



2017 ANNUAL FESTIVAL CONCERTS

PHILADELPHIA YOUTH ORCHESTRA

04 June • 77th Annual Festival Concert

PHILADELPHIA YOUNG ARTISTS ORCHESTRA

21 May • 22nd Annual Festival Concert

PHILADELPHIA YOUNG MUSICIANS ORCHESTRA

27 May • Inaugural Festival Concert

BRAVO BRASS

13 May • 14th Annual Festival Concert

PRYSMA

13 May • 10th Annual Festival Concert

TUNE UP PHILLY

27 May • 7th Annual Festival Concert



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**Center for the Performing
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PATRICK J. TOOMEY
PENNSYLVANIA

United States Senate
WASHINGTON, DC 20510

COMMITTEES:
FINANCE
BANKING, HOUSING, AND
URBAN AFFAIRS
BUDGET

March 10, 2017

Philadelphia Youth Orchestra
Annual Gala
Philadelphia, PA

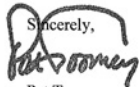
Dear Friends:

It gives me great pleasure to recognize the Philadelphia Youth Orchestra.

The Philadelphia Youth Orchestra is the tristate 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. Since 1940, the PYO has been providing professional-caliber musical experiences to young instrumentalists while entertaining audiences throughout the Greater Philadelphia region and around the world. The PYO has had great artistic leadership through its Musical Directors, including Maestro Primavera who was the longest serving active conductor of any orchestra in the world. Since his appointment in 1997 by Maestro Primavera and the PYO Board of Trustees, Louis Scaglione has been continuing this legendary leadership as PYO's President, CEO and Music Director. This year's season also marks Maestro Scaglione's 20th year with PYO and I wish to congratulate him on this momentous anniversary.

Once again, I am pleased to recognize the Philadelphia Youth Orchestra and all of its young musicians. Best wishes for a wonderful gala.

Sincerely,



Pat Toomey
U.S. Senator

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Congress of the United States
House of Representatives
Washington, DC 20515-3801

March 10, 2017

Maestro Louis Scaglione
Philadelphia Youth Orchestra
240 S 20th St #4
Philadelphia, PA 19103

Dear Friends,

I write today to congratulate Maestro Louis Scaglione on his 20th anniversary helming the Philadelphia Youth Orchestra.

I am proud to join the voices of those who have praised Maestro Scaglione throughout his distinguished career. It is under his leadership that the Philadelphia Youth Orchestra has been able to grow into a nationally recognized institution. His service as Music Director, President, and CEO has been vital to the success of the orchestra. Young musicians have much to learn from his example, and his dedication to our city's youth is an inspiration to us all.

I would also like to take this time to thank Maestro Scaglione for his ceaseless efforts to maintain a vibrant arts culture in Philadelphia. His work with the Philly POPS, Studio Incamminati, and the Youth Work Foundation of the Union League of Philadelphia will continue to provide our community with many opportunities to experience and appreciate our city's rich culture. I am confident that the arts will continue to thrive in Philadelphia because of people like him.

It is my honor to congratulate the Maestro on 20 years of success. Thank you, Maestro, for everything you have done for the Philadelphia Youth Orchestra and our city. I look forward to seeing what you will accomplish in the future.

Sincerely,



Robert A. Brady
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COMMONWEALTH OF PENNSYLVANIA
OFFICE OF THE GOVERNOR



TO: MAESTRO LOUIS SCAGLIONE

It is my pleasure to recognize your 20 years of service to the Philadelphia Youth Orchestra (PYO).

Music transcends culture, age, and race, and unites communities. Under your guidance, countless students have learned the joys of musical performance. During your tenure, PYO has grown immensely to include multiple new ensembles, community engagement programs for children in underserved neighborhoods, and the opportunity for young musicians to perform for an international audience. You have given your students a sense of personal fulfillment by offering them an avenue for self-expression, innovation, and growth. The commonwealth is privileged to have you as a representative of our values and traditions. I hope that you reflect on your remarkable accomplishments with great pride, and I am certain that you will continue to inspire PYO musicians for years to come.

As Governor, and on behalf of all citizens of the Commonwealth of Pennsylvania, I am delighted to recognize your remarkable achievements. Please accept my best wishes for continued success.



Tom Wolf

TOM WOLF
Governor
March 10, 2017

225 Main Capitol Building | Harrisburg, PA 17120 | 717.787.2500 | Fax 717.772.8284 | www.pa.gov



COMMONWEALTH OF PENNSYLVANIA
OFFICE OF LIEUTENANT GOVERNOR
MIKE STACK

March 2, 2017

Dear Maestro Louis Scaglione,

I am pleased to congratulate you on your 20th Anniversary with the Philadelphia Youth Orchestra. On behalf of the Commonwealth of Pennsylvania, I offer my gratitude for the outstanding work you have done with young people in the Greater Philadelphia region.

During your career, you have demonstrated time and again your dedication to creating opportunities for children to develop their talents. You have extended the reach of the Philadelphia Youth Orchestra to include a far greater number of youth, and you have allowed members of the orchestra to see beyond their horizons and experience new cultures, new nations, and new musical art forms. You have exposed them to masters who have joined you in providing them with consummate musical instruction. All the while, you have helped them learn the more important life lessons associated with hard work, commitment, and collaboration.

Through performances on tours outside our region as well as by the national recognition the orchestra has attained, you and the young musicians under your charge have served as wonderful ambassadors for Philadelphia and Pennsylvania.

Not to be overlooked of course, is the grandest benefit of having the Philadelphia Youth Orchestra in our midst – the magnificent entertainment you provide to people of the Philadelphia area.

With warmest wishes for your continued success,

Mike Stack

Mike Stack
Lieutenant Governor of Pennsylvania

200 Main Capitol Building | Harrisburg, PA 17120 | 717.787.3300 | Fax 717.783.0150 | lfgovernor.pa.gov



First Senatorial District

Proclamation

In recognition of

Maestro Louis Scaglione

Whereas, The Senate of Pennsylvania is always pleased to recognize those individuals who contribute in a meaningful way toward the well-being of their communities and this Commonwealth;

Whereas, Maestro Louis Scaglione, on the recognition of his 20th anniversary with the Philadelphia Youth Orchestra (PYO); and

Whereas, Through your leadership, thousands of young musicians have expanded their talent and musical experiences under the direction of the finest musicians and directors. They have learned many important skills in addition to their musical training as they are motivated individuals with the discipline of practice. They also learn how to work with others, contributing to the community of musicians as they rehearse and perform. With his guidance, these students are building the skills of success and leadership in all aspects of their careers and their lives; and

Whereas, Under the leadership of the Maestro, PYO has grown and transformed into a nationally recognized, professionally-managed institution, with more than six ensemble programs reaching over 500 students a year. And, knowing the work PYO offers through its Tune Up Philly program in the underserved communities is truly remarkable.

Therefore, Senator Lawrence M. Farnese, Jr., 1st District of Pennsylvania, is proud to present this proclamation to Maestro Louis Scaglione from the Commonwealth for his well-earned recognition in making a difference in the lives of thousands of young people.

February 6, 2017
Date Issued

LARRY FARNESE
State Senator, 1st District
Commonwealth of Pennsylvania

CITY OF PHILADELPHIA
JAMES F. KENNEY, MAYOR

CITATION

Philadelphia is the legendary home of generation-defining music that is treasured worldwide. The celebrated local artists who composed these works are part of the City's unmatched cultural legacy and a source of pride for all residents. But stars are not born. They are molded by their teachers who expertly cultivate their substantial talents and encourage them to grow into their potential.

The City invites all efforts by its music organizations and teachers to create as many opportunities as possible to educate and develop local young talent. The Philadelphia Youth Orchestra (PYO) is one such organization that has given thousands of students the opportunity to potentially fulfill their dreams of a professional career in music.

The PYO has earned a reputation in its 77-year history as one of the finest youth orchestra programs in the country. It trains students from ages 6 to 21 hailing from nearly 20 counties within Pennsylvania, New Jersey, and Delaware, in an advanced orchestra repertoire. The students are prepared to perform at professional levels, to strive for advanced musicianship, and to achieve superior technical, musical, and personal application. Alumni of the PYO currently hold chairs in most of the top 20 professional orchestras in the United States, including a dozen musicians who perform with the Philadelphia Orchestra.

This extraordinarily accomplished program has developed impressively thanks to one very special teacher who has led all of these young performers for the past two decades. Under the expert leadership of Maestro Louis Scaglione the orchestra has grown from two ensembles with 180 students to six program divisions with more than 500 aspiring young musicians. He has inspired thousands of students over the past two decades and increased the orchestra's musical offerings. He is also responsible for adding new musical programs such as Bravo Brass, Philadelphia Region Youth String Music, Philadelphia Young Musicians Orchestra, and the community engagement program Tune Up Philly.

Under the Maestro's leadership the 120 students of the PYO have performed in venues such as Verizon Hall and the Perelman Theater at the Kimmel Center, in addition to other distinguished performance centers. Maestro Scaglione has also led international concert tours in Moscow, the Czech Republic, Italy, China, Eastern and Central Europe, and Brazil. He has arranged musical collaborations for the orchestra with accomplished musicians such as William dePasquale, former Co-Concertmaster of the Philadelphia Orchestra; Philadelphia Orchestra cellist Gloria dePasquale; former Associate Concertmaster of the Philadelphia Orchestra Michael Ludwig; violinist Sarah Chang; and pianist Susan Starr.

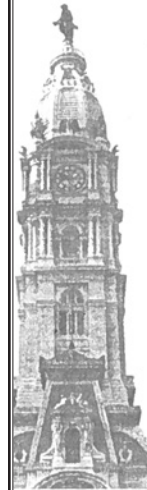
It is fitting and appropriate, therefore, that the City of Philadelphia officially recognize with this Citation

MAESTRO LOUIS SCAGLIONE

for his efforts in supporting and inspiring the young classical musicians in Philadelphia and developing a rich program for the students at the Philadelphia Youth Orchestra to learn and develop their exceptional talents.

James F. Kenney
Mayor

March 10, 2017





Dear Maestro Scaglione,

On behalf of the Kimmel Center family, please accept my heartfelt congratulations as you celebrate an outstanding 20th Anniversary with the Philadelphia Youth Orchestra.

Your passion and visionary leadership has led to the tremendous growth of PYO's ensemble and outreach programs and your steadfast commitment to arts education in the Philadelphia region is truly laudable.

Under your baton, our region's talented young musicians have received exceptional musical training and the myriad skills they develop chart a course for future success. Your dedication has transformed both the Philadelphia arts community and our region as a whole.

We are so proud of your many accomplishments. On behalf of the Kimmel Center, *Bravo!*

Sincerely,

A handwritten signature in black ink, appearing to read "Anne Ewers".

Anne Ewers
President and Chief Executive Officer
The Kimmel Center for the Performing Arts



April 4, 2017

Dear Louis,

Congratulations on your twentieth anniversary as Music Director and President of the Philadelphia Youth Orchestra. Your leadership of this prestigious organization has contributed greatly to the richness of musicianship in our city. Your programs continually produce talented performers and well-rounded young citizens. They go on to be leaders in our communities, musicians throughout the world and, yes, even members of our own Philadelphia Orchestra.

We are grateful for the ongoing partnership we share with you and the ensembles of PYO. The Side-by-Side with PYO, led by Yannick in 2015, was among the most rewarding Collaborative Learning projects of our season. Institutionally and individually, our musicians enjoy a great connection with your work and your students. We look forward to many more years of partnership and watching our youngest talent blossom into the leaders of tomorrow.

Yours in Music,

 A handwritten signature in black ink, appearing to read "Alison Vulgamore".

