
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA
YOUTH
ORCHESTRA

KIMMEL CENTER CONCERT SERIES

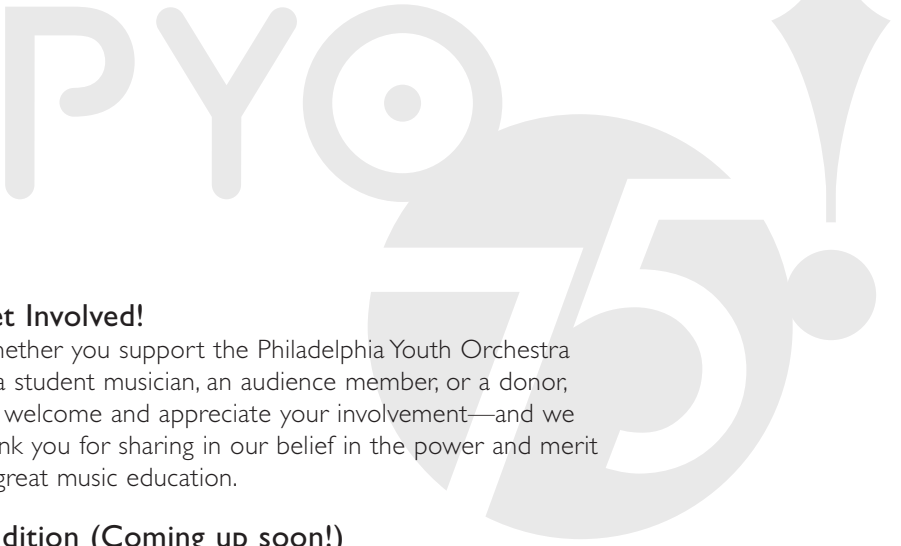
Louis Scaglione • *Conductor*
Richard Amoroso • *Violin*



Sunday • February 15 • 2015 • 3:00 p.m.

Kimmel Center for the Performing Arts
Verizon Hall





Get Involved!

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

Audition (Coming up soon!)

The PYO organization will be hosting auditions for all divisions for the upcoming 2015/16 season this June and September. Application forms, audition schedules, and FAQs are available at pyos.org/audition.

Share The Music: #PYO75

Connect with us online and help spread the word about our activities. Follow us on Facebook, Instagram, or Twitter, and make sure to share your photos, videos, and updates from rehearsals and performances.

Facebook: Philadelphia Youth Orchestra

Instagram: @pyomusic

Twitter: @pyomusic

Support

The support of patrons, corporations, and foundations allows PYO to continue to fulfill our mission of championing a new generation of leaders, musicians, and patrons of classical orchestral music. Please join us in celebrating our 75th Anniversary season with a tax-deductible contribution by calling 215 545 0502 or visiting pyos.org/support.



www.pyos.org

Philadelphia Youth Orchestra Kimmel Center Series

Philadelphia Youth Orchestra
 Louis Scaglione • *Conductor*

Richard Amoroso • *Violin*

The Kimmel Center for the Performing Arts • Verizon Hall
 Sunday, February 15, 2015 • 3:00 p.m.

PROGRAM

Festive Overture, Op. 96

Dmitri Shostakovich

Violin Concerto in D Major, Op. 61

Ludwig van Beethoven

- I. Allegro, ma non troppo
- II. Larghetto
- III. Rondo: Allegro

Richard Amoroso • *Violin*

INTERMISSION

Symphony No. 5 in E Minor, Op. 64

Peter Ilich Tchaikovsky

- I. Andante. Allegro con brio
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso – Allegro vivace

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

 Philadelphia Youth Orchestra • 2014–2015

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

Keoni Bolding,
Concertmaster
 Asher Edward Wulfman
 Nathan H. Lowman
 May Wang
 Sein An
 Jason C.S. Vassiliou
 Samuel W. Wang
 Clare Sooyeon Choi
 Daniel H. Jang
 Sean Alexander Bennett
 Daniel Liu
 Ethan Zhao
 Austina Lin
 Marius Sebastian Sander
 Vilme Joselin
 Andrew Guo
 Fiyi Adebekun
 Albert Chang
 Caleb Wang
 Elizabeth Morgan

Violin II

Maria Terese Dell'Orefice*
 Kyle Joseph Michie
 Philip Johnson
 H.A. Isaac Linton
 Tristan D. Maidment
 Clara Bouch
 Evelyn Bravo
 Avyay Kuchibotla
 Chloe Cho
 Luke Kyungchon Kim
 Molly Doman
 Byron Pondexter
 Lily Mell
 Alyssa Kim
 Maggy Simon
 Anne Liu
 Yoshitaka Shinagawa
 Sheri Yang
 Shannon Sheu
 Ajmain Hossain

Violoncello

Anne Catherine Lin*
 Cindy Yeo
 Andrew Ge
 Noah Gabriel Diggs
 Daniel J. Kim
 Chad Matthew Porreca
 Eunice D. Ju
 Daniel T. Kim
 Geana Florence Snart
 Michael Li
 Sejung An
 Janis Dawn Bates
 Sonia Kim
 Eunteak An
 Richard Ni
 Tarik Machado
 Alexander Chen
 Seyoung Kim
 Joy Zhao

Viola

Joseph Burke*
 Puneeth Guruprasad
 Andrew David Michie
 Inez J. Yu
 Franco L. Yugga+
 Phoebe Hu
 Kyran Shaun Littlejohn
 Andrew Magnus
 Sarah S. Jang
 Vera Lee
 Saagar Subash Asnani
 Zachary Cohen
 Conor McAvinue
 Micaela Greco
 Kevin Wang

Philadelphia Youth Orchestra • 2014–2015

Double Bass

Vincent Luciano*
 Markus Steven Lang
 Bennett Todd Norris
 Nova M. Friedman
 Olivia Rae Steinmetz
 Juan Serviano

