Don Giovanni</em></td>
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<tr>
<td>Schubert</td>
<td>Symphony No. 8</td>
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<tr>
<td>Stravinsky / Isaac</td>
<td>Berceuse &amp; Finale from <em>The Firebird</em></td>
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<tr>
<td>Verdi</td>
<td>Overture to <em>La Forza del Destino</em></td>
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<tr>
<td>Warlock</td>
<td><em>Capriol Suite</em></td>
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#### Bravo Brass

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
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<tbody>
<tr>
<td>Anderson</td>
<td>Suite of <em>Carols</em></td>
</tr>
<tr>
<td>Back / Allen</td>
<td>“Air” from <em>Orchestral Suite No. 3</em></td>
</tr>
<tr>
<td>Bach / Allen</td>
<td><em>Contrapunctus I</em></td>
</tr>
<tr>
<td>Bach / Allen</td>
<td><em>Contrapunctus IX</em></td>
</tr>
<tr>
<td>Bach / Allen</td>
<td>Fantasia in C Major</td>
</tr>
<tr>
<td>Bach / Allen</td>
<td>Jesu, Joy of Man’s Desiring</td>
</tr>
<tr>
<td>Bach / Allen</td>
<td>Little Fugue in G Minor</td>
</tr>
<tr>
<td>Bach / King</td>
<td><em>O Jesu Christ, mein’s Lebens Licht</em></td>
</tr>
<tr>
<td>Bach / Hoffman</td>
<td>Concerto for Two Harpsichords</td>
</tr>
<tr>
<td>Bach / Horton</td>
<td>Fantasia in F Major</td>
</tr>
<tr>
<td>Bernstein / Slutter</td>
<td>Make Our Garden Grow from <em>Candide</em></td>
</tr>
<tr>
<td>Biehl / Manduca</td>
<td><em>Ave Maria</em></td>
</tr>
<tr>
<td>Bach / Schlau</td>
<td>Brandenburg Concerto, No. 3</td>
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<tr>
<td>DiLorenzo</td>
<td><em>Twas the Night Before Christmas</em></td>
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<tr>
<td>Dukas</td>
<td>Fanfare from <em>La Peri</em></td>
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<tr>
<td>Greg / Emerson</td>
<td><em>Funeral March</em></td>
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<tr>
<td>Handel / Della Peruti</td>
<td>“For Unto Us a Child is Born” from <em>Messiah</em></td>
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<tr>
<td>Handel / Haislip</td>
<td>Judas Maccabaeus Suite</td>
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<tr>
<td>Hartmeyer</td>
<td><em>Negev</em></td>
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<tr>
<td>Holcombe</td>
<td><em>Ceremonial for Christmas Brass</em></td>
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<tr>
<td>Holst / Seriere</td>
<td>A <em>Moorside Suite</em></td>
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<tr>
<td>Laundsen / Kelly</td>
<td>O <em>Magnum Mysterium</em></td>
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<tr>
<td>W.A. Mozart / Allen</td>
<td>Queen of the Night Aria from <em>Magic Flute</em></td>
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<tr>
<td>Traditional / Hanson</td>
<td>Veni Veni <em>Emanuel</em></td>
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<tr>
<td>Wagner / Van Hoy</td>
<td><em>Das Rheingold</em></td>
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<tr>
<td>Williams / Bollinger</td>
<td>Raiders March from <em>Raiders of the Lost Ark</em></td>
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#### PRYSM & PRYSM Young Artists

<table>
<thead>
<tr>
<th>Composers</th>
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<tbody>
<tr>
<td>Cunalata</td>
<td><em>Alegría</em></td>
</tr>
<tr>
<td>Day</td>
<td><em>Aspen Glow</em></td>
</tr>
<tr>
<td>Dvořák / McCashin</td>
<td>Slavonic Dance, Op. 46, No. 8</td>
</tr>
<tr>
<td>Elgar</td>
<td>Serenade for Strings</td>
</tr>
<tr>
<td>Glicrè / Allen</td>
<td>Russian Sailors Dance from <em>The Red Poppy</em></td>
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<tr>
<td>Greg</td>
<td>Two <em>Norwegian Airs</em></td>
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<tr>
<td>Handel / Paradise</td>
<td>Concerto Grosso Op. 6, No. 1</td>
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<tr>
<td>Holst</td>
<td><em>St. Paul’s Suite for String Orchestra</em></td>
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<tr>
<td>Holst / Monday</td>
<td>Jupiter from <em>The Planets</em></td>
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<tr>
<td>Rimsky-Korsakov / Dackow</td>
<td>Dance of the Tumblers</td>
</tr>
<tr>
<td>Telemann / Matthews</td>
<td>Sinfonia in A Minor</td>
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<tr>
<td>Vivaldi / Bazelaire</td>
<td><em>Violoncello Concerto in E Minor</em></td>
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<tr>
<td>Warlock</td>
<td><em>Capriol Suite for String Orchestra</em></td>
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</tbody>
</table>
Philadelphia Young Artists Orchestra • 2017–2018

Rosalind Erwin
Director & Conductor
Patrick Bailey
Assistant Conductor

Violin
Lea Wang, Co-Concertmaster
Helena Munoz, Co-Concertmaster
Neha Narayan
Frank Wang
Vibha Janakiraman
Nicholas Hsieh
Carly Mitchell
Claire Li
Bowen Ying
Pamela Li
Yuma Matsuoka
Daniel Kwon
Sharon Chen
Thomas Sarsfield
Sophia DeLong
Henry Zheng
Matthew Bae

Violin II
Janice Li, Principal
Virginia Yu
Jung-Me Lee
Krystal Michoma
Jamie Dinella
Anna Chen
Kirsten Ho
Semaj Murphy
Sarah Gano
Isabel Lee
Alan Hong
Eva Li
Rachael Huang
June Park
Miles Zhou
Ingrid Shu
Dhaval Sharma
Brandon Hsu

Viola
Alessandra Yang, Principal
Sung-Mei Lee
Hana Lampson
Andrew Rosenberg
Kellen Shao
Emma Maloney
Justin Xu
Adam Brotntsky

Violoncello
David Kim, Principal
Elijah Lee
Allison Cho
Joshua Cuozzo
Eugenia Feng
Katie Baldwin
Zubin Park
Anadine Jones-Davidis
Alex Puerto
Audrey Zhang
Luigi Mazzochi
Daniel Lee
Gustavo Menezes
Theo Sharp
Ashley Iveson
Noah Wu
Lauren Hollis
Aniah Gagliano

Double Bass
Camille Donoho, Principal
Julia Crainic
Connor Sondergeld
Austin Gentry

Flute
Adriana DiFilippo
Sarah Park *
Magellan Rankin
Anna Ridenour *
Audrey Yang

Oboe
Cecilia Diaz *
Nicole Guo
Colin Li *
Elizabeth Yang

Clarinet/Bass Clarinet
Yerin Chang
Michael Dirnberger
Na’Zir McFadden
Alexander Phipps *

Bassoon/Contra Bassoon
Oleksandr Kashlyuk
Conner Kim *
Joseph Plavin
Lexia Tomino

French Horn
Guthrie Buehler *
Braydon Glass
Benjamin Kenzakowski #
Gwen Litwak

Trumpet
Noah Gordon
Samuel Love *
David Ortiz

Trombone
Joel Bjordammen
Christian Kercy
Sophie McGrady
Ethan Spingarn *

Tuba
Marlin Thomas ++

Timpani
Julia Baker *

Percussion
Enrich Gittler
Benjamin Cohen +

Harp
Sofia Schwartz *

Celeste
Brett Miller *

* Section Leader
+ PYO Member
# PYO Alum
Philadelphia Young Artists Orchestra
23rd Annual Festival Concert

Rosalind Erwin • Conductor
Lea Wang • Violin

The Kimmel Center for the Performing Arts • Perelman Theater
Sunday, May 13, 2018 • 3:00 p.m.