Alison Vulgamore
President and CEO

 A handwritten signature in black ink, appearing to read "Yannick Nézet-Séguin".

Yannick Nézet-Séguin
Music Director



Philadelphia Youth Orchestra • 2016–2017

Louis Scaglione

Music Director and Conductor

Violin I

Jason Vassiliou,
Concertmaster
Stephanie van Duijn,
Associate Concertmaster
Fiyi Adebekun,
Assistant Concertmaster
Allyson Cohen
John May
Hiroto Saito
Catelyn Huang
Isabella Egawa
Austina Lin
Joanna Kuo
Kathryn Song
Andrew Pai
Rachel Zimmerman
Jolade Adebekun
Eric Gao
Ramya Muthukrishnan
Grace Wei
Daniel Cho
David Kwon

Violin II

Lily Mell,
Principal
Chloe Cho,
Associate Principal
Sarah Kim,
Assistant Principal
Anne Liu
Alyssa Kim
Karthik Yegnesh
Steven Zhang
Rebecca Kim
Portia Maidment
Maxwell Chambers
Olivia Brody-Bizar
Akili Farrow
Shannon Quinn
Jenna Kim
Raphael Lopez
Boglarka Kearney
Vanessa Poe
Derrick Pondexter-Lee
Carly Soll
Allen Sun

Viola


Conor McAvinue,
Principal
Christopher Dahlke,
Associate Principal
Sarah S. Jang,
Assistant Principal
Vera Lee
Joshua Baw
Micaela Greco
Zebadiah Coombs
Clara Bouch
Isabelle D'Amico
David Shapiro
Nicolette Sullivan-Cozza
Isabella Maloney
Robert Brosnan
Harry Kim

Violoncello

Daniel J. Kim,
Principal
Sabine Jung,
Associate Principal
Joy Zhao,
Assistant Principal
Daniel T. Kim
Katherine Quinn
Robin Park
Jason Shu
Daniel Y. Kim
Kail Yuan
Shizhuo Duan
Seol-Yee Lee
Jordan Brooks
Nathan Kim
Shangen Lu
Rose Ni
Young Young Wang

Double Bass

Justin Cao,
Principal
Eion Lyons,
Associate Principal
Hannah Perron,
Assistant Principal
Sami Jamieson
Raymond Zhang
Gregory Padilla
Sophia Kelsall
Braden Ellis
Anthony Christou





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Philadelphia Youth Orchestra • 2016–2017

Flute/Piccolo

Betty Ben-Dor
Jessica Lynch
Hannah Silverberg *
Olin Wei

Oboe/English Horn

Branch Buehler
Nina Haiyin Cheng *
Hsihsin Liu

Clarinet/Bass Clarinet

Jun Choi
Daniel J. Kim *
Jae Hoon Kim
William Klotsas
Maria Thomas

Bassoon/Contra Bassoon

Tara Frederick
Anand Iyer
Nolan Wenik *
Dotan Yarden

French Horn

Emerson Ahn
Henry Crocker
Isaac Duquette
Gregory Greene
Etienne Kambara *
Benjamin Kenzakowski
Paige Richards
Jordan Robinson

Trumpet

Robert Kellar *
Erik Larson
Dallas Taylor
Josue Villegas

Trombone

Mohan Biswas
Noah Stein
Ehren Valmé *

Tuba

Evan Sacks-Wilner *

Percussion

Reilly Bova *
Christopher Carlson
Heidi Chu
Haley Cowan
Christian Ortolf
Alyssa Resh •

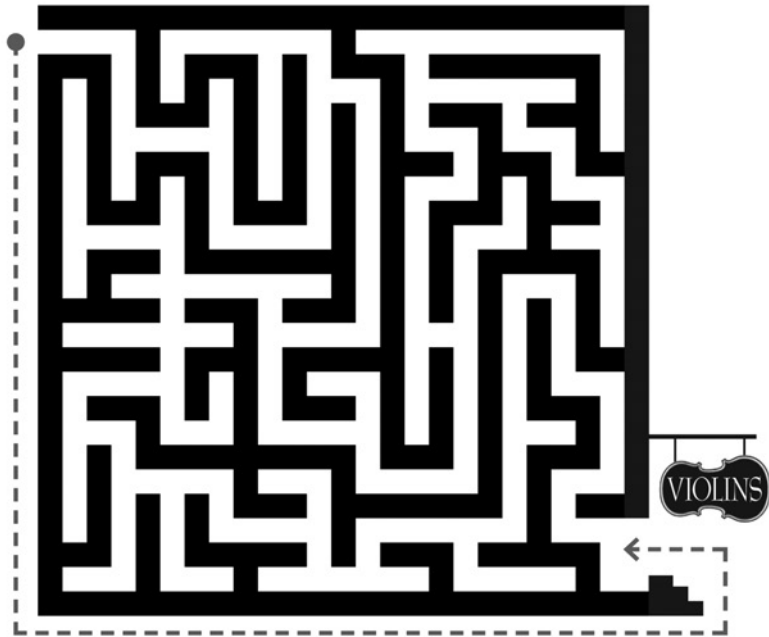
Harp

Sarina Marone *

Piano/Celeste

Brett Miller
Immanuel Mykyta-Chomsky *
Justin Yeo

* *Section Leader*
• *Guest Musician*



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Philadelphia Youth Orchestra
77th Annual Festival Concert

Louis Scaglione • *Conductor*

Michael Ludwig • *Violin*

Alexandra Nowakowski • *Soprano*

Blake Smith • *Tenor*

John Viscardi • *Baritone*

Mendelssohn Club of Philadelphia

Philadelphia Boys Choir & Chorale

The Kimmel Center for the Performing Arts • Verizon Hall
Sunday, June 04, 2017 • 3:00 p.m.

PROGRAM

Ovation Award Presentation

Jack Moore, WRTI Classical Host • Master of Ceremonies

III. *Secretly Ramses the Second*

Alan Mackwell

Violin Concerto in A minor, Op. 82

Alexander Glazunov

I. Moderato

II. Andante sostenuto

III. Allegro

Michael Ludwig • Violin

INTERMISSION

*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.*



Proudly Sponsors

The Philadelphia Youth Orchestra

and extends congratulations to

Maestro Louis Scaglione

for 20 years of exceptional

leadership and education

in the orchestral arts.

H.E.L.P.® Foundation, the philanthropic division of LCG, Ltd., dedicates time and resources in furtherance of community service and in support of charitable causes and non-profit organizations, both regional and nationwide.

**Philadelphia Youth Orchestra
77th Annual Festival Concert**

Carmina Burana

Carl Orff

FORTUNA IMPERATRIX MUNDI

01. O Fortuna – Coro
02. Fortune plango vlunera – Coro

I. PRIMO VERE

03. Veris leta facies – Coro piccolo
04. Omnia Sol temperat – Solo per Baritono
05. Ecce gratum – Coro

UF DEM ANGER

06. Tanz
07. Floret silva – Coro
08. Chramer, gip die varwe mir – Soli (Soprani) e Coro
09. Reie
Swaz hie gat umbe – Coro
Chume, chum geselle min – Coro piccolo
Swaz hie gat umbe – Coro
10. Were diu werlt alle min – Coro

II. IN TABERNA

11. Estuans interius – Solo per Baritono
12. Olim lacus colueram – Solo per Tenore e Coro (Tenori e Bassi)
13. Ego sum abbas – Solo per Baritono e Coro (Tenori e Bassi)
14. In taberna quando sumus – Coro (Tenori e Bassi)

III. COUR D'AMOURS

15. Amor volat undique – Solo per Soprano e Ragazzi
16. Dies, nox et omnia – Solo per Baritono
17. Stetit puella – Solo per Soprano
18. Circa mea pectora – Solo per Baritono e Coro
19. Si puer cum puellula – Soli (3 Tenori, Baritono, 2 Bassi)
20. Veni, veni, venias – Coro doppio
21. In trutina – Solo per Soprano
22. Tempus est iocundum – Solo per Soprano e Baritono, Coro e Ragazzi
23. Dulcissime – Solo per Soprano

BLANZIFLOR ET HELENA

24. Ave formosissima – Coro

FORTUNA IMPERATRIX MUNDI

25. O Fortuna – Coro
-

 Louis Scaglione • Music Director & Conductor



Louis Scaglione
Music Director & Conductor

This season, Maestro Scaglione celebrates his 20th anniversary with the Philadelphia Youth Orchestra organization. Under his leadership, the organization has grown to include six program divisions and more than 525 students. Maestro Scaglione is deeply committed to the greater Philadelphia cultural and educational community, and has served on numerous nonprofit boards and committees. He has extensive experience as a nonprofit executive, and also serves as Executive Vice President and Chief Operating Officer of The Philly Pops.

Scaglione's tenure began in 1997, when Joseph Primavera, who served as PYO's Music Director for 51 years, appointed him Conductor of the Philadelphia Young Artists Orchestra. In 1999, Maestro Scaglione was named Associate Conductor of the PYO organization, becoming the organization's first Executive Director two years later. In 2003, Scaglione accepted the position of President, and upon Maestro Primavera's retirement two years later, he became the organization's fifth Music Director, 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 many nationally and internationally celebrated concert artists, as well as many regional performing arts institutions.

Maestro Scaglione has 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



Congratulations to
LOUIS SCAGLIONE
and the
PHILADELPHIA
YOUTH ORCHESTRA

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 fantastic season!*





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Oleh Krysa	Chien-Kwan Lin
Robin Scott*	BASSOON
VIOLA	George Sakakeeny
Carol Rodland	HORN
George Taylor	W. Peter Kurau
Phillip Ying*	TRUMPET
CELLO	James Thompson
Steven Doane	Douglas Prosser*
Alan Harris	TROMBONE
David Ying*	Mark Kellogg
BASS	Larry Zalkind
James Van Demark	TUBA
HARP	Don Harry
Kathleen Bride	PERCUSSION
FLUTE	Michael Burritt
Bonita Boyd	

*part-time

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Louis Scaglione • Music Director & Conductor

2010, he was Resident Music Director and Conductor for the Luzerne Music Center (NY). He is a former member of the faculty and administrative staff of Temple University Music Preparatory Division. Because of his work with the PYO program, Maestro Scaglione was elected by his peers in 2006 to serve as Chairman of the Youth Orchestra Division Board of the League of American Orchestras, and served on the League's Board of Directors.

Additionally, Maestro Scaglione's involvement with the greater Philadelphia cultural and social community includes service as a member of the Board of Directors of

The Philly Pops; and Treasurer of Studio Incamminati. Past appointments included serving as Director of The Union League of Philadelphia; and Vice Chairman of The Youth Work Foundation of The Union League of Philadelphia; among others.

Maestro Scaglione graduated with honors from The University of Illinois with a Bachelor of Science in Music Education and holds a Master of Music degree from Temple University. Philanthropy is paramount to Maestro Scaglione, and he teaches his students the importance of "giving-back" to one's community through one's talents.

Paone Design Associates is **honored** to serve the Philadelphia Youth Orchestra Organization.

Congratulations to Maestro Louis Scaglione on his twentieth anniversary season!

paone design associates

superlative brand identity + digital media

PYO Young Composers Competition • 2017

The Philadelphia Youth Orchestra Young Composers Competition recognizes and honors the talents of young composers between the ages of 19 and 23. This competition is an opportunity to encourage young composers to develop their most valued skills, and teach PYO orchestra students the value of supporting new orchestra works, as well as the experience of exploring and performing new music.