Flute/Piccolo

Stephanie Ashman
 Hyerin Kim*
 Olin Wei
 Wei Wei Wang
 Jessica Schury

Oboe/English Horn

Nina Haiyin Cheng
 Alexander N. Kim
 Delia Li
 Tanavi Prabhu*
 Joshua Roberts

Clarinet/Bass Clarinet

Daniel Kim
 Gareth Thomas Haynes
 David Kim*
 Matthew No
 Danny Pak

Bassoon/Contra Bassoon

Olivia Cleri
 Rebecca Gayle Krown*
 Miles Joseph Shore +
 Lauren Milewski

French Horn

Libby B. Ando*
 James Ashbrook
 Caleb Burboa
 Gregory Greene
 Atamosi Hagins
 Olivia Weng

Trumpet

Charlie Barber
 James K. McAloon, Jr.*
 Will Schupmann
 Alexander Wolfe

Trombone

Marcus Forst
 Charles Johnson*
 Victoria Tamburro

Tuba

Yale Rosin*
 Carolyn Marie Tillstrom #

Percussion

Nicholas Charles
 Amanda Liu
 David W. Lu*
 Alyssa Resh

Harp

Joan Lee*

Piano/Celeste

Christine Yeji Kim*

* *Section Leader*

+ *On Leave*

Alumni

Louis Scaglione: Music Director and Conductor

Maestro Louis Scaglione and PYO

Under the leadership of Maestro Louis Scaglione, the Philadelphia Youth Orchestra (PYO) — founded in 1939 as an all-volunteer organization — has grown and transformed into a nationally recognized, professionally managed institution. Scaglione's tenure began in 1997, when Joseph Primavera, who served as PYO's Music Director for 51 years, appointed him Conductor of the Philadelphia Young Artists Orchestra. In 1999, Maestro Scaglione was named Associate Conductor of the PYO organization, becoming the organization's first Executive Director two years later. In 2003, Scaglione accepted the position of President, and upon Maestro Primavera's retirement two years later, he became the organization's fifth Music Director, President, and CEO.

Maestro Scaglione has led the Philadelphia Youth Orchestra on several international concert tours, with destinations including The 1998 World Youth Music Forum in Moscow; the Czech Republic and Italy (2000); China (2002); eastern and central Europe (2004); and Brazil (2007), where they performed to sold-out venues in São Paulo and Rio de Janeiro. Scaglione has also arranged musical collaborations for the orchestras with such accomplished soloists as William dePasquale, former Co-Concertmaster of The Philadelphia Orchestra; Gloria dePasquale, cellist for The Philadelphia Orchestra; Michael Ludwig, former Associate Concertmaster of The Philadelphia Orchestra; and internationally renowned violinist Sarah Chang and pianist Susan Starr.

Professional Affiliations, Appointments, and Honors

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 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 (NY). He is a former member of the faculty of Temple University Music Preparatory Division.

Louis Scaglione: Music Director and Conductor

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 in 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 service as a member of the Board of Directors of The Philly POPS; The Archbishop's Cabinet, Archdioceses of Philadelphia; and Treasurer of Studio Incamminati. More recent appointments include 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.

Philanthropy

Philanthropy is paramount to Maestro Scaglione. For the past 17 years, he has donated a portion of the proceeds from many PYO performances to 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.

Soloist

Richard Amoroso, Violin

Violinist Richard Amoroso joined The Philadelphia Orchestra in 1998. Born in 1970 to a musical family, he is well-known for his involvement in the Philadelphia musical community and for his extensive work with young people. A former pupil of past Philadelphia Orchestra concertmasters, Norman Carol and William de Pasquale, Mr. Amoroso continues in the long and rich tradition of these artists.

Most important engagements include a recital at Carnegie Hall's Weill Recital Hall and a solo appearance with the Philly Pops Orchestra. In addition, Mr. Amoroso speaks from the stage to both subscription and young audiences of The Philadelphia Orchestra. He is also a frequent participant in the orchestra's chamber music series and Family Concerts. Most recently, Mr. Amoroso performed as soloist with the Helena Symphony in Montana performing Shostakovich's Violin Concerto.

Mr. Amoroso's relationship with The Philadelphia Orchestra began at the age of 13 when, as winner of the orchestra's student concerto competition, he performed as soloist with the orchestra on the stage of the famed Academy of Music. He continued his studies at the Settlement School of Music and later earned his bachelor's degree from Dickinson College, graduating Magna Cum Laude and Phi Beta Kappa.

Mr. Amoroso also has had an extensive teaching studio for the last 18 years. Some of his students have gone onto receiving scholarships at major universities and conservatories. Others are now playing professionally in orchestras around the country. Mr. Amoroso's students range in age and ability from young beginners to older professionals. His instrument is a Nicolai Gagliano from 1765. He resides in West Chester, PA and is an avid golfer and sports fan.

Philadelphia Youth Orchestra Organization

Louis Scaglione
President & Music Director

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 75 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 five programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), 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.

Philadelphia Youth Orchestra

Established in 1939, Philadelphia Youth Orchestra is one of the most well-recognized youth orchestras in the nation, provides the region's most advanced instrumental music students with unparalleled training and performance opportunities under the direction of nationally acclaimed Maestro Louis Scaglione. In addition to the opportunity to showcase their talents through high-profile performances at high-profile venues, including Verizon Hall at The Kimmel Center for the Performing Arts with live broadcasts on Philadelphia classical and jazz radio station WRTI, 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. 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 considered on par with professional orchestras.

Philadelphia Young Artists Orchestra

Philadelphia Young Artists Orchestra, PYO's companion orchestra, prepares younger classical music students through a sophisticated repertoire and rigorous intellectual and musical discipline. PYAO further provides the opportunity to work with a highly experienced professional conductor, musicians, and teachers; to rehearse a standard orchestral repertoire at a professional level; and to perform in high-profile professional venues throughout the greater Philadelphia region. For nearly 20 years, PYAO has raised funds through performances to support organizations from throughout the region, including Reach Out and Read at The Children's Hospital of Philadelphia and

Philadelphia Youth Orchestra Organization

the Youth Work Foundation of The Union League of Philadelphia. PYAO, conducted by Rosalind Erwin, was established in 1996 under a grant from the Pew Charitable Trusts.