PROGRAM

Zigeunerweisen, Op. 20
Lea Wang • Violin
Pablo de Sarasate

Winner, Fourth Annual PYAO Young Artists Solo Concerto Competition

Suite from Appalachian Spring
Aaron Copland

INTERMISSION

Symphony No. 9 in E Minor, Op. 95
Antonín Dvořák

I. Adagio – Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

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

A 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 as a child 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 where she received an NEA Fellowship, and her Masters in Performance from Esther Boyer College of Music at Temple University where she studied with Anthony Gigliotti, Principal Clarinet of the Philadelphia Orchestra and was appointed Resident Conductor of the Composition Department. Rosalind Erwin is an accomplished instrumental performer; having appeared as clarinet soloist with the Pittsburgh Symphony and having performed with the Philadelphia Orchestra. She has studied with and been mentored by some of the great names in the conducting world, including Loren Maazel, Riccardo Muti, Leonard Slatkin, David Zinman, Joseph Barone, Sidney Rothstein and William Smith.

Rosalind Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra, dedicated to commissioning and performing works by emerging American composers. As Conductor and Music Director of the Pottstown Symphony Orchestra, Erwin artistically elevated the regional professional orchestra, expanded educational outreach and brought contemporary music into the mainstream of concert programming.

Guest conducting engagements have included orchestras in Portugal, Croatia, the Czech Republic and Bulgaria, as well as throughout the USA. She was featured conductor during American Music Week with the Sophia Philharmonic in Bulgaria.

Rosalind Erwin has guest conducted numerous All-State, Regional and District Festival Orchestras for Music Educator Associations in Pennsylvania and New Jersey. Erwin is the former Music Director and Conductor of the Delaware County Youth Orchestra, Luzerne Music Center Orchestras and Settlement Music School Advanced Studies Chamber Orchestra and Ensemble. In 2013 Erwin was hired by Drexel University to build and conduct the Drexel University Orchestra. In January of 2014, Erwin was named Director and Conductor/Artistic Staff of the Philadelphia Young Artists Orchestra. Erwin recently accepted an invitation to teach conducting at the Bryn Mawr Conservatory of Music, where she began her serious study of the art of conducting with founding director, Dr. Joseph Barone.

Lea Wang • PYAO Solo Concerto Competition Winner

Lea Wang is thirteen years old and a distinguished honors student in 8th grade at Holland Middle School in Bucks County, Pennsylvania. Lea began studying piano at age four and violin at age six. Currently, she is the co-concertmaster of the Philadelphia Young Artists Orchestra and served as the Concertmaster of the Bucks County Music Festivals in both 2017 and 2018. Lea won first place in the Bucks County Symphony Orchestra’s (BCSO) 2017 Youth Solo Competition, and is the recipient of the Jeanne Marvin Phillips Prize. She soloed with the BCSO in its December 2017 concert. She is also the recipient of the 2017 Marie Paxson Fund Prize presented by the Delaware Valley Music Club and soloed in its Young Performers Concert in March 2018. Recently, Lea won the Concerto Competition of the Philadelphia Young Artists Orchestra and will solo with the orchestra in its May 2018 concert at the Kimmel Center for the Performing Arts. Lea spent the summer of 2017 at the Boston University Tanglewood Institute, playing as the first violinist in a string quartet and serving as the concertmaster of the String Intensive Orchestra. In the summer of 2016, she attended the advanced chamber music program at Point CounterPoint music camp in Vermont, playing in a piano trio (as a violinist) and a quartet (as a pianist).

Lea was a Silver Medalist at the 2016 Pennsylvania Math 24 Tournament and a 2016 Pennsylvania State Finalist in the National Geographic Bee. She placed first at the 2017 Pennsylvania Junior Academy of Science Fairs at both the regional and state levels. She enjoys reading, swimming, coding, and traveling the world.
Philadelphia Young Artists Orchestra Program Notes

**Pablo De Sarasate**
Born: Pamplona, Spain, 10 March 1844
Died: Biarritz, France, 20 September 1908

**Zigeunerweisen, Op. 20 (Gypsy Airs)**

*Zigeunerweisen* is scored for violin solo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, triangle, and divided strings.
Duration: 8 minutes

**Parallel Events of 1878**
Cuba’s ten-year war with Spain ends
Thomas Edison makes electricity available for household usage
Wyatt Earp arrives in Dodge City
Silver dollar becomes legal currency
First telephone exchange
Tschaikovsky’s Symphony No. 4 premieres
Gilbert & Sullivan’s *HMs Pinafore* premieres
Renior paints *Portrait of a Model*
Monet paints *Chrysanthemums*
Vaseline is first sold
American Bar Association is founded

By the mid 1870s, Sarasate gained the reputation in Spain, England, France, and even North and South America as one of the greatest musical attractions. With Joachim still the prominent violinist in German-speaking countries, Sarasate eventually made his concert debut in Vienna in 1876. Following the tradition of Brahms, Liszt, Dvorák, and even Joachim himself, Sarasate wanted to appeal to the Eastern European exotic tastes of German audiences and composed a showstopper work with Hungarian gypsy melodies.

Titled *Zigeunerweisen* (Gypsy Airs), the work was originally composed for violin solo with piano accompaniment but was later orchestrated for violin solo and full orchestra. It is set in three sections: a Hungarian recitative, a haunting, lyrical middle section, and a flashy finale complete with incredible pizzicato passages. The opening, more reflective theme introduces the soloist, who continues with the more direct, simple, musical lament yet with decorative elements, including trills, glissandos, and stylized uses of the bow. After a pause, the work and mood brighten into a Gypsy-like dance with jaw-dropping violin pyrotechnics.

In less than ten minutes, Sarasate gives us one of the most exciting and satisfying show pieces that is still popular well beyond the German audiences today – and helps us remember that some of the most important composers were merely writing music as a means to an end: to reach new artistic heights as a performer.

Philadelphia Young Artists Orchestra Program Notes

**Aaron Copland**
Born: Brooklyn, NY, 14 November 1900
Died: Peekskill, NY, 2 December 1990

**Appalachian Spring (Ballet for Martha)**
Appalachian Spring ballet score was originally composed for flute, clarinet, bassoon, piano, two first violins, two second violins, two violas, two cellos, and double bass.

The Suite was later composed for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, xylophone, snare drum, bass drum, cymbals, tabor snare drum, wood block, claves, glockenspiel, and triangle.
Duration: 23 minutes

**Parallel Events of 1944**
Height of World War II in Europe and Pacific
Height of Holocaust
Franklin D. Roosevelt is elected for fourth term as U.S. President
Tennessee Williams’ play *The Glass Menagerie* premieres
Leonard Bernstein’s musical *On the Town* and ballet *Fancy Free* premiere
Bartok’s *Concerto for Orchestra* premieres
First open-heart surgery
Bandleader Glenn Miller dies in plane crash
Standing as we do at the close of the American century, the hundred-year period during which the United States was for the first time a major power and contributor to the world economically, politically, and culturally, the question that composer Antonín Dvořák posed almost a century ago still remains for us: what is “American” music? Ralph Vaughan Williams, the grand old man of English music, declared that music, above all other arts, is “the expression of the soul of a nation.” Today, Aaron Copland’s name is synonymous with “American music” more than any other composer; even more than George Gershwin or Leonard Bernstein.