The winning composer will be selected collaboratively by orchestra's music director, Maestro Louis Scaglione, and the director of the Young Composers Competition, Sheridan Seyfried. Mr. Seyfried is a Philadelphia-based composer, and is a graduate of The Curtis Institute of Music where he studied with Richard Danielpour, Jennifer Higdon and Ned Rorem. Mr. Seyfried is a PYO alumnus.

The winner will receive a cash prize of \$2,000, have his/her composition premiered by the Philadelphia Youth Orchestra in Verizon Hall, and recorded for a future WRTI broadcast. The second prize winner will receive a cash prize of \$1,000 and have his/her composition recorded in a reading rehearsal. The third place winner will receive a cash prize of \$500.

Grand Prize Winner

Alan Mackwell
 School: Boston Conservatory of Music
 Composition: III. *Secretly Ramses the Second*

Second Prize Winner

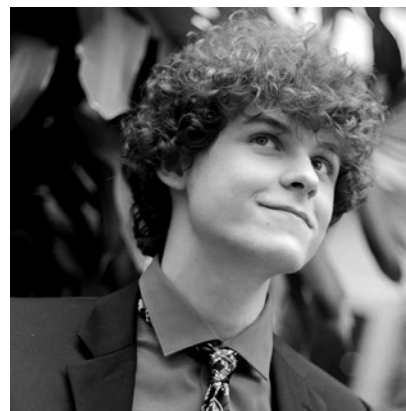
Christopher Lazzaro
 School: Boyer College of Music,
 Temple University
 Composition: *Epic, An Orchestral Sketch*

Third Place Winner

Austin Ali
 School: University of Texas at Austin
 Composition: *Ostinato*

The 2017 PYO Young Composers Competition is generously presented and endowed by the H.E.L.P.® Foundation..

Alan Mackwell • Composer



Alan Mackwell, a New Zealander-American, began his music career in the third grade through piano lessons. He soon showed talent in music, and was encouraged to begin composing by his piano teacher. Alan began writing orchestral music in the eighth grade after being accepted to the American Festival of the Arts' Composer's Institute, where two of his pieces were performed. In 2014, he was one of the fifteen composers worldwide to attend the Interlochen Summer Arts Program for music composition, and wrote for the World Youth Symphony Orchestra conducted by Jung-Ho Pak. He was selected in 2015 to attend the prestigious Boston Conservatory High School Composition Intensive. Alan is a three time winner of the Texas Young Composer's Competition, placing 2nd in 2015 and 2016. He is currently pursuing a BM in Music Composition at the Boston Conservatory of Music.

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Michael Ludwig • Violin



Hailed by Strad Magazine for his "effortless, envy-provoking technique... sweet tone, brilliant expression, and grand style", Michael Ludwig enjoys a multi-faceted career as a soloist, recording artist, and chamber musician. A highly sought-after soloist, he has performed on four continents, including appearances with the Chicago Symphony Orchestra, Philadelphia Orchestra, Boston Pops, KBS Symphony in Seoul, Korea, Beijing Symphony, and the Shanghai Philharmonic Orchestra, collaborating with such conductors as JoAnn Falletta, Sir Georg Solti, and John Williams among others. He has recorded with the London Symphony Orchestra, Royal Scottish National Orchestra, Lithuanian National Symphony, Buffalo Philharmonic, and Virginia Symphony. Ludwig serves as Artist-in-Residence Professor of Violin at Montclair State University's John J. Cali School of Music and is the Music Director of the Roxborough Orchestra in Philadelphia.

Ludwig's discography includes recordings of the Beethoven Violin Concerto, Bruch Scottish Fantasy, and Dvorak Romance with the Virginia Symphony, as well as the Wieniawski Concerto No. 2, Corigiano Red Violin Concerto, and Suk Fantasy with the Buffalo Philharmonic. Ludwig's recording of the Corigiano Red Violin Concerto with JoAnn Falletta and the Buffalo Philharmonic is "hot, sharp, and close to the edge" writes critic Norman Lebrecht. His recording of the rarely performed Dohnanyi Violin Concertos with the Royal Scottish National Orchestra has received extraordinary reviews worldwide, and has revived interest in these neglected romantic works. Ludwig's discography has drawn critical acclaim from both sides of the Atlantic. And BBC Music Magazine praises his "persuasive playing, silky tone, sensitivity to colour and flair for golden-age' style." Ludwig's new recordings released in 2014 include the works of Joseph Achron for violin and piano, as well as the Bartok Portrait No. 1 with the Buffalo Philharmonic, both for the NAXOS label.

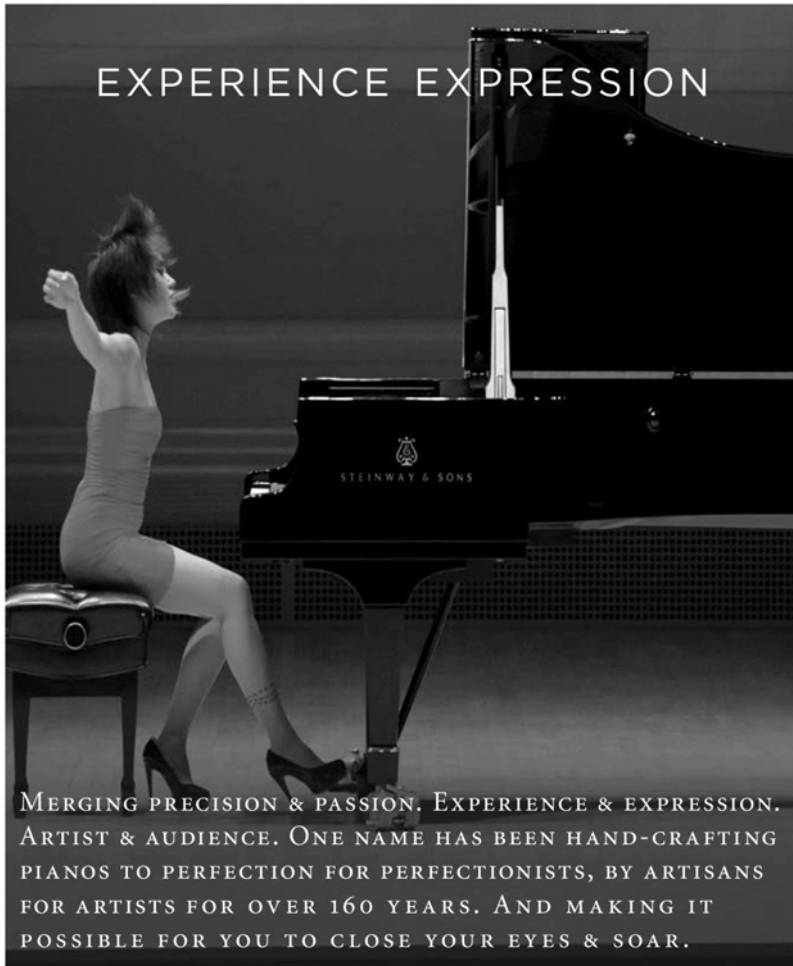
As a chamber musician, Michael has shared the stage with numerous acclaimed artists, such as Christoph Eschenbach, Wolfgang Sawallisch, Yefim Bronfman, Sarah Chang, and Jean-Yves Thibaudet. His recording of the world premiere of Marcel Tyberg's Piano Trio in F Major was released by NAXOS in August 2010.

Michael studied violin with his father, Irving Ludwig, who was a violinist in the Philadelphia Orchestra and Music Director of the Lansdowne Symphony Orchestra.



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Alexandra Nowakowski • Soprano



Polish-American soprano Alexandra Nowakowski is currently a third year resident artist at the Academy of Vocal Arts in Philadelphia. She holds a bachelor's degree from the University of Illinois at Urbana-Champaign.

In the 2016/17 season at AVA Ms. Nowakowski covered the role of Gilda (*Rigoletto*) and sang Lucia (*Lucia di Lammermoor*). She is scheduled to sing Pamina (*Die Zauberflöte*) to conclude the season. In the 2015/16 season she was seen as Sophie (*Werther*) and Zerlina (*Don Giovanni*). In the summer of 2016, Ms. Nowakowski was a finalist in the Zinka Milanov International Competition in Rijeka, Croatia. She also trained with renowned Polish soprano Teresa Zylis-Gara in Radziejowice, Poland. In the summer of 2015, she joined the Wolf Trap Opera Company as a Studio Artist, covering the role of Susanna in *Le nozze di Figaro* and singing *La Comtesse Adèle* in a scene from *Le Comte Ory* as part of the Studio Spotlight.

Ms. Nowakowski is a recipient of an Encouragement Award from the Giulio Gari Foundation in New York, is a District Winner of the Philadelphia Metropolitan Opera National Council Auditions, 2nd place winner in FAVA's Grand Concours de Chant, and 1st place winner in the ACPC Marcella Kochanska Sembrich Vocal Competition. She has also been a scholarship recipient from the Kosciuszko Foundation.

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Eric Rieger • Tenor



American tenor Eric Rieger has enjoyed success performing opera throughout Europe, where he has sung under such conductors as John Elliot Gardner, Stefano Ranzani, and Franz Welser-Möst. His career has led him to the opera companies of Zürich, Luzern, Basel, Trier, Regensburg, Kaiserslautern, Bremerhaven, Osnabrück, Nordhausen, Konstanz, Novara, Treviso, as well as Zomeropera Alden Biesen in Belgium, Edinburgh Festival Theatre, Citizens Theatre in Scotland, and Everyman Palace Theatre in Ireland. Known for his interpretations of Rossini, Donizetti, and Mozart, Dr. Rieger has excelled in such roles as Almaviva (*Il Barbiere di Siviglia*), Don Ramiro (*La Cenerentola*), Lindoro (*L'Italiana in Algeri*), Nemorino (*L'Elisir d'Amore*), Ernesto (*Don Pasquale*), Tonio (*La Fille du Régiment*), Tamino (*Die Zauberflöte*), Belmonte (*Die Entführung aus dem Serail*), Don Ottavio (*Don Giovanni*), and Ferrando (*Così fan tutte*). His large repertoire spans from the Baroque (*Alcina, Dardanus*), to the 20th century (*The Rake's Progress, Albert Herring*).

Equally at home on the concert platform, Dr. Rieger has been featured at the Claudio Monteverdi Festival (Italy), the Royal Opera House at Covent Garden, the Concertgebouw (Amsterdam), and Carnegie Hall. He has appeared with many notable orchestras including the Royal Scottish National Orchestra, Basel Sinfonietta, Trier Philharmonic Orchestra, Luxembourg Chamber Orchestra, and St. John's Orchestra in London. Frequent performances have included Handel's *Messiah*; J.S. Bach's *St. Matthew Passion*, *Magnificat* and many Cantatas; Mozart's *Requiem*; Mendelssohn's *Elijah*, Rossini's *Messe Solennelle*; Orff's *Carmina Burana* and Britten's *Serenade*, among others. A passionate recitalist, Dr. Rieger has performed with Lyric Fest in Philadelphia, Market Square Concerts in Harrisburg, St. John's Smith Square in London, and many other venues across the U.S. and Europe. He has collaborated with such notable artists as J.J. Penna, Laura Ward, Iain Burnside, Malcolm Martineau, and Simon Over.

In addition to his performance career, Dr. Rieger is in demand as a voice teacher and lyric diction specialist. He is Assistant Professor of Voice at Westminster Choir College and Assistant Director of the CoOPERative Program. Previously, he served on the faculties of Texas Tech University and Nazareth College. Dr. Rieger is a graduate of the Eastman School of Music and the Royal Conservatoire of Scotland.



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John Viscardi • Baritone



Baritone John Viscardi, New York native and graduate of the Academy of Vocal Arts (AVA), is a rising talent notably acknowledged for his diversity of vocal repertoire.

