
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA YOUTH ORCHESTRA

Louis Scaglione • *Conductor*
Alan Murray • *Piano*



Sunday • April 13 • 2014 • 3:00 p.m.

Temple Performing Arts Center
Philadelphia



* R E M I N D E R *

Philadelphia Youth Orchestra 74th Annual Festival Concert

Sunday, June 1, 2014 • 3:00 p.m.

Louis Scaglione • *Conductor*
 Chrystal E. Williams • *Mezzo Soprano*

Britten • Four Sea Interludes from *Peter Grimes*
 Elgar • *Sea Pictures*
 Holst • *The Planets*
 Elgar • *Pomp and Circumstance, No. 1*

Verizon Hall
Kimmel Center for the Performing Arts

Ticket Philadelphia: 215 893 1999

Philadelphia Youth Orchestra
 Louis Scaglione • *Music Director*
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TEMPLE PERFORMING ARTS CENTER

Sunday • April 13 2014 • 3:00 p.m.

P R O G R A M

Overture to <i>La Clemenza di Tito</i> , K. 621	W.A. Mozart
Piano Concerto No. 2	Béla Bartók
I. Allegro	
II. Adagio – Presto	
III. Allegro molto	

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

<i>Scheherazade</i> , Op. 35	Nikolai Rimsky-Korsakov
I. The Sea and Sinbad's Ship (Largo e maestoso; Allegro non troppo)	
II. The Story of the Kalender Prince (Lento; Andante)	
III. The Young Prince and Princess (Andantino quasi Allegretto)	
IV. Festival at Baghdad The Sea-Shipwreck on a Rock surmounted by a Bronze Warrior (Allegro molto)	

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

 Philadelphia Youth Orchestra • 2013–2014

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

Austin Haley Berman
Concertmaster
 Mike Congzhou Sha
 Helenmarie Vassiliou
 Jason Frederic Herrmann
 Daniel J. Kim
 Allan W. Wang
 Keoni Bolding
 Jason C.S. Vassiliou
 Patrick Fei
 Daniel Joseph Angstadt
 Asher Edward Wulfman
 Clare Sooyeon Choi
 Asher Samuele Goldfinger
 Samuel W. Wang
 May Wang
 Daniel H. Jang
 Nathan H. Lowman
 Sean Alexander Bennett
 Daniel Liu
 Grace Lee
 Ethan Zhao
 Michelle Cheng
 Austina Carolyn Lin
 Marius Sebastian Sander

Violin II

Bartholomew Frederick Shields*
 Maria Terese Dell'Orefice
 Philip R. Johnson
 Tristan D. Maidment
 H.A. Isaac Linton
 Elizabeth Carmen Morgan
 Dennis Woo
 Andrew Z. Guo
 Jeffrey Chang
 Lawrence Weizhong Feng
 Kyle Joseph Michie
 Dagny Moll Barone
 Vilme Joselin
 Mei Mei McDowell
 Albert Chang
 Caroline Dwyer Jones
 Alem Ballard
 Annalee Lauren Althouse
 Avyay Kuchibotla
 Caleb Siyuan Wang
 Luke Kyungchon Kim
 Abigail Y. Hong

Viola

Joseph Burke *
 Puneeth Guruprasad
 Franco L. Yugga
 Michael A. Flynn
 Inez J. Yu
 Akinola O. Sogunro
 Grace Chu
 Lauren Marie Gaston
 Kyran Shaun Littlejohn
 Andrew David Michie
 Phoebe Hu
 Sarah S. Jang
 Saagar Subash Asnani

Violoncello

Ariel W. Sotirescu *
 Anne Catherine Lin
 Edward Pyun
 Elizabeth Y. Lee +
 Andrew Ge
 Noah Gabriel Diggs
 Chad Matthew Porreca
 Daniel J. Kim
 Eunice D. Ju
 Daniel T. Kim
 Geana Florence Snart
 Michael Li
 Sejung An
 Janis Dawn Bates
 Eunteak An
 Sonia Kim
 Cindy Yeo
 Richard Ni

