
Philadelphia Youth Orchestra
Louis Scaglione • *Music Director*
Presents

PHILADELPHIA
YOUNG ARTISTS
ORCHESTRA

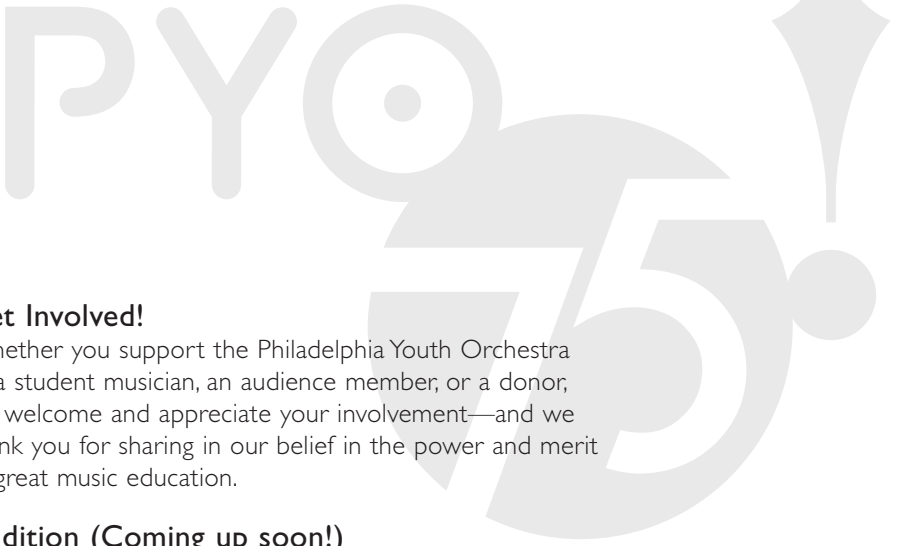
Rosalind Erwin • *Conductor*



Sunday • February 22 • 2015 • 3:00 p.m.

The Temple Performing Arts Center
Philadelphia





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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.

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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
 Louis Scaglione • *Music Director*
 Presents

Philadelphia Young Artists Orchestra
 Rosalind Erwin • *Conductor*



TEMPLE PERFORMING ARTS CENTER

Sunday, February 22, 2015 • 3:00 p.m.

P R O G R A M

- | | |
|---------------------------------------|----------------------|
| Overture to <i>William Tell</i> | Gioacchino Rossini |
| Symphony No. 1 in C Major, Op. 21 | Ludwig van Beethoven |
| I. Adagio molto – Allegro con brio | |
| II. Andante cantabile con moto | |
| III. Menuetto: Allegro molto e vivace | |
| IV. Adagio – Allegro molto e vivace | |

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

- | | |
|---|-------------------------|
| Symphony No. 2 in C Minor, Op. 17 (Little Russian) | Peter Ilich Tchaikovsky |
| I. Andante sostenuto – Allegro vivo | |
| II. Andantino marziale, quasi moderato | |
| III. Scherzo: Allegro molto vivace | |
| IV. Finale: Moderato assai – Allegro vivo | |

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

 Philadelphia Young Artists Orchestra • 2014–2015

Rosalind Erwin*Director & Conductor***Violin I**

Johnny May,
Concertmaster
 Esther Kim
 Jenna Kim
 Kathryn Song
 Andrew Samuel Pai
 Sophia Mei Maloney
 Victoria Smith
 Olivia Brody-Bizar
 Portia Maidment
 Shua Kim
 Cayley Hang Hoffman
 Melody Yu
 Grace Wei
 David Yang
 Kevin Do
 Steven Zhang
 Michelle Deng Xu
 Shannon Quinn
 Ramya Muthukrishnan