With the musical world still quivering from the impact of Igor Stravinsky’s *Rite of Spring* (1913), Copland sought to recapture an America before the world wars; before its loss of innocence. By comparison, Leonard Bernstein depicted a postwar America, one increasingly divided along racial, religious, and political lines.

After studying with Rubin Goldmark (who studied with Dvořák) and Nadia Boulanger (a student of Gabriel Fauré), Copland learned, and eventually preached, the importance of finding one’s own musical voice. Like most composers of the late nineteenth and early twentieth centuries, Copland composed initially with little or no regard for the listener — composed for the sake of composing. However, technological advances, such as the ability to permanently record live sound or broadcast it over airwaves, changed Copland’s way of listening to and ultimately composing music. Copland is, perhaps, the first major composer who finally realized and appreciated the importance of the listener beyond the concert hall. “I have every reason to be particularly grateful to the creator of the phonograph,” he said. “We composers owe a profound debt to Thomas Edison!”

This son of Russian Jewish immigrants quickly began to lead many of his fellow American artists in a commitment to capturing a wider audience and speaking to the concerns of the average citizen, the everyday American caught up in the dramas of the Great Depression and the Second World War. Copland responded to America’s calling for culture, pride, and patriotism. Though he represented Americanism, Copland was not an insular nationalist; on the contrary, he was acutely interested in world politics and in how the United States fit into the larger sphere.

On May 8, 1945 the headlines of the New York Times read: THE WAR IN EUROPE IS ENDED! America celebrated its military triumph over totalitarianism. It simultaneously emerged as a “super power” in the world along with the Soviet Union. Technology, weapons, and the will to go to war determined who was more “super.” Ironically, the caption underneath the headline listed the Pulitzer Prize Awards for 1944 and Aaron Copland received the prize in music for his ballet score *Appalachian Spring* — the work that became a hallmark of Copland’s artistry and musical vocabulary. *Appalachian Spring* “has to do with the pioneer American spirit, with youth and spring, with optimism and hope,” said Copland. It affirmed why America entered the War; and audiences knew immediately and are still reminded what the country fought for when they saw and heard *Appalachian Spring*, even though it had no explicit patriotic theme.

Copland’s collaborator, choreographer Martha Graham, not Copland, named the ballet *Appalachian Spring* after a line from a Hart Crane epic, *The Bridge*, declaring “Of Appalachian Spring!”

When Graham asked Copland to compose a ballet that had “to do with roots in so far as people can express them, without telling an actual story,” Copland created the work, which he titled, *Ballet for Martha*. Composing the work for thirteen instruments, Copland employed wide-open intervals and octaves and a light instrumentation (primarily winds and strings) to achieve a transparent texture or “white-tone” as Copland called it. The narrative of the ballet involved a pioneer celebration in the Pennsylvania hills around a newly built farmhouse during the early part of the nineteenth century. The principal characters are a bride and her young farmer husband and the story takes place within the time of one day, sunrise to sunset.

Copland explains that while the creation of the score included “Graham’s interests in American roots and identity; the ballet’s enduring qualities stem more from a kind of poetic universality than from specifics of a time and place.”

Although the ballet is American in spirit, the plot is a love story. “It was Graham’s great genius,” explained Copland, “to retain the intensity of the relationship while idealizing and abstracting the Bride and Husband just enough so that they reach beyond themselves to express the springtime of the nation as well as the springtime in their own lives.” The result in the score was music with a quiet glow, a Puritan restraint, and the tenderness of young love, centered around the Shaker hymn, Simple Gifts or ‘Tis the Gift to be Simple. Perhaps without realizing it, America, while basking in its new status in the world after the War, was also longingly looking back at its innocence and belief that if we just move a little farther west, we will find another beginning, another promise. In 1986 the U.S. Congress awarded Copland the Congressional Gold Medal recognizing Copland for his “his special achievement in creating a uniquely American style of composition, making a vital contribution to American artistic life.”
Antonín Dvořák
Born: Nelahozeves, Czechoslovakia, 8 September 1841
Died: Prague, Czechoslovakia, 1 May 1904

**Symphony No. 9 in E minor, Op. 95, From the New World**

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

Duration: 44 minutes

**Parallel Events of 1893**

Grover Cleveland becomes the 24th U.S. President (he was also the 22nd)
Chicago hosts World’s Fair
Pissarro paints *Place du Havre, Paris*
Verdi’s last opera, *Falstaff*, premieres
Composer Cole Porter; choreographer Martha Graham, Chinese leader Mao Tse-tung, and actress Mae West are born
New Zealand becomes the first country to grant women the right to vote
Cream of wheat is invented

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**About the Composer**

Without question Antonín Dvořák is 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. Like most of the late-Romantic composers, he quickly succumbed to the spell of Richard Wagner’s music and ideas.

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 Seventh Symphony (originally numbered No. 2), several string quartets, and a few operas, Dvořák became well respected as a major composer throughout Czechoslovakia.

As several other nationalist movements in music took shape, specifically in Russia, Hungary, England, Italy, and France, Dvořák assumed the mantle of the Czech nationalist movement that was started by composer Bedřich 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 Dvořák 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 American composers, “What is American music? What are its origins?” These questions would shape American artists for the next century, particularly Aaron Copland. The distance from Europe gave Dvořák perspective on his homeland and during his tenure in the United States Dvořák made his own attempt to identify the roots of American music. His internationally-loved Symphony No. 9, subtitled *From the New World*, and along with his cello concerto and two more string quartets, secured Dvořák’s place among the greatest composers of the late-Romantic era, and an equal to Beethoven, Brahms, Tchaikovsky, and Mahler.

Since then Dvořák’s music has generally been represented in concert halls outside of Prague only by these last great works, as the Ninth Symphony in many ways has blinded audiences to the existence of his eight others. Only during the last thirty years or so have orchestras throughout the world performed these works, which have met with amazement by audiences.

**About the Work**

The New York National Conservatory was established to help create a new American tradition of music. Naturally, Dvořák felt nostalgic for his native country and after only two years (and with little regularity of pay) Dvořák chose to return to Europe and resume his duties at the Prague Conservatory.

Although homesick, Dvořák was equally enthusiastic for the sights and sounds of the United States, particularly the sounds that were native to the country and not those that were transplanted from Europe. During the final weeks of 1892 on East 17th Street in New York, Dvořák sketched his most notable work to date, his “postcard” from America to his homeland – the *New World Symphony*. In his final weeks before returning to Europe, Dvořák visited a Czech colony in Spillville, Iowa, where he completed the Symphony on 24 May 1893.

Much has been made of the Native American chants and black spirituals which allegedly permeate Dvořák’s work; however, with the exception of a possible reference in the final movement to “Three Blind Mice” (which is actually English in origin), the Ninth Symphony contains not a single American folk tune. The well-known melody in the second movement which dominates the slower part of the movement eventually became the American folk tune “Goin’ Home,” but only long after the Ninth Symphony had been composed.
In an interview published in the New York Herald on 15 December 1893, the day before the Ninth Symphony premiered, Dvořák discussed the work and provided a succinct understanding:

Since I have been in this country I have been deeply interested in the national music of the Negroes and the Indians. The character, the very nature of a race is contained in its national music. For that reason my attention was turned at once in the direction of these native melodies. It is this spirit which I have tried to reproduce in my new Symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of the music, and, using these themes as subjects, have developed them with all the resources of modern rhythms, harmony, counterpoint, and orchestra color.