Double Bass

Patrick Paul Nugent *
 Troy Rudy
 Markus Steven Lang
 Bennett Todd Norris
 Nova M. Friedman
 Vincent Luciano
 Matthew Christopher Troiani
 Olivia Rae Steinmetz

 Philadelphia Youth Orchestra • 2013–2014

Flute/Piccolo

Zahra Osman Ahmed
 Jodie Barasatian *
 Lavi Ben-Dor
 Girim Angela Choi
 Hyerin Kim

Oboe/English Horn

Nina Haiyin Cheng
 Claudia Kassner
 Alexander N. Kim
 Jonathan S. Cohen *
 Tanavi Prabhu

Clarinet/Bass Clarinet

Gareth Thomas Haynes
 David Kim *
 Matthew No
 Justine Zhang

Bassoon/Contra Bassoon

Rebecca Gayle Krown *
 Lauren Milewski
 Miles Joseph Shore +
 Zachary Spector

French Horn

Libby B. Ando
 Gregory G. Greene *
 Mary McGahey
 Jeremy Middleman
 Lawrence Jay Robinson

Trumpet

Nathan Peter Korsen
 James K. McAloon, Jr.
 Lucas Ty Ranieri *
 William Schupmann

Trombone

Jeremy Cohen
 Thomas Lelache
 Jeffrey A. Sharoff
 James B. Tobias *

Tuba

Carolyn Marie Tillstrom *

Percussion

William James Higgins
 William Samuel Markowitz
 Ryan M. McHenry
 Amanda Liu
 David W. Lu *

Harp

Helen Gerhold *

Piano/Celeste

Christine Yeji Kim *

 * Section Leader

+ On Leave

*Winds, brass, percussion
 rotate seating.*

Louis Scaglione: President and Music Director

The unrivaled status of the Philadelphia Youth Orchestra is forged by its exceptional leadership. Maestro Louis Scaglione is the President and Music Director of the Philadelphia Youth Orchestra organization and has extensive experience as a musician, educator, conductor and executive. He oversees all of the organization's programs, and is principal conductor of the Philadelphia Youth Orchestra.

Maestro Scaglione and PYO

Through his leadership, Maestro Scaglione has grown and transformed a youth orchestra created in 1939 as an all-volunteer organization into a nationally recognized, professionally managed institution. His tenure began in 1997 when Joseph Primavera, who served as Philadelphia Youth Orchestra's Music Director for 51 years, appointed Maestro Scaglione as Conductor of the Philadelphia Young Artists Orchestra. In 1999, Maestro Scaglione was named Associate Conductor of the PYO organization and he became the organization's first Executive Director in 2001. In 2003, his title was changed to President and he became the organization's fifth Music Director, President, and CEO after Maestro Primavera retired in 2005.

Maestro Scaglione has taken 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 in 2000; and China in 2002. In 2004, the Philadelphia Youth Orchestra performed in eastern and central Europe. In 2007, Maestro Scaglione conducted the Philadelphia Youth Orchestra during its tour of Brazil, where they performed to sold-out venues in São Paulo and Rio de Janeiro.

Maestro Scaglione has also arranged musical collaborations for the orchestras with such accomplished soloists as William dePasquale, former Co-Concertmaster of The Philadelphia Orchestra; Gloria dePasquale, cellist, The Philadelphia Orchestra; Michael Ludwig, former Associate Concertmaster of The Philadelphia Orchestra; Ellen dePasquale, former Associate Concertmaster, The Cleveland Orchestra; pianists David Pasbrig and Kenneth Drake; vocal soloists Michelle Johnson, Laura Heimes, Serena Benedetti, Phyllis Lewis-Hale, Richard Zuch, Todd Thomas, Brian Chu, Sandra Carney, James Longacre, Steven Brenfleck, and Monica Ziglar; leading jazz artists Regina Carter, Diane Monroe and John Blake, Jr.; and internationally renowned soloists Sarah Chang (violinist), and Susan Starr (pianist).