Bravo Brass

Bravo Brass — the only year-round brass ensemble in the Philadelphia area and one of only three in the country — offers the highest level of individual and ensemble training opportunities for the most accomplished high school brass musicians in the tri-state region. Created in 1997 to provide advanced musical education and performance opportunities to talented young students, Bravo Brass offers a repertoire that challenges 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.

Philadelphia Region Youth String Music

Created in 2007, Philadelphia Region Youth String Music (PRYSM) offers unparalleled, personalized instruction and educational support for the region's beginning to intermediate string students, under the direction of the highly respected Philadelphia Orchestra cellist Gloria dePasquale. PRYSM provides performance opportunities alongside faculty and in ensemble concerts with musicians from the Philadelphia Orchestra. In addition, the program provides students with mentorship opportunities and enables them to become strong candidates for matriculation into other PYO organization ensembles.

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's mission is to nurture children by keeping them engaged in success through weekday after-school music instruction. Under the leadership of Director Paul Smith, the program offers children 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. 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.

PYO Organization Leadership

The 2014/2015 Season marks Maestro Louis Scaglione's 18th 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 Educational 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

Paul Smith

Director, Tune Up Philly

Colleen Hood,

General Manager & Librarian

Maria Newman,

Director of Development

Patrick Bailey

Operations Assistant & Assistant

Conductor, PYAO

Board of Trustees

Frank Giordano, *Chairman*

W. Matthew Skilton, *Vice Chairman*

David R. McShane, *Treasurer*

MaryTeresa Soltis, Esq., *Secretary*

Kenneth Blank, Ph.D.

Michael Devine

Joseph F. DiMauro, VMD

Gary Frank

Trude Haecker, MD

Zachary M. Johns, Esq.

Renée Dillon Johnson

James Matour, Esq.

Sharon McGinley

David Michie

Nancy Moses

Walter Strine, Esq.

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

Independence Charter School

Mariana Bracetti Academy Charter School

Mastery Clymer Elementary School

Master Thomas Elementary School

People for People Charter School

Saint James School

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

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 & The Philadelphia Cultural Fund.

Program Notes

Dmitri Shostakovich

Born: St. Petersburg, Russia,

25 September 1906

Died: Moscow, Soviet Union,

9 August 1975

Festive Overture, Op. 96

The *Festive Overture* is scored for piccolo, two flutes, three oboes, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, additional and optional four horns, three trumpets, and three trombones timpani, triangle, snare drum, cymbals, bass drum, and divided strings.

Duration: 7 minutes

Parallel Events of 1954

U.S. Supreme Court rules in favor of integration of schools in *Brown v. Board of Education*

William Golding's novel *Lord of the Flies*

Musical *The Pajama Game* premieres

Bill Haley's *Rock Around the Clock*

Elvis Presley records first record

Sports Illustrated released

The Tonight Show premieres

Oprah Winfrey, Jerry Seinfeld, Denzel

Washington were born

Described as "the conscience of the Soviet Union," Dmitri Shostakovich has become one of the most discussed figures in music since the composer's death, the collapse of the Soviet Union, and the turn of the 21st century. Publicly Shostakovich was a member of the Communist Party and, unlike his Russian colleagues Prokofiev and Stravinsky who lived abroad, Shostakovich emerged because of, rather than despite, the Soviet regime.

Like any artist, Shostakovich's curiosities led him to seek other influences, especially the works of Prokofiev and Stravinsky who had become Western-ized. Shostakovich's discovery of modernism and post-modernism was quickly squashed by the Soviet government, as everything in the Soviet Union was viewed in political terms. Soviet musicologists proclaimed that the new Soviet Union awaited "a composer whose melodies will touch the hearts of all sections of the populations and...will not only warm the concert hall but the streets and fields as well, because it will be music with roots deep in Russian life..."

As Shostakovich's early music efforts became internationally recognized, the Soviet Union was quick to capitalize on Shostakovich's success (how ironic!) and adopted Shostakovich as the country's "musical spokesperson." His music would provide propaganda for the Soviet government and the communist way of life to an international community.

Program Notes

The relationship between the Soviet government and Shostakovich was complex. His music suffered two official denunciations and periodic bans of his work. The Communist Party declared Shostakovich's music offensive and harmful to Soviet citizens as it contained "decadent Western manners" and "formalist perversions." At the same time, he received a number of accolades and state awards, and served in the Supreme Soviet. Shostakovich was reminded by the Stalin regime that his duty was to compose for the Soviet people and his works should provide inspiration for the communist way of life.

Shostakovich reacted, at least publicly, by accepting the political ideology of the Soviet government and composed several works that, at least superficially, embraced the communist regime. He proceeded to speak out against Western music. Looking back and seeing the dreadful alternatives, Shostakovich had little choice.

Despite all the turmoil and being in and out of good graces with the Soviet regime, Shostakovich never fled his homeland. After Stalin's death in 1953 there was a pronounced relaxation of the harsh restraints that affected the work of artists, specifically Prokofiev and Shostakovich (even though Prokofiev died within hours of Stalin's death.)

In 1954 Shostakovich was asked to compose a work in observance of the 37th anniversary of the October Revolution. Even though the *Festive Overture* opens with the grandest of fanfares like uncorked champagne, there are no solemn heroics in the work. It is simply a vivacious celebratory gesture that seems thoroughly Russian. The exultant mood is exhibited in passages alternately grandiose, lyrical, and playful, with the pomposity of the opening moments effectively submerged under waves of high spirits whenever it reoccurs.

There are no musical references in the *Festive Overture* to political upheavals, militant multitudes, or conflicts being engaged. There is, however, the sheer joy of shackles falling open to the ground – almost as if to proclaim "Ding! Dong! Stalin is dead." But the *Festive Overture* is still a celebration of communist ideals and the "good fortunes of life in the Soviet Union."