2016/17 season includes the title role in *Cyrano* with Michigan Opera Theatre, a return to San Louis Obispo as Marcello in *La Boheme*, Soloist in the *Juliet Letters* and the Motorcycle Cop in *Dead Man Walking* both with Lyric Opera of Kansas City, a concert in Tokyo, Japan, recitals in Trevi and Ortona, Italy and the baritone soloist in *Carmina Burana* with the Philadelphia Youth Orchestra.

The 2015/16 season saw Mr. Viscardi perform Vaughan Williams' *Five Mystical Songs* at Carnegie Hall, *Carmina Burana* with Opera Philadelphia, Silvio in *Il Pagliacci* with Opera San Louis Obispo, Bill Calhoun in *Kiss Me Kate* with the Phoenicia International Festival of the Voice, Morales in *Carmen* with Lyric Opera of Kansas City.

In the 2014/15 Season, Mr. Viscardi made a series of role debuts beginning with Enrico in *Lucia di Lammermoor* with NYOE, followed by his Michigan Opera Theatre debut as Valentin in *Faust*, Bumerli in *The Chocolate Soldier* with Concert Operetta Theatre and Robert in *Iolanta* with Tri-Cities Opera. Mr. Viscardi finished the 2015 season with a concert of Bel Canto works led Maestro Eve Queler.

The 2013/14 included a return to Opera Philadelphia as Torero in *Ainadamar* and Abdallo in *Nabucco*, debuts with the Shreveport and Kalamazoo Symphony Orchestras and a performance with Maestro Eve Queler at Alice Tully Hall. The summer of 2013, Mr. Viscardi joined Santa Fe Opera as an Apprentice Artist and went on to garner the Anna Case McKay Memorial Award.

Mr. Viscardi has seen great success in the American Competition circuit. Awards include: 1st Place in the Gerda Lissner International Vocal Competition, 1st Place in the Concorso Internazionale F.P. Tosti, 2nd Place in the Zachary National Voice Competition, Santa Fe Opera's Anna Case MacKay Memorial Award, the Lys Symonette Award from the Kurt Weill Foundation- Lotte Lenya Competition, 2nd Place Prize in the Giargiari Bel Canto Competition, George London Foundation Encouragement Award, 1st place in the Mario Lanza Scholarship Competition, the Bertha Koempel Award from the Liederkrantz Foundation, 4th place in the Giulio Gari Foundation Vocal Competition and Audience Favorite in the Annapolis Opera Vocal Competition.



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Mendelssohn Club of Philadelphia • 2016–2017

Dr. Paul Rardin,
*Artistic Director and
Principal Conductor*

Soprano

Rachelle Brisson
Caitlin Butler
Rachel Castro-Diephouse
Patricia Conrad
Allie Faulkner
Roberta Fischer
Maria Fox
Fay Goldberg
Kelsey Hendler
Elizabeth Hohwieler
Jina Jang
Nancy Jantsch
Anna Juliar
Emily Grace Kane
Julianna Kelley
Lynn Kirby
Fang-Hsuan Li
Carolyn Linarello
Marianne Lipson
Fay Manicke
Natalie McQuiston
Ilene Meyers Miller
Elizabeth Oliver
Stephanie Rosie
Roberta L. Rote
Julia Richie Sammin
Margaret C. Satell
Elizabeth C. Sollecito
Laura M. Temoyan
Rebecca McKillip
Thornburgh
Sara Tipton
Jennifer Wait
Emily Westlake
Zanna Yoshida

Alto

Christy Bacon
Brenda B. Bary
Amanda Bauman
Emily Bigelow
Nora Burgard
Christine Chaapel
Lindsay Dever
Robin Eaton
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Sierra Fox
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Katherine Haas
Becky Hallam
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Gina Polite
Gabrielle Rinkus
Rebecca Roberts
Jennifer Sheffield
BrendaRose Simkin
Maria Sisto

Tenor

Jaron Beadle
Andrew Beck
Frank Cassel
Mark Davidson
Josh Hartman
Warren Hoffman
Michael Hogue
Frank Kanther
John P. Leonard
William Lim, Jr.
John H. Luttenberger, III
David Pauls
Joseph Scholl
Kyle Sheehan

Bass

Andrew Bigelow
Evan Birnholz
Matthew Brower
Tyler Cudia
Lucas DeJesus
Tom Elkinton
Donald Gilchrist
Steven Glasser
William Jantsch
John Kohlhas
Martin Levitas
Michael Moore
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Mendelssohn Club of Philadelphia • 2016–2017



Dr. Paul Rardin,
Artistic Director and Principal Conductor

Paul Rardin is the thirteenth Artistic Director of Mendelssohn Club of Philadelphia. He is also Elaine Brown Chair of Choral Music at Temple University, where he conducts the Concert Choir, teaches graduate conducting, and oversees the seven-choir program at Temple's Boyer College of Music and Dance. Rardin previously taught at the University of Michigan and Towson University, where his choirs appeared with the Kirov Orchestra of the Mariinsky Theatre, Baltimore Symphony Orchestra, and Baltimore Choral Arts Society. Under his direction the University of Michigan Men's Glee Club performed at the 2010 American Choral Directors Central Division Convention. In 2015 the Temple University Concert Choir performed with the Philadelphia Orchestra in Bernstein's MASS under the direction of Yannick Nézet-Séguin.

Rardin has served as a guest conductor for all-state choirs in fifteen states, for divisional honor choirs for the ACDA and Music Educators National Conference, and for Manhattan Concert Productions at Lincoln Center. He has presented clinics for state, regional, and national conferences of the American Choral Directors Association. His engagements for 2015-2016 include conducting the Temple University Concert Choir in conference presentations for the National Collegiate Choral Organization and ACDA Eastern Division; guest conducting the Ohio All-State chorus and PMEA District 12 chorus; and guest conducting at Carnegie Hall with Manhattan Concert Productions.

Rardin is a graduate of Williams College and the University of Michigan, where he received the M.M. in composition and the D.M.A. in conducting. He has studied conducting with Theodore Morrison, Jerry Blackstone, and Gustav Meier, and composition with Leslie Bassett, George Wilson, and Robert Suderburg. He has also participated in conducting master classes with Helmuth Rilling, Charles Bruffy, and Dale Warland. His arrangements of spirituals and folk songs are published by Santa Barbara Music Publishing, and his articles, many on the topic of contemporary music, have appeared in the ACDA publications Choral Journal, Troubadour, Resound, and Bel Canto.

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Mendelssohn Club of Philadelphia • 2016–2017



Mendelssohn Club of Philadelphia, one of America's longest-standing musical ensembles, is performing its 143rd season and its second season with its 13th Artistic Director, Dr. Paul Rardin. Since its founding in 1874, the chorus has carried on a rich tradition of performing the great works of the choral canon while also commissioning and premiering new choral works at the highest artistic level. The chorus has performed under the batons of world famous conductors such as Sergei Rachmaninoff, Eugene Ormandy, Claudio Abbado, Zubin Mehta, Mstislav Rostropovich, and Riccardo Muti, and has maintained a performing relationship with The Philadelphia Orchestra since its inception.

In its early history, Mendelssohn Club gave the Philadelphia premiere of Brahms' Ein deutsches Requiem, American premieres of Mahler's Symphony No. 8 and Walton's Belshazzar's Feast, and the first performance

outside of the USSR of Shostakovich's Symphony No. 13. Mendelssohn Club continues this tradition today through commissions from luminaries such as Alberto Ginastera, Alice Parker, and Jennifer Higdon.

Mendelssohn Club has commissioned 58 works under Artistic Director Alan Harler, and Maestro Rardin has already continued that tradition with five commissions in his first season alone. Mendelssohn Club is known throughout the nation as a leader in advancing the field of choral music, and recognition for this dedication is exhibited through a GRAMMY nomination for the 1985 recording of Persichetti's Winter Cantata, receipt of the 1992 and 2013 ASCAP/Chorus America Award for Adventurous Programming, and our 2014 commission, Julia Wolfe's Anthracite Fields, receiving the 2015 Pulitzer Prize in Music.

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 Philadelphia Boys Choir & Chorale • 2016–2017

Jeffrey R. Smith,
Music Director

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 Caden Atlas
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 Zac Brosky
 Dawan Brown
 Malachi Brown
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 Alexander Byler
 Julian Caesar
 Rowan Cahill
 Devin Casas
 Aleem Castillo-
 Gambardella
 Jason Cho
 Charlie Connolly
 Dan Cook
 Patrick Corcoran
 Zachary Crothamel
 Vaughn A. Cultrara
 Dante DiMaio

Christopher Doyle
 Harry Dozor
 Samad Dunbar
 Benjamin Favino
 Damian Ferraro
 Luke Ganley
 Nate Garthe
 Peter Gauntt
 Conor Gilmore
 Ivan Harlamov
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 Sean Harrington
 Sam Heft
 Mekkhi Hernandez
 Brandon Hillwig
 James Hinesley
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 Matt Malec
 Danard McNair
 Liam Miller
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 Philadelphia Boys Choir & Chorale • 2016–2017


Jeffrey R. Smith,
Music Director

An alumnus of Philadelphia Boys Choir & Chorale, Smith stepped into the position of Music Director in 2004 and has since led the choir on concert tours throughout North America, South America, Europe and Asia. Under his direction, the choir has performed with the Philadelphia Orchestra, Pennsylvania Ballet, Peter Nero and the Philly POPS, Opera Philadelphia and Curtis Institute. Venues have included the Kimmel Center for the Performing Arts, the Academy of Music in Philadelphia, and Carnegie Hall in New York City.

Smith has led the group on local and national television including five consecutive annual appearances on “Good Morning America”. Many political dignitaries have been an audience to the choir, including foreign ambassadors, presidents and prime ministers, American ambassadors, and our own president, Barack Obama.

Smith is a 1999 summa cum laude graduate of Ithaca College with a Bachelor of Music in Composition. His original compositions and vocal/instrumental arrangements have been performed by various ensembles throughout the country, including the Toledo Symphony, York Theatre (NYC), Ocean City Pops and Philly POPS. As a pianist in much demand, Smith has played with the Philadelphia Orchestra, New Jersey Symphony, Philly POPS, and for several shows on and Off-Broadway. He is also assistant conductor for the Philly POPS.

 Philadelphia Boys Choir & Chorale • 2016–2017



Renowned for their musicianship, intelligence and interpretive abilities, the Emmy-winning and Grammy-nominated Philadelphia Boys Choir & Chorale has cultivated a devoted following worldwide for their highly-acclaimed concerts and performances. Established in 1968 and under the direction of Jeffrey R. Smith since 2004, the Choir is known as “America’s Ambassadors of Song”, having proudly represented both the City of Philadelphia and the United States of America on its many concert tours across the globe.

PBCC’s achievements include recordings with internationally renowned orchestras and soloists, such as Luciano Pavarotti, television appearances, and praise from critics and audiences worldwide. PBCC has collaborated with many ensembles including Philadelphia Orchestra, the Philly POPS, Pennsylvania Ballet, Opera Philadelphia, Curtis Institute, the Mendelssohn Club, Vox Ama Deus, and The Chamber Orchestra of Philadelphia. Television appearances include Good Morning America, Saturday Night Live, and The Today Show.

PBCC maintains an extensive concert schedule throughout the Mid-Atlantic region as well as an illustrious international touring program. In 2017 PBCC returned to Cuba for the fourth time, having already performed there twice in 1999 and again in 2003. Their unique relationship with Cuba began when they were the first American performing arts group to perform on Cuban soil in the decades following the revolution.