Philanthropy

Philanthropy is paramount to Maestro Scaglione. For the past 17 years, many performances from the Philadelphia Youth Orchestra organization have helped raise funds for charitable organizations such as Reach Out and Read at The Children's Hospital of Philadelphia; MANNA (Metropolitan AIDS Neighborhood Nutritional Alliance); the Voices for Children Foundation; St. James School, Philadelphia; and the Youth Work Foundation of The Union League of Philadelphia.

Louis Scaglione: President and Music Director

Professional Affiliations, Appointments and Honors

Because of his work with the Philadelphia Youth Orchestra 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 concurrent with his chairmanship.

In addition, Maestro Scaglione is Executive Vice President & Chief Operating Officer of Encore Series, Inc., the presenter of The Philly Pops; a position he has held since July 2012. He also served as Artistic Director of the Choral Society of Montgomery County in residence at Montgomery County Community College from 2002 to 2012. From 2006 through 2010 he was Resident Music Director and Conductor for the Luzerne Music Center (N.Y.). He is a former member of the faculty of Temple University Music Preparatory Division. From 1995 to 2002, he served as Artistic Director of "Arts at Andalusia" a free, outdoor, summer, concert series held on the grounds of the Andalusia Estate.

Maestro Scaglione has served as Board member of the Pennsylvania Institute of Technology's Performing Arts Center; Trustee to the Andalusia Foundation; Advisor to the Arts Advisory Council of The Society for the Performing Arts of the Media Theater; and on the Arts and Cultural Advisory Board, Bensalem Township (PA). For many years, he has served as grant review panelist for the Pennsylvania Council on the Arts and the Philadelphia Cultural Fund.

Additionally, Maestro Scaglione's involvement with the greater Philadelphia cultural and social community includes services as member of the Board of Director's of Encore Series, Inc., The Philly Pops; The Archbishop's Cabinet, Archdioceses of Philadelphia; and Treasurer of Studio Incamminati. Most recent appointments also included Director of The Union League of Philadelphia; and Vice Chairman of The Youth Work Foundation of The Union League of Philadelphia.

Professional Studies

Maestro Scaglione's professional studies as a conductor have taken him to the Oregon Bach Festival in Eugene, Oregon; the Internationale Bachakademie and the Europäische Musikfest in Stuttgart, Germany; the Classical Music Seminar in Eisenstadt, Austria; and master classes at the conservatory in Saint Petersburg, Russia.

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. His scholarship and academic excellence have been duly recognized by the top honor societies in the country including the Golden Key National Honor Society, Kappa Delta Pi Honor Society in Education, and Pi Kappa Lambda Honor Society in Music.

Alan Murray: Piano

Alan Murray has appeared in solo and chamber recitals and as a concerto soloist with orchestras in the New York and Philadelphia metropolitan areas. Today's performance of Bartók's *Second Piano Concerto* marks his first appearance with the Philadelphia Youth Orchestra, under the direction of Maestro Louis Scaglione. During the 2012-2013 season Mr. Murray appeared as soloist in Rachmaninoff's *Third Piano Concerto* with the West Chester University Symphony (Ovidiu Marinescu, Director) and Gary White, Guest Conductor.

In recent seasons, Mr. Murray presented the Masters Series and Sunrise Series Concerts in the New York area, each comprising more than 50 distinct recitals encompassing the full cycles of the solo piano music of Chopin, Schumann, Debussy and Ravel, as well as Beethoven's 32 Sonatas and Diabelli Variations and major works of Schubert, Brahms, Liszt, Bartók, Albéniz (Iberia), Granados (Goyescas), Rachmaninoff and other Russian, Eastern European and American masters. His most recent Series comprised 20 recital programs devoted to the J.S. Bach keyboard cycle. Mr. Murray

repeats an expanded version of the Masters Series concerts in the 2015-2017 seasons; the performances will be video-recorded live for international broadcast, accompanied by narrative commentary and visual artistic, literary and cultural references exploring the historical context of the composers and their works. His next project is to record Rachmaninoff, Prokofiev and Bartók Piano Concertos for DVD in Moscow in 2015. Mr. Murray's repertoire, performance calendar and studio facilities can be found at www.studio-hollywood.com.