Three decades after Shostakovich's death and less than twenty years after the fall of the Soviet Union, the West has rediscovered Shostakovich as a composer of immense integrity and of fearless perseverance and courage. Today we realize that he spoke through a mask of conformism using musical codes. Shostakovich gave the Soviet authorities what they demanded, yet he deliberately maintained a musical expression that spoke to his audience – the people who were suppressed by the communist government.

Program Notes

Ludwig Van Beethoven

**Born: Bonn, Germany,
16 December 1770**
**Died: Vienna, Austria,
26 March 1827**

Violin Concerto in D major, Op. 61

Beethoven's Violin Concerto is scored for violin solo, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.
Duration: 42 minutes

Parallel Events of 1806

Explorers Lewis and Clark begin return trip from west coast

Napoleon bans all trade with England

British philosopher and economist John Stuart Mill is born

Apple cider and carbon paper are patented

About the Composer

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

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

Like his musical idol, Handel, Beethoven embodied his own musical era and at the same time contributed to the overall progression of music in technique and artistic form. Unlike Handel (and even Mozart)

Program Notes

however, Beethoven did not have the luxury of speed and instantaneous perfection in his composing: several drafts, versions, and he needed to make edits to most of his works. Certain pieces were often started, interrupted by other projects, and finished much later, at times several years later. Beethoven's large output of works in all genres includes much occasional music, some of which is rather mediocre. In every genre, however, there are works of the greatest mastery, and the finest of them are unmatched in originality and expressiveness. His works include one opera (*Fidelio*), incidental music (*Egmont*, *The Ruins of Athens*), two ballets, nine symphonies, two mass settings (*Mass in C* and *Missa Solemnis*), oratorios, including *Christ on the Mount of Olives*, and other choral works, five piano concertos, a violin concerto, string quartets and quintets, chamber music with winds, sonatas for violin and cello, piano trios, 32 piano sonatas, many variation sets for piano, works for solo and duet piano, dance sets, concert arias and songs, and canons.

The Father of Romanticism

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

With Romanticism, the art and the artist are inseparable. This connection between art and artist is the driving force that most music has thrived on for the past two centuries, whereby music strives to attain the unattainable, the ideal, and the larger-than-life.

This is not to suggest that Beethoven surrendered the structures and forms established by Haydn and Mozart; on the contrary, Beethoven is regarded as the link between the Classical Era of form and reason and the Romantic Era of emotion over reason and art for art's sake.

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

Program Notes

About the Work

When Beethoven composed his only Violin Concerto he had already completed five concertos he wrote for his own performances (the first four of five piano concertos and his *Triple Concerto* for piano, violin, and cello). Beethoven's career as a composer had skyrocketed three years earlier when he unveiled his *Eroica Symphony*, and then two of his most famous piano sonatas, his first version of his opera *Fidelio*, and his *Fourth* and *Fifth Symphonies*.

Composed for the twenty-six year old premiere violinist Franz Clement, Beethoven barely finished the Violin Concerto in time for the performance, with Clement practically site-reading the solo violin part. In addition to the almost unbelievable ability to learn the massive solo part in hours, Clement also performed a couple of compositions of his own between the first and second movements of Beethoven's Violin Concerto, including a sonata on one string with the violin held upside-down!

While most of Beethoven's previous concertos were composed in the style of Mozart, the Violin Concerto was clearly making a new path. Like his *Eroica Symphony* Beethoven surpassed the expectations and, for to audience members' shock and annoyance, put his Violin Concerto in an entirely new league of composition. The first movement alone of the Violin Concerto is longer (almost a complete thirty minutes) than most complete concertos. Beethoven transformed

the concerto from a work of mere showmanship to a masterwork that requires the soloist to demonstrate the expected virtuosity with sensitivity, depth, restraint, and the highest craftsmanship of musicality.

As with most concertos that are composed for a particular person to perform, Franz Clement's graceful violin sound influenced Beethoven's writing. Clement was not so much admired for a powerful sound as much as his lyricism, sensitivity, and ability to play in the extreme high registers with perfect intonation. Beethoven's Violin Concerto reflects other styles as well, including the contemporary French violin school, where an overall sense of nobility, grandeur, massive sonorities, and even heroic or processional permeates the work.

Opening with five soft beats on the timpani, the opening measures proclaim it as being at once expansive and dramatic. In the same way Beethoven provided a twist on the conventional procedure in his *Fourth Piano Concerto* by allowing the pianist to begin with a solo gesture, in the Violin Concerto Beethoven gave the first movement a spin by presenting a lengthy orchestral opening so leisurely that one virtually forgets there is a soloist. As the opening timpani taps unfold into the thematic material of the movement, the violin

Program Notes

solo enters after great suspense then remains the focus for the entire movement. The lengthy first movement has been said to move “between sunshine and shadow” as there are extreme heights of tenderness to defiance.

Beethoven uses a series of variations for slow movement and achieves a level of lyrical beauty found in few of his works before or after the Violin Concerto. The movement takes the Violin Concerto to an entire new level where the violin solo and orchestra seem to exist in a dreamy, poetic dialogue. In the hymn-like movement, the theme is carried almost entirely by the orchestra with the solo violin providing intricate commentary in what renowned music critic Sir Donald Tovey proclaims is “one of the cases of sublime inaction achieved by Beethoven and no one else.”

An abrupt outburst from the full orchestra interrupts the second movement, and the violinist’s *cadenza* (unaccompanied virtuosic solo) segues to the entrance of the third movement. In a robust, dance-like, folk song, the violin solo introduces the theme as the horns complement the opening of the movement with hunting calls. As the final movement progresses, the soloist displays increasingly more and more virtuosity ending with another flashy unaccompanied solo until the soloist gets one last charming and playful restatement of the original theme just before the final chords.