Recent and upcoming engagements include Carnegie Hall, Lincoln Center, the Kimmel Center, the Mann Center for Performing Arts and the Academy of Music. Television appearances include Good Morning America, Saturday Night Live and The Today Show.

PBCC continues to break through social, political, and cultural barriers to invite the most talented boys and men in the region to join in a journey of musical education and discovery.

 Philadelphia Youth Orchestra Program Notes

Alan Mackwell

Born: Bayreuth, Germany,
23 February 1998

III. *Secretly Ramses the Second*

Mackwell’s III. *Secretly Ramses the Second* is composed for piccolo, two flutes, oboe, English horn, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, triangle, glockenspiel, cymbals, bass drum, snare drum, piano, harp, and divided strings. Duration: 7 minutes.

Secretly Ramses the Second is the third movement of the *Tintin Suite*, a large orchestral work written about the Belgian cartoon character Tintin. The purpose of the entire suite was to step away from the concept of writing linear musical stories and instead to focus and develop on the characteristics of Tintin that make his stories so fascinating.

The title of the third movement, *Secretly Ramses the Second*, is taken from a quote in the Tintin comic book *Cigars of the Pharaoh* in a scene which features an insane man who makes an attempt at Tintin’s life. It is in moments of danger and conflict like these that evoke the sense of adventure that Tintin is so known for. The movement itself reflects on the concept of perilous and intense action, while also taking into account the reactions of the other characters in the stories, which include the Thompsons (two bumbling detectives that provide comic relief throughout the cartoon series) and how Tintin’s loyalty is especially brought out during times of danger and peril.

Alexander Glazunov

Born: St. Petersburg, Russia,
10 August 1865
Died: Paris, France,
21 March 1936

Violin Concerto in A minor, Op. 82

Glazunov’s Violin Concerto is composed for solo violin, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, glockenspiel, cymbals, harp, and divided strings. Duration: 20 minutes

Parallel Events of 1904

World’s Fair opens in St. Louis

Theodore Roosevelt is elected the 26th U.S. President, having already finished William McKinley’s term after his assassination

Trans-Siberian Railroad is completed

Sigmund Freud publishes *The Interpretation of Dreams*

Monet paints *Water Lilies*

Mahler’s Fifth Symphony premieres

Puccini’s *Madame Butterfly* premieres

First color photograph is produced

Choreographer George Balanchine, actor Cary Grant, pianist Vladimir Horowitz, Dr. Seuss, painter Salvador Dali, jazz pianist William “Count” Basie, and band leaders Glen Miller and Jimmy Dorsey are born

Philadelphia Youth Orchestra Program Notes

About the Composer

"His musical development progressed not by the day, but literally by the hour." So proclaimed legendary composer and teacher Rimsky-Korsakov of his 15-year-old student Alexander Glazunov. While the teacher-student relationship only lasted two years, the two remained close friends until the elder's death in 1908. Glazunov was part of a new generation of Russian composers, succeeding *The Mighty Five* (which included Rimsky-Korsakov, Borodin, Mussorgsky). This new era of Russian composers sought to instill nationalism into Russian art music, all the while preventing the music from becoming part of the Western European style.

As the son of a book publisher father and pianist mother, Glazunov grew up in a cultivated family. He composed his first symphony and first string quartet in his early-teens, and was financially supported by a wealthy arts patron. He went on to teach composition for three decades at his alma mater, the St. Petersburg Conservatory. As a teacher, he was often considered rude and gruff, even walking out on a performance of a new work by Serge Prokofiev

(a former student), because he lost his temper due to his outrage of the work, and stormed out eight measures from the end! Glazunov did have a lesser known gentle side too, as former student Dimitri Tiomkin explained, "my teacher was one of the most magnanimous persons, a friend of the poor and the outcast, and a man with a real heart." In addition to teaching Prokofiev and Shostakovich, Glazunov received honorary doctorates from Oxford and Cambridge Universities.

Glazunov's compositional career peaked during the first decade of the 20th century. His works displayed a complete mastery of the craft of composition where he combined the colorful, traditional Russian style with elements of the German Romantic trends of the late 1800s. His works appealed to audiences throughout Europe and America; however, his creativity seemed to fizzle out by the time he was 41, and his music was quickly overshadowed by other composers, such as his two former students, and Stravinsky, Scriabin, Schoenberg, and Bartók.

About the Work

Composed during a high moment in his career, Glazunov's Violin Concerto exudes bittersweet melodies embedded in lush Romanticism and a hint of a weariness towards the world. Set in two movements (instead of the conventional three) connected with an elaborate unaccompanied solo (*cadenza*), his Violin Concerto was premiered by the world famous violinist Leopold Auer (to whom the work was dedicated).

Philadelphia Youth Orchestra Program Notes

With a penchant for Russian folklore and exoticism (like *The Mighty Five*), the melodic themes of Glazunov's Violin Concerto reflect a Russian nationalist reminiscent of folk music. Unlike Tchaikovsky's Violin Concerto (which Auer refused to give the premiere), Glazunov's work is essentially conservative in its language, although highly virtuosic and unquestionably sensitive to the violin's capabilities. The first movement's chromatic, pensive main theme is accompanied by Mendelssohn-like repeated notes of the clarinets and bassoon throughout. After the extensive unaccompanied solo that replaces the traditional slower second movement, the final movement opens with a trumpet fanfare until the violin solo takes up the broad theme that is given warmth from the harp and horn, and even some major moments for the glockenspiel. The work comes to a flashy ending with a final display of violin pyrotechnics.

Carl Orff

**Born: Munich, Germany,
10 July 1895**
**Died: Munich, Germany,
29 March 1982**

Carmina Burana

Carmina Burana was originally scored for piccolo, three flutes, three oboes, English horn, three clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, xylophone, castanets, sleigh bells, ratchet, chimes, triangle, tambourine, snare drum, bass drum, cymbals, suspended cymbal, tam-tam, celesta, two pianos, divided strings, mixed chorus, children's chorus, soprano solo, tenor solo, and baritone solo.

Duration: 55 minutes

Parallel Events of 1937

King of England, George VI is crowned

George Gershwin dies
at the young age of 39

Composer Maurice Ravel dies

Rodgers & Hart's *Babes in Arms* premieres

JRR Tolkien publishes *The Hobbit*

San Francisco Bay's Golden Gate Bridge
and New York City's Lincoln Tunnel open

First McDonald's opens

Philadelphia Youth Orchestra Program Notes

“With *Carmina Burana*,
my collected works begin.”
— Carl Orff

In 1937, composer and educator Carl Orff believed that his new composition *Carmina Burana* was remarkable enough to warrant withdrawing all of his earlier works. Today, it remains one of the most performed 20th century works and has achieved universal popularity along with hostile critical response. *Carmina Burana* has all the trademarks that the public would come to know and want: drinking, gambling, sex, and love. Musically, the work evokes the spirit of the modern age, yet made modern by the sheer animal strength of the repeated phrases and driving rhythms, joining themselves to ancient folk and jazz characteristics. Carl Orff’s musical style that culminated with *Carmina Burana* evolved out of his obsession with primitive and evocative rhythms – not simply rhythms in music, but music coupled with dance. Orff proclaimed that his natural aim in music was “reviving the natural unity of music and movement ... which arise from a single source.”

The composer began to develop a strong interest in music education, creating a new range of percussion instruments. The “Orff Method” of teaching incites children to express themselves with percussion instruments, at first by making very simple noises and then clashes that become more and more elaborate. This quickly leads to

the associations of gestures and simple rhythms which later are used in ensembles before the student has the slightest notion of how to read or write music. Musicologist Marcel Marnat asserts that “Orff, most importantly, wants the pupils to become conscious of the group’s spontaneous creation which reflects a certain collective unconscious. Therefore, rhythm is designated well before melody as a connecting force between conception and expression.” Furthermore, harmony almost becomes unnecessary and is, in a sense, replaced by rhythm.

The other element of Orff’s works and philosophy grew from his interest in the formal, simple melodies of Renaissance composer Monteverdi. Before *Carmina Burana*, Orff wrote several unaccompanied choral works and songs with ancient Latin texts that began to show the traits of *Carmina*. At a fairly young age, Orff studied piano, cello, and organ, although he did not take kindly to instruction and much preferred to improvise and to develop his own musical ideas through imitation of earlier composers. Born into a musical family, his mother assisted him with his first set of songs that were published, along with his first story, at the age of ten. Captivated by imaginative fables, Orff was attracted to the melodramatic tone poems of Richard Strauss, who would musically paint the lives of fictitious characters, such as Don Juan and Don Quixote. Orff’s works mainly consist of several operas, choral works, and some isolated orchestral works, and unlike *Carmina*, are not well remembered or often performed.

Philadelphia Youth Orchestra Program Notes

Carmina Burana, itself, is a scenic, secular cantata based on 13th century anonymous poems and songs in Latin and high-middle German which were discovered in a Bavarian monastery in 1803. The manuscript employed scholarly verses and parodies of sacred texts, including love songs and seemingly offensive tunes. Orff set twenty-four of these poems to music, dividing them into three categories devoted to spring, the tavern, and love, framed by an appeal to the power of fortune (*O Fortuna*).

The three sections deal with humankind’s encounter with nature, with the joys of drinking, and with the bliss of love, particularly the secular pleasures of romance. *Carmina Burana* (literally meaning, “the songs of the Beurens”) pays tribute to a world that thrives off desire and love and their ability to enable man to live, struggle, and believe; a world that does not fear to contradict itself and pour out its heart with equal intensity at all levels of its conscious.

Marnat states that “*Carmina Burana* presents all that the Christian world between the 11th and 12th centuries was capable of expressing. That age was not partitioned like today nor was it inhibited by taboos – an entire cosmos wherein Good does not exist without Evil, faith without curses and doubts: thus perpetual oscillation wherein lies the grandeur of Humanity.”

In the process of deriving a musical style to reflect the vigorously shifting moods of the poems, Orff called on the earlier melismatic (sequence of several notes moving quickly), curving lines of Gregorian chant, the virtuoso style of the early operas, and the shattering rhythmic pulses of Stravinsky (*Les Noces*, in particular). To these, Orff added a pure melodic gift and superb orchestral colors, and what emerged was a work of unique drive, energy, and charm. The poetry is complemented by music of gigantic power (such as the *O Fortuna* which encases the entire work), simplicity and grace (demonstrated in the soprano solo’s *Stetit puella*), boisterous vulgarity (as in the male chorus’ *In taberna*), and pointed parody (the tenor solo’s “roasted bird” aria).

It must be remembered that *Carmina Burana* was designed to be seen as well as heard; but, either mimed and choreographed as a ballet or performed in concert, *Carmina* continues to maintain its chilling and hypnotic effect on admirers of all generations (even when they are not familiar with the work itself), proving that besides the ear of the “civilized” man there exists another ear – a greedy, barbaric one that cries for its food, drink, desire, lust, risks, and fate.

Philadelphia Youth Orchestra Program Notes

Carl Orff *Carmina Burana*

Texts and Translations

I. FORTUNA IMPERATRIX MUNDI

O Fortuna

Chorus

O Fortuna
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

I. FORTUNE, EMPRESS OF THE WORLD

O Fortune

O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.

Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.

Philadelphia Youth Orchestra Program Notes

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

2. Fortune plango vulnera

Chorus

Fortune plango vulnera
stillantibus ocellis
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the string man,
everyone weep with me!

2. I bemoan the wounds of Fortune

I bemoan the wounds of Fortune
with weeping eyes,
for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an opportunity
she is bald.

On Fortune's throne
I used to sit raised up,
crowned with
the many-coloured flowers of prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.