An executive in the Financial Institutions division at Moody's Investors Service in New York, Mr. Murray focuses on US and International Insurance and Reinsurance capital markets, and he oversees group operations in the Latin America region. He has published extensively, presenting at conferences here and abroad, and he developed an integrated framework for assessing comparative operating risk for corporations in countries worldwide. He resides in Westchester County, NY with his family, where they also own and operate Galápagos Books, a bookstore specializing in world languages and literature, travel and cultural materials and children's literature. Mr. Murray began piano studies with Frances Wazeter, continuing with Allen Weiss (host of WQXR's live midnight broadcast Artists in Concert) and Robert Preston (Busoni Competition gold medalist, prominent soloist and chamber music collaborator, and professional photographer). He holds a degree in physics and languages from Cornell University, where he also received a special University Award for distinguished piano soloist. He appears today in partnership with Moxart.org.

Moxart

Pianist Alan Murray joins the Philadelphia Youth Orchestra today as a participant in the Moxart Concerto Program. Moxart is a local non-profit whose mission is to provide unusual opportunities for amateur musicians. The opportunity to play a Concerto with a full orchestra is one such program.

Musicians accepted to the Moxart Concerto Program are very advanced amateurs, whose abilities range from quite accomplished to professional caliber. Auditions for the program are open to anyone who believes he/she may qualify.

Bartók's Piano Concerto No. 2 is Part I of the 2014 Concerto Program. Part II will take place on May 4, 2014 at West Chester University, and include concerti by Mozart, Chopin and Arensky.

Full information about the Concerto Program and Moxart's other programs, open recitals, chamber music, and the Philadelphia Young Pianists Academy can be found on the following website:

www.moxart.org.

Moxart can be contacted by email:

betty@moxart.org.

Philadelphia Youth Orchestra Organization

Louis Scaglione *President & Music Director*

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 over 74 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

The organization has five programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Bravo Brass, Philadelphia Region Youth String Music (PRYSM), and Tune Up Philly, an after-school program modeled after Venezuela's El Sistema.

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 seventy-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 twenty professional orchestras in the United States, with 15 PYO alumni currently serving in The Philadelphia Orchestra. Recent alumni credit the PYO organization in helping them gain admittance to some of the best universities, colleges, and conservatories in the United States.

Philadelphia Youth Orchestra

The Philadelphia Youth Orchestra, the organization's flagship ensemble, is credited as one of the best in the nation with more than 100 highly skilled, young classical musicians. Unmatched repertoire and concerts in Verizon Hall at The Kimmel Center for the Performing Arts make this ensemble incomparable. Fourteen international concert tours since 1981 have offered hundreds of talented young musicians the opportunity to perform in many of the world's great concert halls, where their performances have often been judged comparable to those of professional orchestras. PYO was established in 1939 and is led by PYO organization President and Music Director, Maestro Louis Scaglione.

Philadelphia Young Artists Orchestra

The Philadelphia Young Artists Orchestra is PYO's companion orchestra, offering symphonic experience and orchestral training to younger classical music students, linking repertoire and theory, and providing the context to learning the standard orchestral repertoire. For nearly 20 years, PYAO has raised money through performances to support organizations from throughout the region, including Reach Out and Read at The Children's Hospital of Philadelphia and the Youth Work Foundation of The Union League of Philadelphia. PYAO was established in 1996 under a grant from the Pew Charitable Trusts. PYAO is conducted by Rosalind Erwin.

Philadelphia Youth Orchestra Organization

Bravo Brass

Bravo Brass is a youth brass ensemble that was created in 1997 to provide advanced musical education and performance opportunities to talented high-school brass students in the Tri-State region. It is the only ensemble of its kind in the area and one of few in the country.