Violin II

Andrew Yen-Jong Chen *
 Jolade Adebekun
 Evan Dillon Johnson
 Carly Bess Soll
 Boglarka Kearney
 Cecilia Rabayda
 Helen Hu
 Eric Zhao
 Jennifer Guo
 Alexander Feng Lee
 Emily Ai
 Rebecca Kim
 Heidi Suh
 Anna Park
 Daniel Lee
 Zihui Zhu
 Anne Sophie Biello
 Melissa Kim
 Gia Angelo

Viola

Zebadiah Yusef Coombs *
 William Wang
 Isabella Maloney
 Michael D'Amico
 Yuuma Tasaki
 Isabelle D'Amico
 Amanda Ragar
 Kendall Scott

Violoncello

Shizhuo Duan *
 Issac Stephen Gaston
 Sabine Jung
 Sasha He
 Jessica W. Zhang
 Kamran Foy
 Nicholas Edward Vottero
 Shangen Lu
 Zachary Fung
 Roselind Ni
 Jason Tan
 Katherine Quinn
 Eric Fei
 Nathan Kim

Double Bass

Luke John Mottola *
 Hannah Perron
 Austin Gentry +
 Camille Donoho

Flute/Piccolo

Hayley Allport
 Betty Ben-Dor *
 Hannah Silverberg
 Katherine Emily Xu

Oboe

Phillip Jinho Choi
 Kaitlin Kan *
 Elisa Macera
 Sophia Oehlers

Clarinet

Kaitlyn Boyle
 Jun Choi
 Robin Y. Choi
 Sung Kwang Oh *
 Elizabeth S. Qian

Bassoon

Kaitlyn Anderson *+
 Shauna Morrissey +

French Horn

Libby Ando +
 Caleb Burboa +
 Gregory Greene +
 Jordan Blake Robinson *

Trumpet

Benjamin Kenzakowski
 Erik Larson
 Todd Oehler *

Trombone

Jon Hutchings
 Barry McCommon •
 Ehren Lemir Valme *

Tuba

Carolyn Tillstrom #

Percussion

Heidi H. Chu *
 Alan Herbst
 Amanda Liu +

Harp

Willow Swidler Notte *

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

Rosalind Erwin: Conductor

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

Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra. Erwin commissioned works by emerging American composers, presenting world premieres both in the USA and abroad.

As Music Director of the Pottstown Symphony Orchestra, Erwin elevated the orchestra to exceptional artistic heights, expanded educational outreach via collaboration with other arts organizations and brought contemporary music into concert programming. Erwin commissioned and premiered the overture simple by Guggenheim Fellow Robert Maggio, as well as Alabanza by Philadelphia composer Kile Smith.

Highly acclaimed as an educator, Erwin has conducted Pennsylvania and New Jersey Music Educator Associations' All-State, Regional and District Festival Orchestras. Erwin is the former Music Director and Conductor of the Delaware County Youth Orchestra, Luzerne Music Center Orchestras and Settlement Music School Chamber Orchestra. Erwin has served as guest lecturer for Arcadia University's Community Scholars program, and Guest Lecturer and Celebrity Guest for the Philadelphia Orchestra Lecture/Luncheon Series.

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

Erwin was named Director and Conductor of the Philadelphia Young Artists Orchestra in January 2014. She is currently also Conductor and Music Director of the Drexel University Orchestra.

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

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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

Gioacchino Rossini

Born: Pesaro, Italy,

29 February 1792

Died: Passy, Italy,

13 November 1868

Overture to *William Tell*

The Overture to *William Tell* is scored for piccolo, flute, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, bass drum, cymbals, and divided strings.
Duration: 12 minutes

Parallel Events of 1829

Andrew Jackson becomes the
7th U.S. President

England grants freedom of religion
to Catholics

Joseph Mormon starts the Mormon Church

Goethe's play *Faust – Part I* premieres

Mendelssohn revives J.S. Bach's music with a
performance of *St. Matthew's Passion*

Chopin publishes first and second waltzes

Violinist Niccolò Paganini makes debut
in Warsaw

Pianist Anton Rubinstein, Mozart's sister,
Maria Nannerl, and Smithsonian Museum's
estate James Smithson dies

21st U.S. President Chester A. Arthur, and
Blue jeans inventor Levi Strauss is born

Original Siamese twins arrive in to U.S. for
World's Fair

The son of municipal trumpeter in a small Italian village, Gioacchino Rossini revealed his own musical ability at a very early age, and by his early teens was proficient not only on the piano but also on the viola and the horn. The young Rossini was also in demand as a boy soprano, and soon began to compose. His mother was a soprano and between the two parents they patched a livelihood together. Often moving to different towns for work, Rossini was able to gain some formal musical education from noted Italian composers.