The Symphony is in E minor. It is written upon the classical models and is in four movements. It opens with a short introduction, an Adagio of about thirty bars in length. This leads directly into the Allegro, which embodies the principles which I have already worked out in my Slavonic Dances; that is, to preserve, to translate into music, the spirit of a race as distinct in its national melodies or folk songs.

The Scherzo of the Symphony was suggested by the wedding feast in “Hiawatha” where Indians dance, and is also an essay which I made in the direction of imparting the local color of Indian character to the music.

The last movement is an Allegro con fuoco. All the previous themes reappear and are treated in a variety of ways.

With the Carnegie Hall premiere, the Ninth Symphony became an overnight sensation. Following each movement, Dvořák was obliged to rise and bow from his box, and at the end of the evening, he was greeted with thunderous cheering and applause. Within several years, From the New World made similar conquests of virtually every musical capital in the world. By 1904, the year of Dvořák’s death, the Ninth Symphony was already established as one of the most popular symphonies ever written—a position, over one hundred years later, it still enjoys.
Kenneth Bean  
Director & Conductor
Rachel Segal  
Associate Director

Violin I  
Chloe Hyun, Concertmaster  
Michael Patridge  
Dori Olson  
Aviva Bock  
Deja Small  
Shreya Harikrishnan  
Faith Schmidt  
Medha Raman  
Elina Colzani  
Derek Hou  
Alisa Deczynski  
Aishna Gaikwad  
Claire Xie  
Patricia Bachstein

Violin II  
Isabella Cho, Principal  
Chloe Smelser  
Sara Deczynski  
Aditi Pothukuchi  
Julia Welsh  
Charis Trusty  
Murphy Wei  
Kyle Lim  
Shani Sun  
Ara Cho  
Julianna Vlassopoulos  
Adrian Chui  
Hyun-Suh Kim  
Suzie Ahn  
Dylan Huffman

Violonecello  
Mark Lancaster, Principal  
Marina Olazcuaga-Chen  
Owen Li  
Kwanchi Loo  
Benjamin Kozloff  
Eliza Kaplan  
Gevon Goddard  
Eric Yang  
Sarah Martin  
Allison Cho

Double Bass  
Gregory Padilla  
Alexander Wallack

Flute  
Caleb Becker  
Madelyn Bergin  
Ashley Chen  
Jasmine Ma  
Maya Posecznick  
Sophia Radford

Oboe  
Sebastian Gonzales  
Sophi Schneider  
Kamil Karpik

Clarinet  
Barak Dosunmu  
Joseph Fan  
Sumi Jung  
Jessica Spruill  
Winston Yoon  
Bryan Zhou

Bassoon  
Ezra Frank  
Dotan Yarden

Viola  
Fiona Guo, Principal  
Amber Li  
Jasmine Duong  
Clara Bouch  
Gia Angelo  
Peter Jablakow

Horn  
Etienne Kambara  
Sophia Filipone

Trumpet  
Simone Donoho  
Kwangjun Jung  
Colin McKenna

Trombone  
Malique Bennett  
Thomas Kan  
Evan White  
Agnes Williams

Tuba  
Alice Deutsch

Percussion  
Oleksandr Kashlyuk  
Marquise Lindsey-Bradley  
Jacob Ryan

Harp  
Sofia Schwartz

* Section Leader  
• Guest Musician  
+ PYO Intern  
# PYAO Intern  
Winds, brass, percussion rotate
Philadelphia Young Musicians Orchestra
2nd Annual Festival Concert

Kenneth Bean • Conductor

Temple Performing Arts Center
Saturday, May 26, 2018 • 4:00 p.m.

PROGRAM

Overture to La Forza del Destino
Giuseppe Verdi

Suite No. 1, Op. 46 from Peer Gynt
Edvard Grieg
I. Morning Mood
II. The Death of Lse
III. Anitra’s Dance
IV. In the Hall of the Mountain King

Rachel Segal • Conductor

Symphony No. 8 in B Minor, D. 759 - “Unfinished”
Franz Schubert
I. Allegro moderato
II. Andante con moto

Capriol Suite
Peter Warlock
I. Basse-Danse
II. Pavane
III. Tordion
IV. Bransles
V. Pieds-en-l’air
VI. Mattachins

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Kenneth Bean • Director & Conductor, PYMO

Kenneth began seriously studying music as a high school student when he attended the Baltimore School for the Arts. He matriculated to Oberlin Conservatory where he earned a Bachelor of Music in Trumpet Performance, following which he completed a Master of Music Education from Jackson State University. As a trumpeter, Kenneth has enjoyed a thriving freelance career, playing with such ensembles as Mannheim Steamroller, Sphinx Symphony Orchestra, Soulful Symphony Orchestra, Black Pearl Chamber Orchestra and Pennsylvania Sinfonia Orchestra. He can be heard on recordings with Symphony in C, the Monocacy Chamber Orchestra, and hip-hop artist Thee Phantom & the Illharmonic Orchestra. Following a desire to pass on the gift of music, Kenneth has worked with a number of music education organizations, including Play on, Philly! and Settlement Music School, both of which serve Philadelphia youth. He has also taught at summer festivals, such as Kinhaven Music School and Luzerne Music Center. He currently serves as Associate Director of the Primavera Fund, an initiative to fund music education for youth in Philadelphia.

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

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

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

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

In addition to traditional classical music, Rachel is a champion of new music, and has premiered many new works of solo, chamber, and orchestral music. She was also Concertmaster for the Central City Opera’s premiere of Poet Li Bai, an opera by Chinese composer Guo Wenjing. Rachel has performed with some of the world’s most famous popular artists, including Peter Gabriel, Earth Wind and Fire, Tony Bennett, Frank Sinatra, Jr., DeVotchKa, Amanda Palmer, Otis Taylor, and Ben Folds. Rachel was a lead violinist for the Orquesta Tipica Natural Tango and performed frequently with the Extasis Tango Quartet in Denver.

Rachel currently performs frequently with The Philly Pops and The Orchestra of The Pennsylvania Ballet, is a core member of The Fairmount String Quartet, and is a founding member of The Media Lunas, an Argentine Tango band based in Media, PA. Rachel is the Associate Director and String Faculty Coordinator for The Philadelphia Young Musicians Orchestra. Learn more at www.rachelsegal.info.
Paul Bryan  
Director & Conductor

Barry McCommon  
Associate Conductor

Robert Skoniczin  
Associate Conductor

Trumpet
Genna Goins
Daniel Horning
Dionna Jackson
William Johnson
Eric Larson
Richard Li
Samuel Love
Colin McKenna
Robert Skoniczin*
Josue Villegas

Horn
Emerson Ahn
Bryan Manzano
Abigail McElroy
Sophia Filippone
Karen Schubert*
Julia Shenot
Evan Thalheimer

Trombone
Justin Amgott
Tyler Jenkins-Wong
Christian Kercy
Javier Montaner
Sophie McGrady
Noah Stein

Bass Trombone
Justin Amgott
Barry McCommon*

Euphonium
Samuel Turley

Tuba
Brian Brown*
Samuel Minker
Marlin Thomas

* Bravo Brass Faculty
Bravo Brass
15th Annual Festival Concert

Paul Bryan • Conductor
Barry McCommon and Robert Skoniczin • Associate Conductors

Saint Mark’s Church • Philadelphia
Saturday, June 2, 2018 • 7:30 p.m.