Bravo Brass offers repertoire that challenges advanced brass students to improve their individual and ensemble playing skills. The Bravo Brass teaching faculty, led by Maestro Paul Bryan, Dean of Faculty and Students at the Curtis Institute of Music, provides valuable musical training through side-by-side rehearsals.

PRYSM

PRYSM (Philadelphia Region Youth String Music) is a string music education program created in 2007 to offer a unique introduction and preparation for string students to acquire and build skills. PRYSM and PRYSM Young Artists provide string ensemble and sectional master class instruction for intermediate and beginning students. Graduates of PRYSM have matriculated successfully into other PYO organization ensembles. Co-founded by the late William dePasquale, Co-Concertmaster of The Philadelphia Orchestra, PRYSM is directed by Co-founding Director, Gloria dePasquale, current cellist for and member of the board of directors of The Philadelphia Orchestra.

Tune Up Philly

As the first Philadelphia area El Sistema program founded in 2010, Tune Up Philly's mission is to nurture children in challenging social and economic conditions by keeping them engaged in success through weekday out-of-school hours music

instruction. Tune Up Philly believes that music education is a powerful vehicle for children to master skills that will enable them to acquire valuable tools for cooperative learning, teamwork, academic success and self esteem. Now in its fourth year, Tune Up Philly has expanded to six program sites and collaborates with local charter, independent, and public schools, with Head Start Programs, in addition to partnering with organizations such as Village of Arts and Humanities, LISCA, El Taller Puertorriqueño, and EducationWorks. Tune Up Philly is directed by Delia Raab-Snyder with Paul Smith, Associate Director, and several professional teaching artists serving as faculty.

PYO Organization Leadership

The 2013/2014 Season is Maestro Louis Scaglione's 17th anniversary with the Philadelphia Youth Orchestra organization. He was appointed the PYO organization's Music Director in 2005, joined the artistic staff in 1997 as Conductor of the PYAO and was appointed Associate Conductor of PYO in 1999. In addition to his work as a member of the artistic staff, Maestro Scaglione was appointed President of the PYO organization in 2004, having served as the program's Executive Director for three years.

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.

Philadelphia Youth Orchestra Organization

Artistic and Administrative Leadership

Louis Scaglione
President & Music Director
Conductor, PYO

Rosalind Erwin
Director & Conductor, PYAO

Paul Bryan
Director & Conductor, Bravo Brass

Barry McCommon & Robert Skoniczin
Assistant Conductors, Bravo Brass

Gloria dePasquale
Director & Conductor, PRYSM

Jessica Villante
Conductor, PRYSM Young Artists

Delia Raab-Snyder
Director, Tune Up Philly

Paul Smith
Associate Director,
Tune Up Philly

Colleen Hood
General Manager & Librarian

Maria Newman
Director of Development

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Rick Touhill

Open Rehearsals

Philadelphia Youth Orchestra
Saturdays, 8:30 a.m. – 12:00 p.m.
Philadelphia Young Artists Orchestra
Sundays, 2:00 p.m. to 5:00 p.m.

Bravo Brass
Mondays, 6:00 p.m. – 8:30 p.m.
Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, Pennsylvania 19103

PRYSM
Fridays, 6:30 p.m. – 8:30 p.m.
Bryn Mawr College
101 North Merion Avenue
Bryn Mawr, Pennsylvania 19010

Tune Up Philly
Monday – Friday, 3:00 – 6:00 p.m.
People for People Charter School
Monday, Wednesday, Friday, 3:00 – 5:00 p.m.
Salvation Army Ray & Joan Kroc Center

Give to PYO

The Philadelphia Youth Orchestra is a 501(c)3 non-profit charitable organization which relies on the generous support of donors and foundations. If you would like to make a tax-deductible contribution, please visit our website or mail your donation payable to:

Philadelphia Youth Orchestra
P.O. Box 41810
Philadelphia, PA 19101-1810
Office: 215 545 0502
Email: info@pyos.org
www.pyos.org