When Rossini was eighteen he left his schooling in Liceo for a commission to write a one-act opera in Venice. This first work, *La Cambiale di Matrimonio*, was successful enough to lead to several other commissions for one-act comic operas, but the first major work of Rossini's was the full length dramatic opera *Tancredi*, based on a tragedy by Voltaire. Rossini quickly found himself famous throughout Italy, and was now invited to compose operas in Milan and Naples. The opera business in early nineteenth century Italy was very hectic. Every season there were two to three operas a year for each opera house and the public expected to hear at least two new operas that were composed specifically for the presenting theatre and its singers. In most cases the composer would receive the libretto only a few weeks in advance of the premiere performance, so often composers had to use previously composed material.

Program Notes

Even the celebrated Rossini had to work under these pressures: he composed more than thirty operas in little over a dozen years, and often writing them in less than three weeks. In many cases, Rossini used material of his previously published operas and presented them in the new opera. His most popular work, *The Barber of Seville*, was composed in less than two weeks, although much of the music had already served in other (non-comic) operas.

Rossini's career continued to grow, writing other popular operas such as *Otello*, *Mosè*, *La donna del lago*, *The Thieving Magpie*, *Semiramide*, and *William Tell*, his most influential work written for the Paris Opera. Curiously, Rossini never composed another opera after *William Tell* and was only 37 years old, and yet he lived for another thirty-nine years.

Long before *The Lone Ranger* made the final section of the Overture to *William Tell* part of American culture, the entire opera *William Tell* remained one of Rossini's most profitable works. It received over 500 performances at Paris Opera during Rossini's lifetime alone. Today, however, the entire opera is rarely performed as it is nearly six hours long, and the subject matter is fairly complex and not as fascinating for contemporary audiences.

The complicated story of *William Tell* is based on a play by Friedrich Schiller (the author of the *Ode to Joy* poem used by Beethoven in his *Ninth Symphony*). The plot focuses on the triumphant Swiss struggle against Austrian tyranny in the 14th century, and the romance of a Swiss patriot who falls in love with the Austrian tyrant's sister, along with the heroism of William Tell. The only real moments of the opera that are still remembered today are Tell shooting an apple off his son's head, and the Overture.

As his first opera composed for a French audience, Rossini was especially careful to incorporate the popular poetic content, drama, and larger scale elements into *William Tell*. The publicity leading up to the premiere performance kept the Parisian audiences in suspense, and when the production opened it was very well received by critics and musicians, but the public was disappointed due to the enormous length of the work.

Program Notes

The Overture, however, remains a staple in all of music for musicians and audiences. The twelve minutes (longer than a conventional overture) of the Overture are neatly divided into four continuous parts that paint a musical portrait of life in the Swiss Alps. Scored for only five solo cellos, the Prelude (*Dawn*) depicts a lovely sunrise, until a thunderous storm ensues captured by the entire orchestra. The *Ranz des Vaches* ("Call to the Cows") with its English horn and flute solos is still one of the most recognizable moments in all of music, and then trumpets signal the cavalry charge ("March of the Swiss Soldiers"), bringing the Overture to a rousing conclusion with a dynamic, blazing gallop that is still irresistible. "*Hi-ho Silver!*"

Ludwig Van Beethoven

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

Symphony No. 1 in C major, Op. 21

The *First Symphony* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.
Duration: 27 minutes

Parallel Events of 1800

A tie in the popular vote between Thomas Jefferson and Aaron Burr causes the House of Representatives to narrowly elect Jefferson the 3rd U.S. President

U.S. Library of Congress is established

The White House is built and first inhabited by President John Adams

Abolitionist John Brown and U.S. President Millard Fillmore are born

Friedrich Schiller writes play *Mary Stuart*

Worcestershire Sauce is created and sold

Program Notes

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 a strong sense of humanity and an inexhaustible power of striving for the ideal, that have earned him his unique place in affections of music-lovers of all types.