The wheel of Fortune turns;
I go down, demeaned;
another is raised up;
far too high up
sits the king at the summit -
let him fear ruin!
for under the axis is written
Queen Hecuba.

Philadelphia Youth Orchestra Program Notes

I. PRIMO VERE

3. Veris leta facies

Chorus

Veris leta facies
mundo propinatur;
hiemalis acies
victa iam fugatur;
in vestitu vario
Flora principatur;
nemorum dulcisono
que cantu celebratur.
Flore fusus gremio

Phebus novo more
risum dat, hac vario
iam stipate flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravo
curramus in amore.

Cytharizat cantico
dulcis Philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virgin
iam gaudia millena.

4. Omnia sol temperat

Baritone Soloist

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
ad amorem properat
animus herilis
et iocundis imperat
deus puerilis.

I. SPRING

3. The merry face of spring

The merry face of spring
turns to the world,
sharp winter
now flees, vanquished;
bedecked in various colours
Flora reigns,
the harmony of the woods
praises her in song. Ah!
Lying in Flora's lap

Phoebus once more
smiles, now covered
in many-coloured flowers,
Zephyr breathes nectar-
scented breezes.
Let us rush to compete
for love's prize. Ah!

In harp-like tones sings
the sweet nightingale,
with many flowers
the joyous meadows are laughing,
a flock of birds rises up
through the pleasant forests,
the chorus of maidens
already promises a thousand joys. Ah!

4. The sun warms everything

The sun warms everything,
pure and gentle,
once again it reveals to the world
April's face,
the soul of man
is urged towards love
and joys are governed
by the boy-god.

Philadelphia Youth Orchestra Program Notes

Rerum tanta novitas
in solemnī vere
et veris auctoritas
jubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.

Ama me fideliter;
fidem meam noto:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter;
volvitur in rota.

5. Ecce gratum

Chorus

Ecce gratum
et optatum
Ver reducit gaudia,
purpuratum
flore pratum,
Sol serenat omnia.
Iam cedant tristitia!
Estas redit,
nunc recedit
Hyemis sevitia.

Iam liquescit
et decrescit
grando, nix et cetera;
bruma fugit,
et iam sugit
Ver Estatis ubera;
illi mens est misera,
qui nec vivit,
nec lascivit
sub Estatis dextera.

All this rebirth
in spring's festivity
and spring's power
bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right
to keep what is yours.

Love me faithfully!
See how I am faithful:
with all my heart
and with all my soul,
I am with you
even when I am far away.
Whosoever loves this much
turns on the wheel.

5. Behold, the pleasant spring

Behold, the pleasant
and longed-for
spring brings back joyfulness,
violet flowers
fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns,
now withdraw
the rigours of winter. Ah!

Now melts
and disappears
ice, snow and the rest,
winter flees,
and now spring sucks at summer's breast:
a wretched soul is he
who does not live
or lust
under summer's rule. Ah!

Philadelphia Youth Orchestra Program Notes

Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut utantur
premio Cupidinis:
simus jussu Cypridis
gloriantes
et letantes
pares esse Parisis.

They glory
and rejoice
in honeyed sweetness
who strive
to make use of
Cupid's prize;
at Venus' command
let us glory
and rejoice
in being Paris' equals. Ah!

UF DEM ANGER

6. Tanz

7. Floret silva nobilis

Chorus

Floret silva nobilis
floribus et foliis.

Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?

Floret silva undique,
nah min gesellen ist mir we.

Gruonet der walt allenthalben,
wa ist min geselle also lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?

8. Chramer, gip die varwe mir

Chorus

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen!

ON THE LAWN

6. Dance

7. The woods are burgeoning

The noble woods are burgeoning
with flowers and leaves.

Where is the lover
I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!

The woods are burgeoning all over,
I am pining for my lover.

The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

8. Shopkeeper, give me color

Shopkeeper, give me color
to make my cheeks red,
so that I can make the young men
love me, against their will.
Look at me,
young men!
Let me please you!

Philadelphia Youth Orchestra Program Notes

Minnnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen
Seht mich an
jungen man!
lat mich iu gevallen!

Wol dir, werit, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an,
jungen man!
lat mich iu gevallen!

9. Reie Swaz hie gat umbe

Chorus

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!
Chume, chum, geselle min

Chorus

Chume, chum, geselle min,
ih enbite harte din,
ih enbite harte din,
chume, chum, geselle min.

Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt
Swaz hie gat umbe
Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honor.
Look at me,
young men!
Let me please you!

Hail, world,
so rich in joys!
I will be obedient to you
because of the pleasures you afford.
Look at me,
young men!
Let me please you!

9. Round dance Those who go round and round

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!
Come, come, my love,

Come, come, my love,
I long for you,
I long for you,
come, come, my love.

Sweet rose-red lips,
come and make me better;
come and make me better;
sweet rose-red lips.
Those who go round and round
Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!

Philadelphia Youth Orchestra Program Notes

10. Were diu werlt alle min

Chorus

Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen.

II. IN TABERNA

II. Estuans interius

Baritone Soloist

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris
vaga fertur avis;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

10. Were all the world mine

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms.

II. IN THE TAVERN

II. Burning Inside

Burning inside
with violent anger,
bitterly
I speak to my heart:
created from matter,
of the ashes of the elements,
I am like a leaf
played with by the winds.

If it is the way
of the wise man
to build
foundations on stone,
the I am a fool, like
a flowing stream,
which in its course
never changes.

I am carried along
like a ship without a steersman,
and in the paths of the air
like a light, hovering bird;
chains cannot hold me,
keys cannot imprison me,
I look for people like me
and join the wretches.

Philadelphia Youth Orchestra Program Notes

Mihi cordis gravitas
res videtur gravis;
iocis est amabilis
dulciorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

Via lata gradior
more iuventutis
inplicor et vitiiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

12. Cignus ustus cantat

Tenor Soloist

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Men's Chorus

Miser, miser!
modo niger
et ustus fortiter!

Tenor Soloist

Girat, regirat garcifer;
me rogus urit fortiter;
propinat me nunc dapifer,

Men's Chorus

Miser, miser!
modo niger
et ustus fortiter!

The heaviness of my heart
seems like a burden to me;
it is pleasant to joke
and sweeter than honeycomb;
whatever Venus commands
is a sweet duty,
she never dwells
in a lazy heart.

I travel the broad path
as is the way of youth,
I give myself to vice,
unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead,
so I shall look after the flesh.

12. The Roast Swan

Once I lived on lakes,
once I looked beautiful
when I was a swan.

Misery me!
Now black
and roasting fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.

Misery me!
Now black
and roasting fiercely!

Philadelphia Youth Orchestra Program Notes

Tenor Soloist

Nunc in scutella iaceo,
et volitare nequeo
dentes frendentes video:

Now I lie on a plate,
and cannot fly anymore,
I see bared teeth:

Men's Chorus

Miser, miser!
modo niger
et ustus fortiter!

Misery me!
Now black
and roasting fiercely!

13. Ego sum abbas

13. I am the abbot

Baritone Soloist

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
in the morning,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out at the tavern
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:

Baritone Soloist and Men's Chorus

Wafna, wafna!
quid fecisti sors turpassi
Nostre vite gaudia
abstulisti omnia!
Ha ha!

Woe! Woe!
what have you done, vilest Fate?
the joys of my life
you have taken all away!
Ha ha!

14. In taberna quando sumus

14. When we are in the tavern

Men's Chorus

In taberna quando sumus
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.

Philadelphia Youth Orchestra Program Notes

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur;
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur:
Ibi nullus timet mortem
sed pro Baccho mittunt sortem:

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of Bacchus.

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

First of all it is to the wine-merchant
the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discordaniibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger;
bibit albus, bibit niger;
bibit constans, bibit vagus,
bibit rudis, bibit magnus.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,

Philadelphia Youth Orchestra Program Notes

Bibit pauper et egrotus,
 bibit exul et ignotus,
 bibit puer; bibit canus,
 bibit presul et decanus,
 bibit soror; bibit frater;
 bibit anus, bibit mater;
 bibit ista, bibit ille,
 bibunt centum, bibunt mille.

Parum sexcente nummate
 durant, cum immoderate
 bibunt omnes sine meta.
 Quamvis bibant mente leta,
 sic nos rodunt omnes gentes
 et sic erimus egentes.
 Qui nos rodunt confundantur
 et cum iustis non scribantur.

III. COUR D'AMOURS

15. Amor volat undique

Children's Chorus

Amor volat undique,
 captus est libidine.
 Iuvenes, iuvenule
 coniunguntur merito.

Soprano Soloist

Siqua sine socio,
 caret omni gaudio;
 tenet noctis infima
 sub intimo
 cordis in custodia:

Children's Chorus

fit res amarissima.

The poor man drinks, the sick man drinks,
 the exile drinks, and the stranger,
 the boy drinks, the old man drinks,
 the bishop drinks, and the deacon,
 the sister drinks, the brother drinks,
 the old lady drinks, the mother drinks,
 this man drinks, that man drinks,
 a hundred drink, a thousand drink.

Six hundred pennies would hardly
 suffice, if everyone
 drinks immoderately and immeasurably.
 However much they cheerfully drink
 we are the ones whom everyone scolds,
 and thus we are destitute.
 May those who slander us be cursed
 and may their names not be written
 in the book of the righteous.

III. THE COURT OF LOVE

15. Cupid flies everywhere

Cupid flies everywhere
 seized by desire.
 Young men and women
 are rightly coupled.

The girl without a lover
 misses out on all pleasures,
 she keeps the dark night
 hidden
 in the depth of her heart;

it is a most bitter fate.

Philadelphia Youth Orchestra Program Notes

16. Dies, nox et omnia

Baritone Soloist

Dies, nox et omnia
 michi sunt contraria;
 virginum colloquia
 me fay planszer;
 oy suvenz suspirer;
 plu me fay temer:

O sodales, ludite,
 vos qui scitis dicite
 michi mesto parcite,
 grand ey dolur;
 attamen consulite
 per voster honor:

Tua pulchra facies
 me fay planszer milies,
 pectus habet glacies.
 A remender
 statim vivus fierem
 per un baser:

17. Stetit puella

Soprano Soloist

Stetit puella
 rufa tunica;
 si quis eam tetigit,
 tunica crepuit.
 Eia.

Stetit puella
 tamquam rosula;
 facie splenduit,
 os eius fioruit.
 Eia.

16. Day, night and everything

Day, night and everything
 is against me,
 the chattering of maidens
 makes me weep,
 and often sigh,
 and, most of all, scares me.

O friends, you are making fun of me,
 you do not know what you are saying,
 spare me, sorrowful as I am,
 great is my grief,
 advise me at least,
 by your honour:

Your beautiful face,
 makes me weep a thousand times,
 your heart is of ice.
 As a cure,
 I would be revived
 by a kiss.

17. A girl stood

A girl stood
 in a red tunic;
 if anyone touched it,
 the tunic rustled.
 Eia!

A girl stood
 like a little rose:
 her face was radiant
 and her mouth in bloom.
 Eia!

Philadelphia Youth Orchestra Program Notes

18. Circa mea pectora

Baritone Soloist and Chorus

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.

Manda liet,
Manda liet
min geselle
chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.

Manda liet
Manda liet,
min geselle
chumet niet.

Vellet deus, vallent dii
quod mente proposui:
ut eius virginea
reserassem vincula.

Manda liet,
Manda liet,
min geselle
chumet niet.

18. In my heart

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!

Mandaliet,
mandaliet,
my lover
does not come.

Your eyes shine
like the rays of the sun,
like the flashing of lightening
which brightens the darkness. Ah!