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

Program Notes

Wolfgang Amadeus Mozart

**Born: Salzburg, Austria,
27 January 1756
Died: Vienna, Austria,
5 December 1791**

Overture to La Clemenza di Tito, K. 621

The *Overture to La Clemenza di Tito* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings. Duration: 5 minutes

Parallel Events of 1791

Bank of U.S. and U.S. Mint is established
Vermont becomes the 14th U.S. state
Priestly Riots occur in Birmingham, England
Mozart's operas, *The Magic Flute* and *La Clemenza di Tito* premiere
The world's first Sunday newspaper, *The Observer*, is first published

Wolfgang Amadeus Mozart dies suddenly
Pianist Carl Czerny, inventor Samuel Morse, chemist John Mercer, Mozart's sixth child Franz Xavier, and 15th U.S. President James Buchanan are born

About the Composer

No other composer has mastered every musical form as Mozart did, and done so with such ease. For Mozart, it seemed to be a nuisance to transcribe his musical thoughts onto paper. Like Handel, but to an even higher degree, Mozart would develop and achieve perfection in his imagination before his hand ever began to write. Whereas most composers, even the great Beethoven, would go through countless drafts and revisions before completing a work, Mozart's first draft was his final draft.

As a child prodigy, Mozart was immediately recognized as an unprecedented musical genius. Under his father's tutelage, the young Mozart became a virtuoso performer on the keyboard and violin. By the age of eight, he had composed his first symphony and had toured most of Europe, performing for dignitaries, royalty, and prominent composers of the day, who were simply awed by the youth's abilities and musical imagination. By the end of his brief life, Mozart had composed over 600 works.

Born into the Age of Enlightenment – the era of the American and French revolutions, when liberty and fraternity were the centers of thought, Mozart's scores exhibited an order, balance, and structure associated with the Classical era that was fathered by composer Franz Joseph Haydn.

About the Work

Mozart's final year of his life was one of his busiest and most productive. In addition to his famous and unfinished Requiem, he also composed the operas *Die Zauberflöte* (*The Magic Flute*) and *La Clemenza di Tito* (*The Clemency of Tito*). While the commission for *La Clemenza di Tito* was to honor the coronation of Emperor Leopold II as King of Bohemia, the opera had a mediocre reception, and perhaps was a work that actually took away time from the other two compositions.

Program Notes

Under pressure to produce the opera quickly, Mozart composed *La Clemenza di Tito* in less than three weeks, and often in carriages and inns on the way to Prague. This was very quick even for Mozart, and perhaps why it seems a bit stiff.

The story itself is borrowed from another opera composed a half century before. Set in 80 A.D., the opera revolves around the wise and benevolent Roman Emperor Titus and his extraordinarily generous clemency of his enemies who sought to assassinate him. As a Freemason, Mozart admired the Enlightenment virtue of clemency.

The music of the opera is full of Mozart's brilliance and original ideas that is the hallmark of his writing, including fairly vivid, complex characters. While the Overture is completely devoid of themes from the opera itself, it does set a noble tone to suggest the Roman monarch (as well as alluding to the coronation of the new Austrian king). The Overture nicely sets up the drama that is about to ensue, complete with Bach-like counterpoint and Romantic-era colors, along with an intensity enhanced by the clarinets (a relatively new instrument in the orchestra).

The Overture to *La Clemenza di Tito* seems closely linked to the *Overture to The Magic Flute* which was composed within a few days after the former. The opera premiered the first week in September 1791, some three months before Mozart's brief life mysteriously ended.