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. 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 on the piano, and partly through dedication fees, sales of publications, and generous gifts from patrons.

Like his musical idol, Handel, Beethoven best represented his own musical era, its most valid embodiment, and at the same time contributed to the overall progression of music in technique and artistic form. Unlike Handel (and even Mozart) however, Beethoven did not have the luxury of speed and instantaneous perfection in his composing; several drafts, versions, and edits were made 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*), 2 ballets, 9 symphonies, 2 mass settings (*Mass in C* and *Missa Solemnis*), oratorios, including *Christ on the Mount of Olives*, and other choral works, 5 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.

Program Notes

The Father of Romanticism

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

With Romanticism, the art and the artist are inseparable. This has become 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 qualities.

This is not to suggest that Beethoven surrendered the structures and forms established by Haydn and Mozart; rather Beethoven has become the link between the era of form and reason (Classical era, 1750-1820) and the Romantic era of emotion over reason and "art for art's sake."

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

About the First Symphony

Composer Robert Schumann remarked that the "early works of great men are to be regarded in a quite a different light from those of writers who never had a future." This fits brilliantly with Beethoven and his First Symphony.

It is worth noting that at age 30, Beethoven premiered his First Symphony; however, at the same age Mozart had already composed 38 of his 41 symphonies and Franz Schubert (who died at the of 31) already composed nearly 600 works, including nine symphonies. If Beethoven died or did not lose his hearing and remained a professional pianist, the First Symphony would have different connotations today, as it would most likely not be the start of a string of nine prolific works of music.

Program Notes

Between Haydn's 104 symphonies and Mozart's 41, the form and originality of the symphony seemed to be quite exhausted and perhaps impossible to surpass. Beethoven's First Symphony is indeed a continuation of the Haydn and Mozart. It maintains clarity, order, symmetry, and a politeness that is the hallmark of the Classical Era of Haydn and Mozart. The work is orchestrated for a typical Mozart or Haydn work. The use of the sonata form in the first and second movements is right out of the textbook of a Haydn work. Moreover, this was Beethoven's first attempt at a symphony (in fact, one of his first attempts using an orchestra this large), so one would expect the work to be merely adequate.

Closely related to Haydn's Symphony No. 97 (written less than ten years earlier and also in C major), the opening movement begins in a truly Haydn-like fashion with a slow and brief introduction working towards the key of the C major that springs forth in a fanfare style. The second movement (the traditional slower section) resembles the spirit of Mozart with the fugue-like passages in the strings. Unlike Beethoven's later symphonies that contained a much faster triple meter third

movement (*scherzo*), Beethoven does maintain the traditional courtly dance of the minuet, yet laying an undercurrent that points towards the more energetic *scherzo*. The final movement opens with a short comical introduction until the violins stumble, almost as if by accident, on the main theme until the dance theme brings the symphony to a conclusion.

Despite the undeniable influence or even imitation of Beethoven's predecessors, his *First Symphony* has a convincing originality and youthful vitality. While the critics thought the symphony was too heavy in the winds, the symphony seems to bid farewell to the musical politeness of the 18th century and launches into the 19th century, preparing for a century of Romanticism. As musicologist Sir George Groves summarizes, "in hearing this Symphony we can never forget that it is the first of that mighty and immortal of the nine symphonies which seem destined to remain the greatest monuments of music."