Mandaliet,
mandaliet,
my lover
does not come.

May God grant, may the gods grant
what I have in mind:
that I may loose
the chains of her virginity. Ah!

Mandaliet,
mandaliet,
my lover
Does not come.

Philadelphia Youth Orchestra Program Notes

19. Si puer cum puellula

Baritone Soloist and Men's Chorus

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscrescent
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labii

20. Veni, veni, venias

Chorus

Veni, veni, venias
Veni, veni, venias,
ne me mori facias,
hyrcra, hyrcra, nazaza,
trillirivos..

Pulchra tibi facies
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior
omnibus formosior;
semper in te glorior!

19. If a boy with a girl

If a boy with a girl
tarries in a little room,
happy is their coupling.
Love rises up,
and between them
prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

20. Come, come, O come

Come, come, O come
Come, come, O come,
do not let me die,
hyrcra, hyrcra, nazaza,
trillirivos!

Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!

Redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

Philadelphia Youth Orchestra Program Notes

21. In truitina

Soprano Soloist

In truitina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.

22. Tempus es iocundum

*Soprano & Baritone Soloists,
Chorus, Children's Chorus*

Tempus es iocundum,
o virgines,
modo congaudete
vos iuvenes.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea me confortat
promissio,
mea me deportat

Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

21. In the balance

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

22. This is the joyful time

This is the joyful time,
O maidens,
rejoice with them,
young men!

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over
with first love!
New, new love
is what I am dying of!

I am heartened
by my promise,
I am downcast by my refusal

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over!
with first love
New, new love
is what I am dying of!

Philadelphia Youth Orchestra Program Notes

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

In the winter
man is patient,
the breath of spring
makes him lust.

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over!
with first love
New, new love
is what I am dying of!

My virginity
makes me frisky,
my simplicity
holds me back.

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over!
with first love
New, new love
is what I am dying of!

Come, my mistress,
with joy,
come, come, my pretty,
I am dying!

Oh! Oh! Oh!
I am bursting out all over!
I am burning all over!
with first love
New, new love
is what I am dying of!

Philadelphia Youth Orchestra Program Notes

23. Dulcissime*Soprano Soloist*

Dulcissime,
totam tibi subdo mel!

BLANZIFLOR ET HELENA**24. Ave formosissima***Chorus*

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

FORTUNA IMPERATRIX MUNDI**25. O Fortuna***Chorus, Soloists, and Children's Chorus*

O Fortuna
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

23. Sweetest one

Sweetest one! Ah!
I give myself to you totally!

BLANCHEFLEUR AND HELEN**24. Hail, most beautiful one**

Hail, most beautiful one,
precious jewel,
Hail, pride among virgins,
glorious virgin,
Hail, light of the world,
Hail, rose of the world,
Blanchefleur and Helen,
noble Venus!

FORTUNE, EMPRESS OF THE WORLD**25. O Fortune**

O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.

Philadelphia Youth Orchestra Program Notes

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!

Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.

Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the string man,
everyone weep with me!

Philadelphia Youth Orchestra Section Leaders



Back Row (Left to Right):

Sarina Marone, *harp*
 Reilly Bova, *percussion*
 Etienne Kambara, *horn*
 Ehren Valmé, *trombone*
 Robert Kellar, *trumpet*
 Daniel Kim, *clarinet*
 Nina Cheng, *oboe*
 Nolan Wenik, *bassoon*
 Daniel J. Kim, *violoncello*
 Justin Cao, *double bass*

Front Row (Left to Right):

Immanuel Mykyta-Chomsky,
piano
 Evan Sacks-Wilner, *tuba*
 Hannah Silverberg, *flute*
 Connor McAvinue, *viola*
 Lily Mell, *violin II*
 Stephanie van Duijn,
acting concertmaster for
Jason Vassiliou

Philadelphia Youth Orchestra Graduating Seniors

Maestro Scaglione and
 The Board of Trustees
 of the Philadelphia Youth
 Orchestra congratulate
 our graduating seniors.
 Best of luck in your future
 endeavors!

PYO

Mohan Biswas, *trombone*
 Northwestern University
 Olivia Brody-Bizar, *violin*
 Dartmouth College
 Olivia Brody-Bizar, *violin*
 Jordan Brooks, *violoncello*
 Boyer College of Music,
 Temple University
 Branch Buehler, *oboe*
 Drexel University
 Nina Cheng, *oboe*
 Drexel University
 Chloe Cho, *violin*
 Catelyn Huang, *violin*
 Sarah Jang, *viola*
 Etienne Kambara, *horn*
 Boyer College of Music,
 Temple University
 Sophia Kelsall, *double bass*
 Benjamin Kenzakowski, *horn*
 Daniel J. Kim, *violoncello*
 Daniel T. Kim, *violoncello*
 Princeton University
 Sarah Kim, *violin*
 William Klotsas, *clarinet*
 Austina Lin, *violin*
 Hsihin Liu, *oboe*

Eion Lyons, *double bass*

Conor McAvinue, *viola*
 Cleveland Institute of Music
 Lily Mell, *violin*
 Ithaca College

Christian Ortolf, *percussion*
 University of Maryland

Jordan Robinson, *horn*

Evan Sacks-Wilner *, *tuba*
 University of Cincinnati
 College Conservatory
 of Music

Hiroto Saito, *violin*
 Stanford University

David Shapiro, *viola*
 University of Delaware

Hannah Silverberg, *flute*
 Carly Soll, *violin*

Kathryn Song, *violin*
 University of Chicago

Maria Thomas, *clarinet*
 Peabody Institute of the
 Johns Hopkins University

Ehren Valmé, *
bass trombone
 Jacobs School of Music,
 Indiana University

Jason Vassiliou, *violin*

Olin Wei, *flute*

Nolan Wenik, *bassoon*
 Northwestern University

Dotan Yarden, *bassoon*

Kail Yuan, *violoncello*
 University of Michigan

Raymond Zhang,
double bass
 Drexel University

Joy Zhao, *violoncello*

PYAO

Gia Angelo, *viola*
 Temple University

James Crew *, *tuba*

David Grosnick, *violoncello*

Jeremy Horn *, *trombone*
 University of Pittsburgh

Siddarth Parameswar, *violin*

Jessica Zhang, *violoncello*
 Dartmouth College

Jessica Zhang, *violoncello*

Bravo Brass

Sam Istvan, *trumpet*
 Haverford College

Daniel Klugman, *horn*

William Saurman, *trombone*

Carolyn Tillstrom, *tuba*
 San Francisco Conservatory

Miller Yuan, *bass trombone*
 Vasaar College

* Bravo Brass Member

List complete
 as of April 11, 2017.

Philadelphia Youth Orchestra Organization

Louis Scaglione

President and 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 77 years, the Philadelphia Youth Orchestra organization has been providing professional-caliber musical experiences to young instrumentalists, while thrilling discriminating audiences in the Greater Philadelphia region and across the globe.

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

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

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

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

Philadelphia Youth Orchestra Organization

Philadelphia Youth Orchestra

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

Philadelphia Young Artists Orchestra

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

Philadelphia Young Musicians Orchestra

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

Bravo Brass

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

Philadelphia Youth Orchestra Organization

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

Philadelphia Region Youth String Music

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

Tune Up Philly

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

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

Master Class & Advanced Orchestra Training Program

Gloria dePasquale

Artistic Advisor

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

Violin

Richard Amoroso
Michael Ludwig
Rachael Ludwig
Hirono Oka
William Polk

Viola

Kerri Ryan

Cello

Gloria dePasquale
Glenn Fischbach

Bass

Joseph Conyers
Mary Javian
Robert Kesselman
Anne Peterson

Woodwinds

Holly Blake
Jonathan Blumenfeld
Samuel Caviezel
David Cramer
Geoff Deemer
Paul Demers
David DiGiacobbe
Mark Gigliotti
Loren Lind
Elizabeth Masoudnia
Michelle Rosen
Charles Salinger
Richard Woodhams

Brass

Blair Bollinger
Trish Giangiulio
Jeffrey Lang
Anthony Prisk
Shelley Showers
Matthew Vaughn

Percussion

Christopher Deviney
Phillip O'Banion
Anthony Orlando
Ralph Sorrentino

Helen T. Carp Distinguished Service Award

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

1965-66	John Kunkel, viola
1966-67	David Gillis, violin
1967-68	Wayne P. Lauser, trumpet Diane Bale, violin
1968-69	Mary Laycock, cello
1969-70	Geraldine Fink, flute
1970-71	Allison Herz, clarinet
1971-72	Anne Marie Gerlach, double bass
1972-73	Paul Dowling, timpani
1973-74	Jeff Zimmer, horn
1974-75	Thomas Jackson, violin
1975-76	Alan Abel, timpani Sandra Packer, violin
1976-77	Joseph Morrow, double bass Jeffery Schnitzer, timpani
1977-78	Joanne DiMaria, double bass Leland Hauslein, clarinet
1978-79	Joan Hudson, violin Richard Vanstone, violin
1979-80	Steven Belczyk, bassoon
1980-81	Jacqueline Grasso, horn
1981-82	Joseph Lanza, violin
1982-83	Stephen Rhindress, tuba
1983-84	Elizabeth Kaderabek, violin Richard Rhindress, percussion
1984-85	Edith Bradway, violin Robert Rhindress, bass trombone
1985-86	David Schast, oboe

1986-87	Sarah Kaderabek, violin Francesco Narducci, violin
1987-88	Paul Hewitt, viola
1988-89	Karyn Park, percussion
1989-90	Robert Birman, percussion
1990-91	Troy Peters, viola
1992-93	Robert Wilkowski, percussion
1993-94	Elizabeth A. Kell, flute Rachel Lubov Segal, violin
1994-95	Gabriel J. Kovach, horn
1995-96	Mechelle Lee Chestnut, viola Kim A. Kelter, oboe
1996-97	Andrew Koehler, violin
1997-98	Steven A. VanName, violin
1998-99	Sabrina Goldberg, horn
1999-00	Nathanael F. Primrose-Heaney, cello
2000-01	Eleanor Miriam Kaye, viola
2001-02	Sheridan Alexander Seyfried, violin
2002-03	Larissa Mika Koehler, cello
2003-04	Peter Schiller, trumpet
2004-05	Eric J. Huber, percussion
2005-06	Ben Odhner, violin
2006-07	Harrison Schley, double bass
2007-08	Patrick Bailey, percussion Stephanie Hollander, horn
2008-09	Charlotte Nicholas, violin Ryan Jin Touhill, violin
2009-10	Lucinda Olson, horn James Warshaw, percussion
2010-11	Alexandra Cantalupo, violin Sarah Segner, violin
2011-12	Matthew Angelo, flute Benjamin Wulfman, horn
2012-13	Colin Fadzen, flute Chason Goldfinger, viola
2013-14	Helen Gerhold, harp Bartholomew Shields, violin
2014-15	Anne Lin, cello James McAloon, trumpet
2015-16	Kyle Michie, viola Olivia Steinmetz, double bass

Philadelphia Youth Orchestra Ovation Award • 2017



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

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

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

The Top Ten Finalists have been invited, with their nominators, to attend the award ceremony and PYO Annual Festival Concert on Sunday, June 4, 2017 at 3:00 p.m. in The Kimmel Center for the Performing Arts.