The public gave Beethoven’s Violin Concerto a lukewarm reception and one critic said that “Beethoven could put his undoubtedly great talents to better use.” While a few other violinists performed the work, it did not become universally accepted as the premiere violin concerto until the twelve year old Joseph Joachim (the famous violinist for whom Brahms composed his violin concerto) performed the work in London in 1844 with Felix Mendelssohn conducting. As with Beethoven’s nine symphonies, no other composer dared to compose a violin concerto of similar character and proportions until Brahms produced his own violin concerto more than seventy years later. Most importantly, it was Beethoven’s vision for his Violin Concerto that gives the work its hallmark. Like his Romantic symphonies, Beethoven allows art, virtuosity, and larger-than-life ideas to dominate, and the result is nothing short of the most prolific violin concerto ever composed.

Program Notes

Peter Ilyich Tchaikovsky

Born: Kamsko-Votkinsk, Russia,

7 May 1840

Died: St. Petersburg, Russia,

6 November 1893

Symphony No. 5 in E minor, Op. 64

Tchaikovsky's *Fifth Symphony* is scored for piccolo, three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, 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

Rimsky-Korsakov composes *Scheherazade*

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 comedian Adolph Author "Harpo" Marx are born

Heinrich Hertz proves existence of radio waves

Kodak invents box camera

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

Tchaikovsky, too, produced music out of suffering. A sensitive, shy child, young Tchaikovsky had turbulent formative years. Having moved from city to city throughout his childhood, Tchaikovsky and his brother were eventually banished to a factory-like boarding school. At the age of 14, he lost his mother, with whom he loved obsessively, to cholera. The young Tchaikovsky was prone to sudden fits of neurosis, ironically induced by the very music he loved. Too, the composer attempted to shield his homosexuality from a disapproving world with a failed marriage. It is not surprising then that Tchaikovsky struggled against depression throughout his life, attempting suicide more than once and, eventually, dying by his own hand.

The melancholy of Tchaikovsky's life left its mark on his compositions. Much of Tchaikovsky's music is ponderous and gloomy, due to the dark cast of his harmonies and orchestration. Tchaikovsky, however, had a deeply rooted love of life that also finds expression in his music, especially his ballet scores, which are vibrant with vigor, harmonic richness, and elegant beauty.

Program Notes

In few works of Tchaikovsky's is there more turmoil than in his last three symphonies (Nos. 4, 5, 6). Positioned between the torrid *Fourth Symphony* (1877-78) and the tragic *Sixth Symphony* of the final year of his life, the *Fifth Symphony* was quickly composed after not having composed a symphony in nearly a decade. Written when Tchaikovsky was only 48 years old, the *Fifth Symphony* focuses on mankind's futile struggle with destiny. Like Beethoven's *Fifth*, Tchaikovsky's Symphony No. 5 is his own battle with fate, specifically man's spiritual helplessness and inadequacy and a tormented soul searching for its own ability to purge emotional tensions.

Tortured by both hope and doubt in 1888, Tchaikovsky opens the *Fifth Symphony* not with a dire fanfare as in the *Fourth Symphony*, but with a gloomy mediation in the lower register of the clarinet, whose theme reappears throughout the work to suggest a theme of fate. The sensitive sounds seem to stir from gloom into a terrific storm until the movement closes with an enigmatically quiet of a hushed reflection.

The much celebrated horn solo of the second movement lays the groundwork for the lyricism and the heartbreak that is often so associated with Tchaikovsky's music. With countermelodies from the clarinet and the oboe, the second movement builds to an optimistic outburst until a slightly oriental, *Nutcracker*-like tune leads the orchestra back to the opening theme, as a reminder of the cruel fate that hangs over the tender lyricism.

Instead of the conventional *scherzo* (a movement in a fast three), Tchaikovsky inserts a waltz for the third movement. Almost as if it is a brave attempt to remain optimistic, the principal melodies are full of phrases that tend to "droop gracefully, like a dancer trying to throw off grief," suggests one music historian.

The fate theme that reappears throughout the first three movements tends to serve as the *Fifth Symphony's* nemesis until it is transformed into a slashing, inexorable eight-note phrase. The new theme becomes an attempt to win over fate becoming a kind of Russian hymn that rises to spiritual heights of fervor and conviction. Initiated by an eruption of the timpani and a savage dance-like passage, the entire work takes on a completely new character, now exultant, jubilant, and ringing with self-confidence.

While the *Fifth Symphony* is a "complete submission to fate," as the composer describes, Tchaikovsky does find a victory-cry, even though this may have been his final reach for optimism before he succumbs to the worst fate of all when he took his life only five years later.

Program Notes
© Allan R. Scott

In Appreciation



The Philadelphia Youth Orchestra organization, and the Board of Trustees thank the following individuals, corporations, foundations and government agencies for their generous contributions during the past year.

This list acknowledges donations through December 31, 2014. If a name, company, foundation or government agency has been omitted or misprinted, please accept our apologies and notify us by calling 215 545 0502.

Foundations

Asociación de Puertorriqueños en La Marcha

Judith Haskell Brewer Fund of the Community Foundation Serving Richmond & Central VA

Julian A. and Lois G. Brodsky Foundation

D'Addario Foundation

Elsie Lee Garthwaite Foundation

Evergreen Family Foundation

H.E.L.P.* Foundation

Henrietta Tower Wurms Memorial Fund of The Philadelphia Foundation

The H.O. West Foundation

Kayne Anderson Capital Advisors Foundation

Little Red Violin Foundation

Local Initiatives Support Corporation

Colleen Maguire Family Fund

The Maguire Foundation

The McGinley Family Foundation

The Presser Foundation

The Princeton Area Community Fund

The Norman Raab Foundation

The Rittenhouse Foundation

The Robinson Family Foundation of The Jewish Communal Fund

The Samantha Fund of The Community Foundation of NJ

The Seattle Foundation

Jean and David Soll Philanthropic Fund of the Jewish Federation of Greater Philadelphia

The Wright-Hayre Fund of the Philadelphia Foundation

Corporations

Allen Organ Company

AirProducts, Corp.

American Images, Inc.

Bachrach Photography

Brooks Brothers

Cozen O'Connor

Custom Processing Printing, Inc.