Program Notes

Peter Ilyich Tchaikovsky

Born: Kamsko-Votkinsk, Russia,

7 May 1840

Died: St. Petersburg, Russia,

6 November 1893

Symphony No. 2 in C minor, Op. 17, Little Russian

Tchaikovsky's *Second Symphony* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, and divided strings.

Duration: 35 minutes

Parallel Events of 1872

Ulysses S. Grant is re-elected U.S. President

Andrew Carnegie builds first steel plant

First Afro-American is elected governor of Louisiana

Yellowstone National Park is created

Metropolitan Museum of Art opens in New York

Tolstoy writes *Anna Karenina*

Secretary of State William Seward, and newspaper editor and Republican Party founder Horace Greely die

U.S. President Calvin Coolidge, ballet master Sergei Diaghilev, composers Alexander Scriabin and Ralph Vaughan Williams, and Dr. Albert Barnes of the Barnes Foundation are born

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, 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.

Program Notes

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.

While Tchaikovsky is one of the first major Russian composers to emerge out of Russia, he was not considered the most "Russian" of composers. The group of composers called "The Mighty Five" (which included composers Mussorgsky, Borodin, Rimsky-Korsakov, Cui, and Balakirev) were committed to writing music that was steeped in Russian musical traditions, in lieu of Western European conservatory trained styles. "The Mighty Five" in many ways were amateurs limited by their insistence on using native Russian materials; however, they remained suspicious of Tchaikovsky's works, who simply dismissed them.

Tchaikovsky's *Second Symphony* became a cordial bridge between him and "The Mighty Five" as it was based on folk tunes, although the Symphony still maintained conventional German symphonic structure. While on summer vacation in the Ukraine, Tchaikovsky picked up the melodies and rhythms from the musical traditions there after hearing peasants singing them. He then used the songs for much of the Symphony that he composed later that year which successfully premiered in 1873, and where a music critic nicknamed the work "Little Russian."

Like many Tchaikovsky compositions, the Symphony No. 2 begins with a slow introduction with a solo horn intoning a melancholy song ("Down by Mother Volga"). The Russian flavor stays as the theme develops into agitated moments until the slow opening hauntingly returns and dies away. Surprisingly, there is no traditional slow movement. Originally the music for the second movement was composed for a wedding march in an ill-fated opera that Tchaikovsky destroyed. Over the timpani's steady beat, woodwinds play a light march that almost seems to mock a pompous march using another Ukrainian tune ("Spin, O My Spinner").

Program Notes

Tchaikovsky continues to have fun with a playful third movement (*scherzo*) that lacks any central melody, as it simply tosses different musical fragments and phrases throughout the orchestra. Even though there is no actual folk song used in the movement, the middle section of the three-part movement has Russian folk-like flares. After a brief fanfare, the last movement is a robust dance based on the Ukrainian folk tune "The Crane." Like the finale to Beethoven's *Fifth Symphony*, the triumphant theme emerges gradually before launching into a vivid ride that drives to a rousing close.

Tchaikovsky was reluctant to acknowledge the popularity of his *Second Symphony* in Russia, and became increasingly critical of the work. Several years later, he revised the Symphony extensively (except for his favorite last movement), claiming that the work was "immature and mediocre." The premiere of the second version of the work was equally as popular as the first version, and the composer was satisfied with the final product. Due to problems with the publisher, the conductor's score of the original version was never published, so only the revised (as well the Tchaikovsky-preferred version) survives today.



Your Classical Music and Jazz Source

Where to Listen:

Philadelphia & Vicinity: 90.1 FM, 89.3 FM

Harrisburg & York area: 90.7 FM, 99.7 FM

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Jersey Shore: 91.3 FM Northeastern PA area: 91.1FM, 94.9 FM, 99.1 FM, 106.1 FM

Northern & Central DE area: 107.7 FM, 91.7 FM

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* R E M I N D E R *

2015 PYO GALA DINNER & CONCERT

Friday • March 20, 2015 • 6:00 p.m.

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

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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