Brass by Popular Demand

PROGRAM

Raiders March from *Raiders of the Lost Ark*  
*John Williams*
Arranged by Blair Bollinger

Queen of the Night Aria  
Wolfgang Amadeus Mozart
from Act II of *The Magic Flute*  
*Wolfgang Amadeus Mozart*
Arranged by Michael Allen
Erik Larson • solo piccolo trumpet

Funeral March  
*Edvard Grieg*
Rescored by Geoffrey Emerson

Make Our Garden Grow from *Candide*  
Leonard Bernstein
Arranged by Scott Slutter
Jason Stein • solo tenor trombone
Barry McCommon • solo bass trombone

Canzon per sonare No. 2  
*Giovanni Gabrieli*
Edited by Robert King

INTERMISSION

A Moorside Suite  
*Gustav Holst*
Arranged by Eluard de Serière II

I. Scherzo
II. Nocturne
III. March

*The Ring of the Nibelung*  
Part I – *Das Rheingold*  
*Richard Wagner*
Arranged by Jeremy Van Hoy

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Paul Bryan leads a distinguished career as both performer and educator. A graduate of the Curtis Institute of Music and Temple University where he studied trombone with Glenn Dodson and Eric Carlson and conducting with David Hayes, Arthur Chodoroff, and Lawrence Wagner, Paul currently serves as Director and Conductor of Bravo Brass the Philadelphia Youth Orchestra brass ensemble, Music Director of the Philadelphia Wind Symphony, Head Conductor of the Young Artists Summer Program at Curtis Summerfest, Music Director of the Symphony in C Summer Camp, and a faculty member at Temple University and the Curtis Institute of Music. Described by composer Eric Ewazen as a stunning interpreter producing performances with riveting momentum and heartfelt lyricism, Paul has led concerts with a variety of groups from the wind and brass ensembles of the Chamber Orchestra of Philadelphia to Boyz II Men.

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

A respected member of the Philadelphia area’s musical community, Paul serves as Dean of the Curtis Institute of Music where he directs the educational programming and curricular life of one of the world’s foremost conservatories.
Bravo Brass Faculty • 2017–2018

Barry McCommon

Associate Conductor

Barry McCommon is a musician that defies categorization. Having begun his career while still enrolled at the Curtis Institute of Music, his versatility has earned him respect as a crossover artist, performing in venues ranging from Lincoln Center to the House of Blues with anyone from the Royal Ballet, to the Jaco Pastorius Big Band, to R&B legend Aretha Franklin. A member of the genre-bending Nu Directions Chamber Brass, Mr. McCommon is to some the tuxedo-clad classical bass trombonist for The Chamber Orchestra of Philadelphia; to others he’s the jazz musician they’ve seen backing the likes of Herbie Hancock in another realm, he regularly can be seen on the r&b/funk circuit of Philadelphia and Atlantic City with luminaries such as Pattie Labelle. In addition to his work as a performer, Mr. McCommon is a Senior Lecturer at the University of the Arts where he teaches lessons and directs the UArts Trombone Ensemble. He is an Associate Conductor of Bravo Brass and was on faculty of the Philadelphia International Music Festival, where he taught chamber music and solo performance classes.

Robert Skoniczin

Associate Conductor

Robert Skoniczin performs in a variety of settings, including classical, commercial, jazz, and touring Broadway shows. Rob has backed various star attractions and can be heard on several recordings including Manhattan Transfer’s DVD The Christmas Concert, Reanimations and Shadowcatcher with the West Chester University Wind Ensemble, American Anthems with the Gramercy Brass Orchestra, and numerous spots for NFL Films. In October 2015, Rob made his Carnegie Hall debut performing with Tromba Mundi, where three new works for trumpet ensemble were unveiled. His principal teachers have included Vince Penzarella of the New York Philharmonic and Christopher Tranchitella of the Kennedy Center Opera House Orchestra. In May 2014, Rob co-hosted the 39th Annual International Trumpet Guild Conference in King of Prussia with his fellow West Chester University colleague, JC Dobrzelewski. He teaches trumpet at the University of Delaware and West Chester University of Pennsylvania, and is a member of the National Band Association, the International Trumpet Guild, and Phi Beta Kappa. Rob is a performing artist for S.E. Shires trumpets.

Karen Schubert

Horn

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

Brian Brown

Tuba

Brian Brown earned his Bachelor and Master degrees from the Juilliard School. His major teachers include Paul Krzywicki, Don Harry, Donald Harwood and Vincent Penzarella. He is currently principal tuba of The Philly Pops, Delaware Symphony Orchestra and The Stamford (Conn.) Symphony Orchestra. As an active freelance musician, Mr. Brown has performed with The Philadelphia Orchestra, The Pennsylvania Ballet, and The Opera Company of Philadelphia among others. He is the tuba player for NFL Films. He is a member of the Westminster Brass and the Rowan University Faculty Brass Quintet. Mr Brown is Adjunct Professor of Tuba and Euphonium at the College of New Jersey, Rowan University, University of Delaware and lecturer at Princeton University.
PRYSM Young Artists • 2017–2018

Gloria dePasquale
Director

Violin I
Katharine Neary, Concertmaster
Dean Moon, Associate Concertmaster
Angelique Payne, Assistant Concertmaster
Michael Chou
Alexandra Beekley
Boe Ying
Olivia Mayer
Sonya Savini
Benjamin Roses

Violin II
Al Han, Principal
Justin Chow, Associate Principal
Hannah Adams, Assistant Principal
Jacqueline Chow
Elliott Lee
Eva Getty
Ananda Leahy
Patience O’Reilly
Sydney Chen

Viola
Lela Miller, Principal

Violoncello
Abigail Wolf, Principal

PYO Organization Interns
Violin
Colette Cavazos +
Maxwell Chambers +
Sharon Chen #
Nicholas Hsieh #
Anne Liu +
Saakshi Naville +
Angelina Philipps +

Victoria Smith + •
Bryan Towey +
Carly Mitchell #

Juliana Castillo +
Heidi Chu +
Anna Mann +
Sanya Qi + •

Danny Bishop +
Julian Hoffstetter +
Nathan Mann +

Julia Crainic #
Anthony Christou +
Camille Donoho # •

Peyton Turner;
Associate Principal
Deana Yuan,
Assistant Principal
Katina Pantazopoulos
Ethan Lee
Ethan Niu
Ruijia Yang
Adina Olson
Elena Chang
Michael Tresvalles
Michael Gao
Matthew Tyburski
Jason Oh
Apollo Murray
Maxwell Gould

Surya Penna,
Principal
Spencer Chambers

+ PYO Member
# PYAO Member
• PRYSM Alumnus
PROGRAM

Alegria

Janelle Zook Cunalata

Jupiter, from *The Planets*, Op. 32

Gustav Holst

*Arranged by D. Monday*

Russian Sailors Dance from *The Red Poppy*

Reinhold Glière

*Arranged by M. Allen*

PRYSM Young Artists

Slavonic Dance, Op. 46, No. 8

Antonín Dvořák

*Arranged by R. McCashin*

PRYSM & PRYSM Young Artists

Serenade for Strings in E Minor, Op. 20

Edward Elgar

I. Allegro piacevole

II. Larghetto

III. Allegretto

*St. Paul’s Suite* for String Orchestra, Op. 29, No. 2

Gustav Holst

I. Jig: Vivace

II. Ostinato: Presto

III. Intermezzo: Andante con moto

IV. Finale (The Daragason): Allegro

PRYSM

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Gloria dePasquale • Director & Conductor, PRYSM

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

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

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

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

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

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

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

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Ms. dePasquale serves on the board of The Philadelphia Orchestra and the board of the League of American Orchestras.
Andrea Weber • Conductor, PRYSM Young Artists

Andrea Weber, cellist and string specialist, is a graduate of the Eastman School of Music and the Esther Boyer College of Music and Dance at Temple University. Andrea joined PRYSM as a cello coach in 2007, and now enjoys working with the Young Artists division as its conductor. Ms. Weber also is an original member of the Tune Up Philly Teaching Artists faculty; she currently coaches cellists as well as the program’s string ensemble. In addition to her various positions with the Philadelphia Youth Orchestra, Andrea currently holds such positions as Lower School String Specialist at the Friends Select School and Teaching Artist for the Musicopia String Orchestra. Ms. Weber has a private ‘cello studio which focuses on the beginning and intermediate levels.