David Michie Violins, LLC

Donatic

First Giving–Indiegogo campaign for Tune Up Philly

The Franklin Institute

Frederick W. Cook and Co.

GE Foundation Matching Gifts Program

Give with Liberty

GlaxoSmithKline Foundation Matching Gift Program

GTPHL, LLC

In Appreciation

Jacobs Music Company
 Johnson and Johnson
 Matching Gift Program
 J.W. Pepper, Inc.
 Martin Drugs, Inc.
 Merck Foundation
 Microsoft Matching
 Gift Program
 Mid County Benefits
 Network for Good
 The Philadelphia
 Museum of Art
 The Prime Rib of
 Philadelphia
 PSEG Power
 of Giving Program
 Republic Bank
 Sam Ash Music
 Corporation
 SAP Matching Gift Program
 SKF, Inc.
 StationPlace Enterprises
 Studio Incamminati
 UHS of Pennsylvania, Inc.
 UM Holdings, LTD
 United Way of Williamson
 County
 The Woodmere Museum

Government

Pennsylvania Council
 on the Arts
 The Philadelphia
 Cultural Fund

Benefactor \$5,000 and above

Anonymous
 Mr. and Mrs. Joseph and
 Marie Field, in honor of
 David Michie
 Dorothy & Frank Giordano
 Denise Houghton, Esq.
 & David Michie
 Leroy E. Kean
 Frances & James Maguire
 Susan & James Matour, Esqs.
 Sharon & Joseph McGinley
 David R. McShane
 PRYSM Quest for Gold
 Louis Scaglione
 Alice & Walter Strine, Esqs.

Guarantor \$2,500 - \$4,999

Drs. Kenneth Blank
 & Donna Murasko
 Renée Dillon &
 Phillip Johnson, MD
 Dr. & Mrs. Joseph
 DiMauro, DVM
 Gary Frank
 Jayne & Walter Garrison
 Trude Haecker, MD
 & Robert Day, MD
 Sarah & Zachary Johns, Esq.
 Jung Ja Kwon
 & Richard Touhill

Drs. Yuan Liu
 & David Gerhold
 Leslie & Frank Skilton,
 in honor of Matthew and
 Molly's Wedding
 Matthew Skilton
 Mr. & Mrs. Ernest B. Smith
 MaryTeresa Soltis, Esq.
 Mr. Jeffrey Spector & Family

Patron \$1,000 - \$2,499

Catherine Baggiano, Esq. &
 Joseph Milewski
 Michael Bleiman, MD,
 in honor of Margery &
 Harold Bleiman's Wedding
 Anniversary
 Susan Bleiman-Soll & Adam
 Soll, in honor of Margery &
 Harold Bleiman's Wedding
 Anniversary
 Yukiko Canfield,
 in memory of Steve Weiss
 Barbara & Michael Devine
 Penelope P. Harris
 Lynn & Stevens Hewitt,
 in memory of Joseph
 Primavera
 Colleen M. Hood
 Peter Jang
 Mr. & Mrs. Kevin Kan
 Jane Koh, in memory of
 Frank Costanza
 Mrs. Tessie & Dr. David Lee
 Sandra G. &
 David G. Marshall

In Appreciation

Susan & Graham
McDonald

Nancy Moses &
Myron Bloom

Elizabeth Pitcairn

Dr. Harry Rosenthal

Cookie & Larry Simpson
in honor of Frank Giordano
and Louis Scaglione

Denise Valme-Lundy, Esq.

Charlotte Wang &
Andy Fei

Mrs. Katherine
& Dr. Michael Warhol

Steven Weiss

Weiqing Xuan

Donor \$500 - \$999

The Abedekun Family

Mr. & Mrs. Christopher
Barone

Mindy Jane & Richard
Berman, in memory of
William dePasquale

Pod Vera Ann &
Michael Biehn

Lisa & Steven Bizar

Amanda & John Buoni

Lisa Canoura
& Michael Brookshire

Joellyn & Edward Cattell

Min Chang & Dan Chu
Andrew Chen

Joanne Chernis
& Joseph Lepak

Connie & James Clarke
Susan & Steven Cohen

Charles Croce

Gloria dePasquale

Linda & Geoff Donoho

Lori, James
& Chason Goldfinger

Justine Gudenas, in honor
of David Lyle Segal, Esq.

Gayle & Herbert Henze

Jennifer Hsieh

Gladis & Richard Hwang

Joanne R. &
Walter S. Jenkins, Esq.