Béla Bartók

Born: Nagyszentmiklós, Hungary,
25 March 1881
Died: New York City, New York,
26 September 1945

Piano Concerto No. 2

Bartók's Piano Concerto No. 2 is composed for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, military drum, bass drum, cymbals, triangle, tam-tam, and divided strings.
Duration: 28 minutes

Parallel Events of 1931

China is proclaimed the People's Republic of China

Mobster Al Capone is sentenced to 11 years in prison

The Star Spangled Banner becomes U.S. national anthem

Frede Grofé composes *Grand Canyon Suite*

First volume of *The Joy Cooking* is published

Dick Tracy comic series is created

Baseball great Mickey Mantle, Soviet leader Mikhail Gorbachev, author E.L. Doctorow, and actors James Earl Jones, Gene Hackman, and James Dean are born

Inventor Thomas Edison dies

Alka Seltzer is introduced

Program Notes

While several composers have portrayed their national heritage in their music, Hungarian composer Béla Bartók is remembered more than any other composer for capturing the sounds of the folk music of his homeland. His life's ambition was "to contribute to the good of Hungary and of the Hungarian nation." Although he made his living primarily as a pianist and teacher, Bartók is now recognized for his compositions and his lifelong devotion to collecting and publishing the folk songs of his country.

Raised as a Roman Catholic, Bartók became an atheist, and then later a Unitarian. He believed that the existence of God could not be determined and it was not necessary to know. The young Bartók demonstrated musical abilities at an early age. He could distinguish different dance rhythms before he learned to speak in complete sentences, and by the age of four, he was able to play some forty works on the piano. After his father died when Bartók was seven, his family moved and he focused on his musical studies more formally. He gave his first public recital when he was eleven where he also performed his own first composition. By his early twenties, Bartók was studying with a student of Franz Liszt and at the Royal Academy of Music in Budapest.

Like so many other young composers, Bartók was strongly influenced by the music of Richard Strauss. At first, Bartók's larger-scale works were in the style of Brahms and Strauss; however, Bartók focused most of his career and life on discovering the folk music of Eastern Europe. Along with his classmate and friend, Hungarian composer Zoltán Kodály, Bartók traveled throughout the regions of Hungary and Romania to collect, analyze, and catalogue the native folk music. Using primitive recording equipment, Bartók and Kodály produced two volumes for solo piano containing 80 folk tunes.

Bartók composed works that combined folk music, asymmetrical dance rhythms, and pungent harmonies. After his earlier works, Bartók became deeply influenced by the modernist techniques of the twentieth century, such as the works of Igor Stravinsky. Bartók claimed that his music was always tonal, although his works rarely use the conventional chords or scales of tonality. In addition to one opera (*Bluebeard's Castle*), Bartók composed two ballets, many works for solo piano, six superb string quartets, concertos for violin, piano, and viola, several orchestra works, including his Concerto for Orchestra – his most popular work, and great masterpiece.

By 1940, Bartók reluctantly immigrated to the United States because of the increasing political unrest in Europe. American audiences were not quick in recognizing Bartók as the most important composers of modern music. Touring the U.S. as a pianist, he eventually appeared as soloist performing his Piano Concerto No. 2.

Bartók was an exceptional pianist, and his superior playing was genesis for his three piano concertos. Given its extreme complexity, the *First Piano Concerto* proved to be troublesome for pianists and audiences. In response to this, Bartók offered his Piano Concerto No. 2 "with fewer difficulties for the orchestra and more pleasing" for listeners, explained the composer. Perhaps Bartók's sentiments are true compared to the earlier concerto, but the *Second Piano Concerto* is in no way easy for the soloist, orchestra, or the audience.

Program Notes

It is, however, a work of visceral energy and poetic power that explores the composer's personality of a musical modernist and experimental artist. The piano soloist is only given a short twenty-three measures of rest in the first movement, and is put through the paces of racing scales and fistful clusters of music. The conventional slower second movement is a slow-fast-slow dialogue between the piano and muted strings and timpani solo. Only in the final movement is the full orchestra used recalling much of the music from the opening movement. "With its thunderous use of the piano's percussiveness, the finale is an exhilarating example of Bartók's folk-inspired primitivism," suggests musicologist Jack Sullivan.

While the composer's suggestion that his Piano Concerto No. 2 is more "agreeable" and "more conventional and simpler," it is nonetheless wonderfully demanding. Despite its complexities, the work is truly compelling and quite a spectacle as well. "It's a finger-breaking piece," explains pianist András Schiff. "I usually end up with a keyboard covered by blood!"