As a cellist, Andrea performs with an array of classical and folk musicians in the region. From 2007 through 2012 she worked as a section ‘cellist for the Lancaster Symphony and Symphony in C. She is a founding member of the Elysium String Quartet, which was formed in 2008 and performs frequently in the Lehigh Valley region. In addition to performing in classical ensembles, Andrea began working with folk songwriters in 2008; her award-winning recordings with such songwriters as Andrea Nardello, Matt Duke, and Ross Bellenoit have been aired on national radio. Her work in this genre is featured in over 25 records.

PRYSM Faculty • 2017–2018

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

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

Risa Cullen, violist, teaches strings at two elementary schools in Springfield Township School District. Risa graduated from Temple University in May 2016, and has her own private teaching studio in the Philadelphia Area.

Hannah Doucette, violin, earned a Master of Music degree in string pedagogy from Temple University and a Bachelor of Music in violin performance from The Hartt School. She is a former student of William dePasquale. Hannah is the Violin/Viola Instructor, Private Music Lesson Coordinator, and Lower School Orchestra Director at Germantown Academy. In addition, she is certified in books 1-8 of the Suzuki Method and works with various Suzuki programs. Hannah has been on the adjunct faculty at Moravian College, Temple University, and Ursinus College and performed in chamber groups and orchestras throughout the East Coast and Peru.

Herold Klein was a member of The Philadelphia Orchestra from 1971 until his retirement in 2011. He began studying the violin at the age of four with private teachers in Detroit, and was playing with community orchestras, including the South Oakland Symphony, by the time he was nine. He has studied with Mischa Mischakoff, Ivan Galamian, Josef Gingold and Rafael Druian. Mr. Klein entered Wayne State University in 1962, and while there joined the Indianapolis Symphony and later the Detroit Symphony Orchestra. Mr. Klein has been a member of the United States Army Band Strolling Strings, and since 1987 served as concertmaster of the Greater Trenton Symphony Orchestra.
Although primarily a violinist, David Michie is a viola coach for PRYSM. He is an alumnus of the Philadelphia Youth Orchestra under Maestro Primavera, a former member of the Trenton Symphony, the Delaware Valley Philharmonic, Concerto Soloists of Philadelphia and the Philly Pops. He has performed at the Hollywood Bowl, Carnegie Hall, Alice Tully Hall and at music festivals in Italy, Great Britain, Australia and Canada. Currently he is Concertmaster of the Philadelphia Symphony. Mr. Michie is assistant conductor of the Atlanti-

Lauren Ellis Scott joined the PRYSM faculty in 2007, and she enjoys teaching violin and viola to young musicians. Now in her 9th year of teaching, Lauren is a freelance violinist. She started playing the violin at age seven and has performed in various music festivals, including the Philadelphia Chamber Music Society, the New Jersey Symphony Orchestra, and the Philadelphia Orchestra. She is a graduate of Temple University and has performed with various orchestras and ensembles.

Anthony Pirollo attended the Philadelphia Musical Academy where he studied with Maestro dePasquale. Mr. Pirollo has appeared as solo cellist with the Houston Opera, solo cellist in the United States and Europe, and performed at many prestigious venues. He is a graduate of the Royal Academy of Music, and is currently a viola coach for PRYSM.

Genevieve Tabby, a violinist from Philadelphia, has developed a fondness for chamber music at a very young age. She began playing the violin at the age of six and has been performing ever since. She has performed with various orchestras and ensembles, including the Philadelphia Orchestra and the New York Philharmonic. Currently, she is a student of Maestro dePasquale.
Paul Smith
Director
Violin
Nadia Abass 4
Victoria Alamo-Rosas 8
Logan Amaya 8
Rafael Andrade 4
Alasia Anthony 4
Mackenzie Austin 3
Da’jah Ballenger 3
Sofia Barone 8
Luke Becker 6
Benjamin Bergman 8
Natalya Boucaud 4
Neveah Bryant 3
Shyanne Damon 6
Boe Davis 4
Anna Duffy 8
Sara Duffy 8
Ayomide Ehinmode 4
Dayvontre Ferguson-Epps 8
Natalie Freeman 6
Paulina Glotto 4
Cameryn Henry 6
Mercedez Ingram 3
Thomas J. Kaloko 4
Andre Johnson 6
Rasheed Johnson 4
Raheem Jones 3
Samadie Jones 6
Gabrielle Jubilee 4
Zarah Lattimore 8
Anajah Lozada 6
Salina Ly 4

Ishan McFarguhar 6
Rosabella Miller 4
Noadiah Milord 4
Jeanessa Moss 6
Sydney Newmius 6
Markayla Newton 3
Kayla Reaves 3
Oluwaseun
Seun Ehinmode 4
Naje Smith 3
Rylee Smith 6
Eman Thomas Horan 4
Kayla Tomlin 3
Eloisa Tovar 8
Aaliyah Vann 3
Tyler Vazquez-Trieu 4
Nat White 8
Soldier Williams 6
Jordan Willis 4
Faith Wilson 4
Amber Yarsiah 4

Flute
Athena Bradley 8
Chloe Campbell 5
Richard Crawford 5
Shiloh Davis 5
Aralys Dayami Collado 5
Kayla Devlin 5
Jada Farmer 5
Gabrielle Gray 5
Farid Heyward 5
Arina Im 5
Alana Jean 8
Eisa Kelly 8
Brian Lin 5
Peyton Marell 5
Cayden Marshall 5
Cameron Mathis 5
Samyyah Muhammad 8
Shawn Person 5
Eva Pham 5
Tyler Rennick 5
Jason Scott McKenzie, Jr. 5
Cameron Spencer 8
Faith Theodore 5
Allona Towns 5
Christina Tran 5
Brendan White 8
Tune Up Philly • 2017–2018

Clarinet
Jeffrey Bedford 8
Rhyan Bell 7
Toni Boyd 7
Elijah Bryant 3
Albert Davis, IV 7
Nita Del Lior 7
Audra Dunn 7
Inaya Edwards 8
Samir Ej Watson 3
Shanee Fergerson 3
Ava Ford 7
Solomon Ford 7
Makai Garnett 3
Charlotte Gavin 8
Riley Hardee 3
Isaiah Horsey 3
William Houston 7
Bree Jackson 7
Jasir Jackson-Hayes 3
Zion Jones 7
Imoni-Christina Lee-Diggs 7
Ava Lewis 7
Jaylin Major 7
Delaney Marc 7
Denajah Mitchell 3
Safiyah Muhammad 8
Emmanuel Parsons 7
Khalil Poles, Jr. 7
Tymia Pratt 3
Kocheyion Sanders 3
Tori Shears 8
Jenna Slingerland 7
Lucas Small 7
Neiman Smith 3
Lanae Winfrey-Patterson 3
Saheid Winfrey-Patterson 3
Madison Woodson 7