Daphne & Charles Jones

Nasreen Kara
& Akbar Pabani

CDR & Mrs. Michael D.
Kearney

Jeanette & Louis Kozloff

Avanthi & Srinivas
Kuchibotla

Wendy Lee
& Essam El-Harazy

Yinghe & Austin Li,
in honor of Delia Li

Esther & Steven Liu

William Loeb

Rochelle & Barry Magarick

Peg Mertz
& Michael Lynagh

David S. Mulchinnock, Esq.,
in memory of Rolf and
Margot Polack

Sue & Steve Munzer

Susan Ng
& Andrew Maidment

Chin & Jai No

Frederick W. Oster

Dr. & Mrs. Christian Peters

Michelle Portnoff &
Scott Schley

Lyette & Bruce Richards

Dr. Bradley W. Robinson

Steven Savitz

Kathleen Schulgen

The Schwalb Family

Barbara Anne & Karl Sivek

Dave, Laurie &
Claire Schupmann

Yumi & Henri Scott

Leona & Nelson Shanks

Teresa Sison

Karen Smith

Dr. & Mrs. David Soll

Martha & Ronald Stang

Marnie & David Unruh

Jeanne M. Vissa

Jennifer & Daniel Wasserman

Joanne & Raymond Welsh

Sarah & Sean Williams

Martha Wolf, in honor of
Tune Up Philly

Li Yue

In Appreciation

Contributor \$250 - \$499

Jennifer & Robert
Ashbrook

Mary & Robert Ballard, in
memory of Maestro Joseph
Primavera

Tina Baw

Barbara & David Benligan

Claire Boasi

Susan Bravo

The Rev. Bonnie Camarda

Elissa Coogan

in honor of Barry Chester

Margaret & Stephen Dana

Dr. Janet DeBerry

Jason DePue, in memory of
William dePasquale

Francis J. Dougherty

Cristin M. Dziekonski

Rosalind Erwin

Margaret Ewing

Joel Fein

Alise Ferguson

Dr. & Mrs. Reginald Foy

Mark Garvin

Alice & Stephen Gaston

Elizabeth Gemmill

Cynthia Haines & Edward
Dean Mueller, in honor of
Dr. Trude Haecker

Mandi Jo & David Hanneke

Dorothy & George Hawke

Katrine Hazzard, in honor
of Jameka Gordon

Lisa & William Hoffman

Rebecca Horner

Gladis & Richard Hwang

Hiroshi Iizuka

Don & Donna Jackson

Regina Joka

Rachel & Ralph Kaplan

Donald Kenzakowski

Annette & Young Kim

Eun Kim

Mary Louise &
Kenneth Kubacki

Robert Laskowski

Yinghe Li

Virginia & Thomas Lynch

Jeffrey McFadden

Robert Mead, in honor of
Gareth T.E. Haynes

Maria L. Newman & Sons

Barbara Noseworthy

Jaehong Park

Kelly & Michael Perron

Mrs. Dana Pfender Levy
& Dr. Steven Levy, in honor
of Tyler Levy

Albert Rabil, in honor of
Norman Shore

Gerry Rice & Paul Bryan
Lynette & Bruce Richards, in
honor of Colleen Hood

Bettye C. Ricks

David Schneider

Catherine Sharbaugh

Susan Sheu

Karen & David Smith

Dr. and Mrs. David
& Jean Soll

Ron Stark

Catherine Toso

Lisa & Greg Warshaw

Garth Weldon

Dr. Elzbieta Zechentner

In Appreciation

Friends

up to \$249

Romero Abella

Denise & John Abrams, in honor of Rick Touhill

Clara Adams

Eunice & Henry Alexander

Gloria Amari

Violet Anderson

Jessica Attie

Paul Arwold

Terez Balogh

Ben Barger

Erin Barnes

Diane & Davis Barnett

Mark Bencivengo

Frances Berkman

Rita M. Bevilaqua, in memory of Richard Bevilaqua

Margery & Howard Bleiman

Barbara M. & John M Blickensderfer

Mary Bobolis

Edward Boehne

Wendy & John Bolding

Maria Boston, in memory of Andrew John Schast

Ann Botel-Barnard

Cecily & DM Bouch

Jennifer & Gabriel Bouch

Sally Boyd

Carolyn & Phillip Britton

David Caref, in honor of Valentine's and Max's Wedding

Joseph Castelli

Minhi Cha & Hyung Yeo, in honor of Cindy Yeo

Alfonso Chan

Edward Chan

Kujing Chang & Ken Egawa, in memory of William dePasquale

Christine Charles

Eileen Chepy, in memory of Andre John Schast

Joseph Cirotti, in memory of Ethel

Connie & James Clarke

Marjorie Clement

Howard Coff

Susan & Steven Cohen

Diane Collins

in honor of Joshua Collins

Reed Collins

Janet Conway

Janalee Corato, in Memory of Andrew John Schast

Lindsey Crane

Peter Cressman

Miyo Curnow

Ann & Julio da Silva

Madeleine Denlingers

Valerie & William Dick

Eugene DiPilla

Leticia Dorsa

Christin Dziekonski

Dana Etra

Sharla Feldscher

Trinity Flores

Susanne Forst, in memory of Hans Albrecht

Martha Friedman

Alfred Gaus, Jr.

Dr. & Mrs. Irvin Gerson

James Gorton

Kris & Jeff Grabell

Eleanor Greco and Earl C. Kirbyson, in memory of Andrew John Schast

Kathy Maloney Green

Olivia Gruber Florek

Sara Gubins

Shay Gustafson

Christine Halpin

Catherine Harper & Roy Winnick

Kathleen Hastings

Beverly & Richard Hawkins, II, in memory of Eric Asher

Shuyan He & Qi Wang

Deborah Heaney

Alan S. Hewitt

In Appreciation

- Sharon & Isidore
Hofferman
- Lisa & William Hoffman
- Arlene & Michael Hood
- Rebecca Horner &
P. Chase Howse, Jr.
- Jenny Huang
- Eleanor James
- Kumsoon & Young Jang
- Roger M. Janssen
- Lan Jin & Gang Chen, in
honor of Nina Cheng
- Margaret & Gary Jones
- Tiffany & Matthew Jones
- Linda Joseph
- Jonathan S. Karp
- Ruth Kartman, in honor of
David Lyle Segal, Esq.
- Richard Kearney
- Grant Keener
- Gwen & David Keiser
- Kris & E. Robert Kent, III
- Bernadette & Thomas
Kolalowski, Jr.
- David Kozloff, in honor of
Benjamin S. Kozloff
- Deborah Kozloff Heary,
in honor of Ben Kozloff
- Jeanette & Lou Kozloff
- Jeraldine & David Kozloff, in
honor of Benjamin Kozloff
- Hal Korin
- Tommy Kramer
- Avanthi Kuchibotla
- Bert Kumano
- Judy E. Kumano
- Li-Huey Lai
- Virginia T. Lam
- Jeffrey Lang
- Susan Lanza-Jacoby
- Gregory Lare
- William Leach, in honor of
Raymond Humphreys
- Amy Lee
- Ellen Berman Lee
- Qin Lin
- Loren Lind
- Allen Lo
- Lucy & Edward Lonergan
- Bryant Lubbs, in honor of
Charles Schneider
- Virginia & Thomas Lynch
- William MacKnight, in
honor of Christopher &
Hannah Perron
- Margarete & Robert Marvin
- Nathalia & John May
- Julianna Maya
- Angela & Edward
McAvinue
- Joel McKeever
- Theresa & Robert McLaren
- Robert Mead, in honor of
Gareth Haynes
- Peg Mertz & Michael
Lynagh
- Margaret & William Metz
- Gang Mei
- Jeffrey Miller, in honor of
Jon Hutchins
- Barbara Mitnick
- Akane Mizutani &
Michael Shimoko
- The Moore Family
- Andre Morisseau
- Richard A. Mulford
- Sue & Steve Munzer
- Frances M. O'Brien, in
memory of Nanette
O'Brien and Joseph
Primavera
- Ross Oehler
- Hirono Oka, in memory of
William dePasquale
- Yasuyuki Okamoto
- Anthony Orlando, in
memory of Michael
Bookspan
- Amy Oshiro
& Ricardo Morales
- Irene & Theodore Oslick
- Carol & Thomas Pappas