Nikolai Rimsky-Korsakov

Born: Tikhvin, Russia,
18 March 1844
Died: St. Petersburg, Russia,
21 June 1908

Scheherazade, Op. 35

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

Parallel Events of 1888

Benjamin Harrison is elected
23rd U.S. President

"Jack the Ripper" murders six women
in London

Thomas Edison's phonograph is
manufactured for public sale

Tchaikovsky's *Fifth Symphony* premieres

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

National Geographic Society is founded

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

Kodak invents box camera

Program Notes

About the Composer

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

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

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

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

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

The Legend of Scheherazade

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

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

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

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

About the Music

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

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

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

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

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

The solo violin of Scheherazade heralds the final movement, which bursts into a vigorous dance accented by cymbal and tambourine. Rimsky-Korsakov reminds the listener of the two main themes of the storyteller and the Sultan's looming death sentence twice, each time with added speed, rhythmic intensity, and virtuosity on the violin. The flute introduces a new theme as a new story within the story begins

The Festival of Baghdad–The Sea–The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior, where a magic carpet ride swerves backwards in time as the previous themes of *Scheherazade* are explored. The dance becomes wilder, punctuated by snare and bass drums, and a brass fanfare announces a return to the themes of **The Sea and Sinbad's Ship**. Rimsky-Korsakov causes the music to rise and fall suggesting the swell of the ocean until **The Ship Goes to Pieces**. With a mighty crash, the music segues into a sweeping and now a gentle and loving Sultan theme from the opening moments of the work. The theme seems to subside as the Sultan gives up his diabolical plan and Scheherazade's theme returns transparently as it first appeared. Her theme slowly soars over a broad, sustained chord as Scheherazade's stories end and her wisdom prevails.

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

Upcoming Performances

Saturday, May 10, 2014 – 3:00 p.m.

Tune Up Philly

4th Annual Festival Concert

Delia Raab-Snyder, *Director*

Trinity Center for Urban Life

Tickets: Goodwill offering

Information: 215 545 0502

Saturday, May 17, 2014 – 3:00 p.m.

PRYSM

7th Annual Festival Concert

Gloria dePasquale, *Conductor*

PRYSM Young Artists

Jessica Villante, *Conductor*

- Sibelius *Andante Festivo*
- Nielsen *Suite for String Orchestra*
- Anderson *Jazz Pizzicato*

Centennial Hall – The Haverford School

Tickets: \$10 general admission; children 13 and under FREE

Information: 215 545 0502

Sunday, May 18, 2014 – 3:00 p.m.

Philadelphia Young Artists Orchestra

19th Annual Festival Concert

Rosalind Erwin, *Conductor*

- Beethoven *Coriolan Overture*
- Haydn *Symphony No. 101*
- Brahms *Variations on a Theme by Joseph Haydn*
- Britten *The Young Person's Guide to the Orchestra*

The Kimmel Center for the Performing Arts

Tickets: \$10 – \$20

Ticket Philadelphia: 215 893 1999

Saturday, May 31, 2014 – 7:30 p.m.

Bravo Brass

11th Annual Festival Concert

Paul Bryan, *Conductor*

“Trumpet Tunes”

Music of Biber, Goedicke, and Janáček

Saint Mark's Church, Philadelphia, Pa.

Tickets: \$10 general admission; children 13 and under FREE

Information: 215 435 1698

Sunday, June 1, 2014 – 3:00 p.m.

Philadelphia Youth Orchestra

74th Annual Festival Concert

Louis Scaglione, *Conductor*

Chrystal E. Williams, *Mezzo Soprano*

- Britten *Four Sea Interludes from Peter Grimes*
- Elgar *Sea Pictures*
- Holst *The Planets*
- Elgar *Pomp and Circumstance, No. 1*

The Kimmel Center for the Performing Arts

Tickets: \$10 – \$20

Ticket Philadelphia: 215 893 1999

For complete schedule information and performance updates, please visit www.pyos.org or call 215 545 0502.