Trumpet
Carmen Androde 1
Max Austin 3
Makiyah Blackwood 3
Cynthia Carter 3
Emiah cason 2
Nyeesha Convington 2
Jana Covin-Jones 3
Kyara Delgado 1
Ricklynn Franco Tabarez 1
Anyahlee Fraticelli 1
Joshua Green 2
Nashiyah Harrison 2
Jayla Hill 3
Shafir Hood 3
Tahiyah Johnson 2
Salim Kelly 8
Suavi Lattimore 8
Autistina Ocasio 3
Caleb Oleshetski 8
Giovanni Pamphile 1
Adonnis Pearson 3
Geonna Peterson 3
Levi Pope, Jr. 8
Cornelia Quinones 1
Laylany Raphael 1
Terrance Reese 3
Imani Sanchez-Callaway 1
Shakim Sigh 3
Sabreyah Thompson 3
Juan Tovar 8
Elizabeth Velez 1
Josiah White 8

Trombone
Mack Aursby 2
Heaven Bethea 1
Sanai Brown Goodman 2
Kiary Delorbe 1
Beyanara Fernandez 1
Shahadah McCall 2
Amir Muhammad 1
Cannya Rivera 1
Kenn-Trice Washington 2
Kydall Williams 2

Program
1. Mariana Bracetti Academy Charter School
2. People for People Charter School
3. Saint James School
4. Saint Barnabas Catholic School, An Independence Mission School
5. Saint Helena Incarnation School, An Independence Mission School
6. The City School at Fairmount
7. The City School at Spruce Hill
8. The Salvation Army Ray & Joan Kroc Center

Paul Smith • Director & Conductor
Temple Performing Arts Center • Philadelphia
Saturday, May 26, 2018 • 4:00 p.m.

Program

Impulse
Brian Balmages

Simple Gifts
Beginning String Ensemble • City School Fairmount

Allegro
Shinichi Suzuki

"Bile ‘em Cabbage Down"
Beginning String Ensemble • Independence Mission School Saint Barnabas

Caribbean Tune
Popular Melody
Clarinet Ensemble • Salvation Army Kroc Center, City School Spruce Hill, Saint James School

Pop Medley
Various

“The Airships”
String Ensemble • Salvation Army Kroc Center

Fanfare and Scherzo
Frank Cofield

“Nimrod” from Enigma Variations
Edward Elgar

Anasazi
John Edmondson

Wind Ensemble • Salvation Army Kroc Center, Independence Mission School Saint Helena, People for People Charter School, City School at Walnut, Mariana Bracetti Academy Charter School

Fanfare and Scherzo
Brass Ensemble • People for People Charter School, City School at Walnut, Mariana Bracetti Academy Charter School

“La Donna è Mobile” from Rigoletto
Giuseppe Verdi

Libertango
Astor Piazzolla

“Take Five”
Paul Desmond

Simple Gifts
Various

Hey Jude
John Lennon & Paul McCartney

Tune Up Philly Orchestra
Salvation Army Kroc Center, Saint James School, City School Spruce Hill and Walnut, Independence Mission School St. Helena, Mariana Bracetti Academy Charter School

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Mr. Smith is an active composer, performer and educator. As a performer, Mr. Smith has premiered dozens of works to include the premiere of Robert Cuckson’s Concerto for Guitar with the Mannes Orchestra under David Hayes and the premiere recording on the Vienna Modern Masters label of David Loeb’s Asian Fantasias for solo guitar. He received his Bachelor’s of Music from the Mannes College of Music studying under Frederic Hand where he was awarded the Associated Music Teachers’ award. Mr. Smith received a Master’s Degree from The Juilliard School where he studied under Sharon Isbin and was a recipient of the McCabe Fellowship award, specializing in creating performance based educational outreach programs. He has performed with The New Juilliard Ensemble, ICE, and has received intensive baroque performance coaching from Lionel Party. Mr. Smith’s compositions have been featured in venues ranging from Alice Tully Hall, to Seoul, Korea, and receives regular commissions for new works. His voice and guitar ensemble, The Spoon River Duo, specializes in works for the classical guitar and voice medium and has also premiered numerous commissions. Mr. Smith has developed after school enrichment programs at The School at Columbia University and instrumental instruction at Settlement Music Schools in Philadelphia.

Rebecca Graham  
Site Supervisor & Faculty  
Rebecca is a musician and educator of both vocal and instrumental music. A graduate from Ithaca College’s James J. Whalen School of Music, Rebecca earned her Bachelor’s degree in Music Education with a concentration in trumpet in 2010. Upon graduating, she served as Music Director at New Roots Charter School in Ithaca where she taught and developed sustainability and social justice arts curriculum for grades 9–12 with classes including chorus, jazz ensemble, chamber ensemble, student-led rock band, music theory and appreciation. Since living in Philadelphia, Rebecca has worked as a vocal Teaching Artist with Musicopia’s FAME (Fostering Artistry and Musical Excellence) and residency programs. Her Complaint Choir program has been hailed as innovative and highly popular and is often requested at sites that have a high population of at-risk and special needs students. Rebecca has also served on the Musicopia Board of Directors from 2015–2017. This is Rebecca’s fifth season at Tune Up Philly as a brass faculty member and Teaching Artist and her second as Site Supervisor working closely with the Director to ensure continued program-wide success among students and faculty. You can catch Rebecca performing with Philly-based hip hop collective Hardwork Movement and the Mexican diasporic-fusion band Interminable.

Marco Ciricelli  
was born, raised and educated in Milan, Italy. He holds a Master Degree of Music in Saxophone at Conservatorio di Musica Giuseppe Verdi Milano and a Masters Degree of Economics, with major in Management of Commercial Enterprises, from the Bocconi University, Milan. He has performed for contemporary music groups, big bands, folk groups, classical ensembles and also has an extensive knowledge in harmony and music history. He plays saxophone, clarinet and accordion; prior to joining Tune Up Philly, he was a Music Education teacher for both elementary and middle schools in Italy and Teaching Artist at Play on Philly. Marco is also Executive Director of Filitalia International and Adjunct Instructor of Italian at Temple University Center City. In keeping with his focus on education, in 2013 Marco was elected as president of the Scuola Marco Polo, a non-profit school created to help Italian parents in the Greater Philadelphia Area to pass on the Italian culture and language to their children.

Joseph Dvorak  
holds a M.M. in clarinet performance from University of Wisconsin-Milwaukee, where he was a student of Grammy-award winning clarinetist, Todd Levy, and a B.M. in clarinet performance from Temple University. At Temple, where he was awarded a full-scholarship, Joseph studied primarily with Paul Demers (bass clarinet, The Philadelphia Orchestra) and Lawrence Wagner. At UWM, Joseph was awarded full tuition-remission and a stipend and was featured in a performance of the Nielsen Clarinet Concerto as a concerto competition winner with the UWM orchestra. Joseph currently teaches clarinet with Tune Up Philly, as well as at S&S Music School in Ambler, PA and freelances as a performer in the Philadelphia area.
Teaching at different institutions around Philadelphia and through this learned that teaching music teaches so much more than just music. Music becomes the gateway between daily life and the magic in the world. Music embraces the humanity and majesty that is inherently in all of us. It is Chelsea’s great joy to share what she knows about this with her students.