In Appreciation

Ewan Park	Christine & Atsushi Shiiba	Aubrey L. White
Jae Hong Park & Jeo Yeun Chung	Anne Shoemaker	Jason Wiedmann
Virginia & Kevin Peck	Bunny Shore, in honor of Miles Joseph Shore	Jerome Wigler, in memory of William dePasquale
Michael Phillips	Shelley Showers	John Willis
Angela & Glenn Phillips	Joshua Sizer	Steven Wissler
Abby Phillipson & David Weiner, in honor of Elizabeth Phillipson-Weiner	Harold Smoliar	Jerome Witt
Elizabeth Phillipson-Weiner	Maia Soares, in honor of Ehren Valme	Phyllis Wolf
Matthew Rader	Josh Spense	Marcia Woll
RG Reid & FM Bivens	Zach Spense	Amy & Clifford Wulfman
Lisa Ann & Dale Roberts	Martha Stanig	Peng Yan
The Robinson Family	Christine & Jonathan Stein	Sherie Yang
Juan Carlos Romero	Quiaog Su	Edward Yarwood
Dr. Harry Rosenthal	Dongsun & Jungsuk Suh	Cui Yin
Michael Roth	Nara Takakawa	Family of Inez Yu
Ralph Sauer, in memory of Joseph Primavera	Lilian Tan and Chin Siong Ho, in honor of Kirsten Ho	Lynn & Alan Yuasa
Jerome Schartz	Chik Kwun Tang	Manhua Zhang & Liming Liu
Rita & Charles Schedel	Kay & Arthur Tuch	Yong Zhao
Yumi & Henry Scott	Samuel Valme, in honor of Ehren Valme	Harriet & Sidney Zilber
Catherine & Ron Selin	Kathleen & David Vito	Elisa & Paul Zinn
Joseph Shapiro	Deborah Volker	
Cheryl & Robert Shelderfer, Sr.	Ann G. Walker	
Chin Chung Shen	Caroline Walsh	
Lotus Shen	Esther Walsh	
	Julie & Thomas Wamser	
	Lesley & Mark Webber	
	Frederick Weitzman, Esq.	

* R E M I N D E R *

2015 PYO GALA DINNER & CONCERT

Friday • March 20, 2015 • 6:00 p.m.

•

The Union League of Philadelphia
140 South Broad Street
Philadelphia, Pennsylvania

•

To request an invitation,
please contact the PYO office, 215 545 0502 or visit online:

WWW.PYOS.ORG/SUPPORT/ANNUAL-GALA

2014 • 2015 Season Performance Schedule

Sunday, November 23, 2014 – 3:00 p.m.

Philadelphia Youth Orchestra

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

Tuesday, December 16, 2014 – 7:30 p.m.

Bravo Brass

Strath Haven High School
Information: 215 545 0502

Saturday, December 20, 2014 – 7:30 p.m.

Bravo Brass

St. Mark's Church of Philadelphia
Information: 215 545 0502

Sunday, December 21, 2014 – 3:00 p.m.

Philadelphia Young Artists Orchestra

Upper Darby Performing Arts Center
Information: 610 622 1189

Thursday, January 15, 2015 – 6:00 p.m.

Tune Up Philly

People for People Charter School
Information: 215 545 0502

Saturday, February 7, 2015 – 3:00 p.m.

PRYSM & PRYSM Young Artists

Centennial Hall – The Haverford School
Information: 215 545 0502

Sunday, February 15, 2015 – 3:00 p.m.

Philadelphia Youth Orchestra

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

Sunday, February 22, 2015 – 3:00 p.m.

Philadelphia Young Artists Orchestra

The Temple Performing Arts Center
Information: 215 545 0502

Saturday, March 14, 2015 – 7:30 p.m.

Bravo Brass

St. Mark's Church of Philadelphia
Information: 215 545 0502

Friday, March 20, 2015 – 6:30 p.m.

2015 PYO Gala Dinner and Concert

Philadelphia Youth Orchestra

Philadelphia Young Artists Orchestra

PRYSM & PRYSM Young Artists

Bravo Brass

Tune Up Philly

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

Sunday, April 12, 2015 – 8:00 p.m.

Kimmel Center Presents: Indigo Girls with

Philadelphia Youth Orchestra

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

Saturday, May 16, 2015 – 3:00 p.m.

8th Annual Festival Concert

PRYSM & PRYSM Young Artists

Centennial Hall – The Haverford School
Information: 215 545 0502

Sunday, May 17, 2015 – 3:00 p.m.

20th Annual Festival Concert

Philadelphia Young Artists Orchestra

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

Saturday, May 23, 2015 – 2:00 p.m.

5th Annual Festival Concert

Tune Up Philly

The Salvation Army Kroc Center
Information: 215 545 0502

Saturday, May 30, 2015 – 7:30 p.m.

12th Annual Festival Concert

Bravo Brass

St. Mark's Church of Philadelphia

Information: 215 545 0502

Sunday, May 31, 2015 – 3:00 p.m.

75th Annual Festival Concert

Philadelphia Youth Orchestra

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

For complete schedule information
and performance updates, please visit

www.pyos.org