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

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

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

David Fishkin is a graduate of Oberlin College and performs regularly with the West Philadelphia Orchestra. As a music educator, he is also a faculty member of the Philadelphia Clef Club of Jazz and Performing Arts, and the youth program of Symphony In C. David also maintains a private teaching studio focusing on saxophone, flute, and clarinet.

Teaching at different institutions around Philadelphia and through this learned that teaching music teaches so much more than just music. Music becomes the gateway between daily life and the magic in the world. Music embraces the humanity and majesty that is inherently in all of us. It is Chelsea’s great joy to share what she knows about this with her students.

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

Deb Shebish is a versatile classical violinist and traditional fiddler who has performed at venues including: the Ryman Auditorium in Nashville, TN with Mairead Ni Mhaonaigh, Ric Blair and Tim O’Brien, the United States Air Force Academy, the Hilbert Circle Theater, the Waterford Tall Ships Festival in Ireland, and the Leith Folk Club in Scotland. She has performed as a contract violinist with The Terre Haute, IN, Danville, IL, Muncie, IN, and Richmond, IN Symphony Orchestras. She holds a Masters Degree in Scottish Studies from the University of Edinburgh, Scotland, and a Bachelor’s of Music in Violin Performance from Indiana State University. Her masters thesis focused on how traditional fiddle is taught to youth in the Orkney Isles, Scotland. She has contributed to two Greentrax Scottish Traditions CDs: Orkney: Land Sea and Community and Chokin’ On A Tattie. Deb is a versatile licensed music educator who has taught for The School District of Philadelphia, Indianapolis Public Schools, Teach for America in the Mississippi Delta, The Metropolitan Youth Orchestra of the Indianapolis Symphony Orchestra, and St. Mary of the Woods College. She released her first album, Kitchen Fiddle, in September 2015 and is currently working on the documentary film Hoosier Fiddlers: Celebrating Indiana’s Fiddle Traditions.

Mallory Tittle is a freelance clarinetist and teaching artist in the Philadelphia. She has performed with various ensembles in the area. An Alabama native, she holds a Bachelors degree from the University of Alabama and a Masters degree from Temple University. Her main teachers were Samuel Caviezel and Osiris Molina. Mallory is a clinician for the company D Addario Woodwinds. She gives presentations to band programs, college studios, and music stores in Pennsylvania to educate single reed players on the various products. She has been to schools in the Philadelphia, Harrisburg, and Pittsburgh areas. She maintains two group classes of various levels. Some of her students in this program have been accepted into the Primavera Fund, PYO ensembles, Philadelphia Sinfonia, Temple CMSP, GAMP, as well as various high schools/district band competitions in the Philadelphia area. Mallory also maintains a private clarinet studio.
Ashley Vines is a violist and active teaching artist born and raised in Philadelphia. She began her music studies as a student in the School District of Philadelphia and is a Philadelphia Youth Orchestra alumna. Currently, Ashley is a violin and viola teaching artist with Musicopia, Tune Up Philly, and ensemble director through Temple University’s Community Music Scholars Program. She also works for the PYO as the Administrative and Development Assistant and is PYO’s PMAY Student Advocate. Ashley completed her degree in Music Performance from Temple University’s Boyer College as a viola student of Renard Edwards. Ashley was a recipient of the 2016-2017 IRIS Artist Fellowship, where she performed in a chamber ensemble with a focus on community outreach, and taught as a community engagement fellow through Memphis Music Initiative at Caldwell-Guthrie Elementary School. As a freelance musician, she has performed with groups such as Bay Atlantic Symphony, Symphony in C, Riverside Sinfonia, Eboni Strings, IRIS Orchestra and more. Ashley has also played in masterclasses with artists such as the Nokuthula Nqwenyama, and members of the Emerson, Ceruti and Aizuri String Quartets.

Andrea Weber, cellist and string specialist, is a graduate of the Eastman School of Music and the Esther Boyer College of Music and Dance at Temple University. Andrea joined PRYSM as a cello coach in 2007, and now enjoys working with the Young Artists division as its conductor. Ms. Weber is also an original member of the Tune Up Philly Teaching Artists faculty; she currently coaches cellists as well as the program’s string ensemble. In addition to her various positions with the Philadelphia Youth Orchestra, Andrea currently holds such positions as Lower School String Specialist at the Friends Select School and Teaching Artist for the Musicopia String Orchestra. Ms. Weber has a private cello studio which focuses on the beginning and intermediate levels. As a cellist, Andrea performs with an array of classical and folk musicians in the region. From 2007 through 2012 she worked as a section cellist for the Lancaster Symphony and Symphony in C. She is a founding member of the Elysium String Quartet, which was formed in 2008 and performs frequently in the Lehigh Valley region. In addition to performing in classical ensembles, Andrea began working with folk songwriters in 2008; her award-winning recordings with such songwriters as Andrea Nardello, Matt Duke, and Ross Belenoi have been aired on national radio. Her work in this genre is featured in over 25 records.

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

Daniel Wright received his Bachelor of Music Degree from the Eastman School of Music in 2006. While there, he studied in both Jazz and Classical Performance. Upon moving to Philadelphia in the fall of 2007, he started the DWMusic Brass Studio and began teaching at the Nelly Berman Music School. In the fall of 2008, Daniel began teaching at the Germantown, South Philadelphia, West Philadelphia, and Northeast branches of Settlement Music School. In 2012, he was hired as a Teaching Artist for Tune Up Philly, an outreach program of the Philadelphia Youth Orchestra. In addition to being a member of the PYO team, Daniel maintains his own private studio and travels the Northeast, United States as a performance clinician.
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Season Performance Schedule • 2017–2018

Sunday, November 19, 2017 – 3:00 p.m.
Philadelphia Youth Orchestra
The Kimmel Center for the Performing Arts

Sunday, December 10, 2017 – 3:00 p.m.
Philadelphia Young Artists Orchestra
The Kimmel Center for the Performing Arts

Saturday, December 16, 2017 – 7:30 p.m.
Sunday, December 17, 2017 – 3:00 p.m.
Bravo Brass
Saint Mark’s Church of Philadelphia
Saint Mary’s Episcopal Church
Saturday, January 20, 2018 – 1:00 p.m.
Tune Up Philly
Temple Performing Arts Center

Saturday, January 20, 2018 – 4:00 p.m.
Philadelphia Young Musicians Orchestra
The Kimmel Center for the Performing Arts

Saturday, February 3, 2018 – 2:00 p.m.
PRYSM & PRYSM Young Artists
Philadelphia Youth Orchestra

Saturday, February 18, 2018 – 3:00 p.m.
Philadelphia Young Artists Orchestra
The Kimmel Center for the Performing Arts

Saturday, February 25, 2018 – 3:00 p.m.
Philadelphia Youth Orchestra
The Kimmel Center for the Performing Arts

Saturday, March 3, 2018 – 7:30 p.m.
Sunday, March 4, 2018 – 3:00 p.m.
Bravo Brass
Saint Mark’s Church of Philadelphia
Saint Mary’s Episcopal Church
Auditions & Open Rehearsals • 2018

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 at 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.

Sunday, May 20, 2018
Strings, Winds, Brass,
1:00 p.m. – 5:00 p.m.

Saturday, June 2, 2018
Strings, Winds, Brass,
2:00 p.m. – 5:00 p.m.

Saturday, June 9, 2018
Strings, Winds, Brass,
9:00 a.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 4, 2018
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 8, 2018
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. – 5:00 p.m.
Saint Patrick Hall

Philadelphia Young Musicians Orchestra
Saturdays, 1:00 p.m. – 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

Auditions & Open Rehearsals • 2018

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