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

2016 Finalists

Shelley Beard – Lansdowne, PA
Matthew Ceresini – Malvern, PA
Tanya Ivanova – Penn Wynne, PA
Mary Javian – Philadelphia, PA
Jie Jin – Berwyn, PA
Meichen Liao-Barnes – Merion Station, PA
Dr. Ovidiu Marinescu – West Chester, PA
Susan Nowicki – Glenside, PA
Charles Salinger – Ambler, PA
Coco Symer – Cherry Hill, NJ

2016 Grand Prize Winner

Jie Jin – Berwyn, PA

2016 Winning Nominator

Jessica Zhang



Season Repertoire • 2016–2017

Philadelphia Youth Orchestra

Barber	Overture to <i>The School for Scandal</i>
Glazunov	Violin Concerto
Humperdinck	Overture to <i>Hansel and Gretel</i>
Mackwell	III. <i>Secretly Ramses the Second</i>
Orff	<i>Carmina Burana</i>
Prokofiev	Second Suite from <i>Romeo and Juliet</i>
Rimsky-Korsakov	<i>Scheherazade</i>
Sarasate	<i>Carmen Fantasy</i>
Shostakovich	Symphony No. 1
Sibelius	Violin Concerto
Smetana	"Dance of the Comedians" from <i>The Bartered Bride</i>
Stravinsky	Suite from <i>The Firebird</i>
Tchaikovsky	"Waltz" from <i>Sleeping Beauty</i>

Philadelphia Young Artists Orchestra

Beethoven	Symphony No. 5
Borodin	"Polovtsian Dances" from <i>Prince Igor</i>
Debussy	"Nuages" and "Fêtes" from <i>Nocturnes</i>
Dvořák	Symphony No. 8
Gershwin	<i>An American in Paris</i>
Hoiby	Overture to <i>a Farce</i>
Saint-Saëns	Cello Concerto No. 1
Smetana	"The Moldau" from <i>Má Vlast</i>
J. Strauss	Overture to <i>Die Fledermaus</i>
Tchaikovsky	Excerpts from <i>The Nutcracker Suite</i>
Wagner	Overture to <i>Rienzi</i>

Philadelphia Young Musicians Orchestra

Beethoven	Coriolan Overture,
Bizet	L'Arlésienne Suite No. 1
Elgar	"Nimrod" from <i>Enigma Variations</i>
Holst / Leidig	"Jupiter" from <i>The Planets</i>
Glière / Errante	"Russian Sailors' Dance" from <i>The Red Poppy</i>
Mascagni / Bean	"Intermezzo" from <i>Cavalleria Rusticana</i>
Rimsky-Korsakov / Dackow	"Dance of the Tumblers" from <i>Snow Maiden</i>
Sibelius / Goldsmith	<i>Finlandia</i>
J. Strauss	Radetzky March
J. Strauss	<i>The Blue Danube</i>
Verdi	Overture to <i>Nabucco</i>

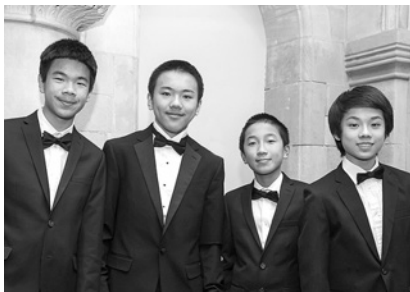
Season Repertoire • 2016–2017

Bravo Brass

Bizet / Allen	<i>Carmen Suite</i>
Britten	<i>Russian Funeral</i>
Bull / Howarth	Pavan
Byrd / Allen	<i>Callino Casturame</i>
Byrd / Allen	<i>The Bells</i>
Byrd / Allen	<i>Wolsey's Wilde</i>
Byrd / Howarth	<i>Earle of Oxford's March</i>
Ewald	<i>Symphony for Brass</i>
Farnaby / Allen	<i>A Toy</i>
Farnaby / Allen	<i>His Dreame</i>
Gibbons / Howarth	<i>In Nomine</i>
Hoffman	<i>City of Light</i>
Leontovich / Hanson	<i>Carol of the Bells</i>
Morely / Snedecor	<i>Now is the month of Maying</i>
Rachmaninov / Allen	Vocalise
Rachmaninov / Bray	Prelude Op. 23, No. 5
Rossini / Allen	Overture to <i>The Barber of Seville</i>
Puccini / Wolfe	"Nessun dorma" from <i>Turandot</i>
Rimsky-Korsakov / Snell	"Procession of the Nobles" from <i>Mlada</i>
Shostakovich / Kelly	Prelude No. 14
Tchaikovsky / Allen	Suite from <i>The Nutcracker</i>
Vaughan Williams / Frackenpohl	<i>Fantasia on a Theme by Thomas Tallis</i>
Wagner / du Maine	"Prelude to the Bühnenweifestspiel" from <i>Parsifal</i>
Wagner / King	"Funeral March" from <i>Die Götterdämmerung</i>
Whitacre	<i>Lux Aurumque</i>

PRYSM & PRYSM Young Artists

Bartók	<i>Romanian Folk Dances</i>
Del Borgo	<i>Dance Senario</i>
Grieg	<i>Holberg Suite for Orchestra</i>
Holst / Hans	<i>Songs Without Words</i>
Joplin / Zinn	<i>The Entertainer</i>
W.A. Mozart	<i>Eine kleine Nachtmusik</i>
Puccini	<i>Chrysanthemum</i>
Spata	<i>Meridian Passes</i>



Philadelphia Young Artists Orchestra • 2016–2017

Rosalind Erwin

Director and Conductor

Patrick Bailey

Assistant Conductor

Violin I

Esther Kim, *Concertmaster*

Lea Wang
Victoria Smith
Saakshi Navile
Melody Yu
Shua Kim
Madison Li
Ananya Muthuskrishnan
Vincent Cart-Sanders
Andrea Eleazar
Helena Munoz
Neha Narayan
Jennifer Guo
Bryan Towey
Daniel Lee
Kevin Hu
Frank Wang
Jason Ren

Violin II

Nicholas Hsieh *

Bowen Ying
Virginia Yu
Claire Li
Jung-Me Lee
Daniel Kwon
Pamela Li
Kirsten Ho
Heidi Suh
Siddharth Parameswar
Ocean Shen
Rachel Huang
Carly Mitchell
Eva Li
June Park
Jamie Dinella

Viola

Gia Angelo *
Sung-Me Lee
Peirce Ellis
Sejin Park
Anthony Stacy
Felicia Chen
Emma Maloney
Anton Belzer

Violoncello

Aidan Bolding *
Leigh Magness
Jason Tan
Jessica Zhang
Danny Bishop
Eugenia Feng
Allison Cho
David Grosnick
Jonathan Miller
Matthew Wong
Audrey Zhang
Nathan Mann
Jing Yi Lovick
Ariadne Jones-Davidis
David Kim
Luigi P. Mazzocchi

Double Bass

Camille Donoho *
Julia Crainic
Lane Magness
Austin Gentry
Hannah Perron +

Flute/Piccolo

Taylor Kang *
Sarah Park
Magellan Rankin
Anna Ridenour

Oboe/English Horn

Anna Devine
Cecilia Diaz
Colin Li *
Elisa Macera *

Clarinet/Bass Clarinet

Yerin Chang
Robin Y. Choi *
Marquise Lindsey-Bradley
Alexander Phipps

Saxophone

Brian Cowen •
Dustyn Debernardo •
Anthony Nigro •

Bassoon

David Hiester *
Elexys McDowell
Joseph Plavin
Lexia Tomino

French Horn

Guthrie Buehler
Caitlin Cai
Maxwell Du
Sophia Filippone *
Daniel Wu
Benjamin Kenzakowski +

Trumpet

Samuel Love *
Leonard Meirson
Lucas Sachs

Trombone

Jeremy Horn *
Ethan Spingarn
Ehren Valmé +

Tuba

James Crew *

Timpani/Percussion

Zeke Millrood *

Piano

Brett Miller *

* *Section Leader*
• *Guest Musician*
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Philadelphia Young Artists Orchestra
22nd Annual Festival Concert

Rosalind Erwin • *Conductor*

Danny Bishop • *Violoncello*

The Kimmel Center for the Performing Arts • Perelman Theater
Sunday, May 21, 2017 • 3:00 p.m.

PROGRAM

Overture to A Farce, Op. 15 Lee Hoiby

Nocturnes Claude Debussy
I. Nuages
II. Fêtes

Concerto No. 1 in A minor Camille Saint-Saëns
for Violoncello and Orchestra, Op. 33

Danny Bishop • *Violoncello*
Winner, Third Annual PYAO Young Artists Solo Concerto Competition

INTERMISSION

An American in Paris George Gershwin

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

Rosalind Erwin • Director & Conductor, PYAO



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

Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra where she commissioned works

by emerging American composers and presented world premieres both in the USA and abroad.

As Music Director of the Pottstown Symphony Orchestra, Erwin elevated the orchestra to exceptional artistic heights, expanded educational outreach via collaboration with other arts organizations, introduced audiences to internationally renowned soloists and brought contemporary music into regular concert programming.

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

Guest conducting engagements have included orchestras in Portugal, Czech Republic, Croatia and Bulgaria, as well as throughout the USA. She was featured conductor during American Music Week with the Sophia Philharmonic in Bulgaria, and guest conducted Sinfonijski orkestar Hrvatska vojske where she presented the Croatian premier of David Gillingham's *Concerto for Marimba and Wind Ensemble* with internationally renowned marimbist Ivana Bilič.

Erwin was named Director and Conductor of the Philadelphia Young Artists Orchestra in January 2014. Since 2013 Erwin has also been Conductor and Music Director of the Drexel University Orchestra.

Danny Bishop • PYAO Solo Concerto Competition Winner



Danny Bishop, age 13, is an eighth grade honor roll student in the Exeter Township school district and has been studying cello for six years. For the past three years, he has been a student of Priscilla Lee. Danny is the 2016 winner of Allentown Symphony Orchestra's Voorhees competition and the 2017 winner of Reading Symphony Orchestra League's competition. For the past six years, he has won first place in the Quatern-Herman String Scholarship through the Reading Musical Foundation. Prior to coming to Philadelphia to participate in PYAO, Danny was the principal cellist of the Reading Symphony Junior String Orchestra and the PMEA District 10 orchestra. This past summer, Danny attended Curtis Institute's Young Artists Summer Program in Philadelphia. In prior summers, he participated in the Philadelphia International Music Festival. Danny was a concerto competition finalist at both the YASP and the PIMF festivals. Danny has performed in master classes with Philadelphia Orchestra members Yumi Kendall, Kim Fisher, and Derek Barnes. When not playing cello, Danny enjoys playing ice hockey.

Philadelphia Young Artists Orchestra Program Notes

Lee Henry Hoiby

Born: Madison, Wisconsin,
17 February 1926
Died: New York, New York,
28 March 2011

Overture to a Farce, Op. 15 (Overture to *Something New at the Zoo*)

Hoiby's *Overture to a Farce* is composed for three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, triangle, tambourine, cymbals, harp, and divided strings.

Duration: 7 minutes

Parallel Events of 1990

Collapse of Soviet Union

East Germany reunifies with Germany

Tunnel between England and France, *Chunnel*, is complete

South African government releases Civil Rights leader Nelson Mandela from prison

Exxon Valdez oil spill

Panama dictator Manuel Noriega surrenders to U.S.

Virginia elects the first African American governor

First McDonald's opens in Moscow, Russia

Actress Ava Gardner, singers Sarah Vaughn and Sammy Davis, Jr., composers Leonard Bernstein and Aaron Copland, and puppeteer Jim Henson die

"For me, composing music bears some likeness to archeology. It requires patient digging, searching for the treasure; the ability to distinguish between a treasure and the rock next to it and recognizing when you are digging in the wrong place."

— Lee Hoiby

While not a household name like other American giants such as Gershwin, Bernstein, Copland, and Barber, Lee Hoiby is considered one of the greatest composers of songs – works for solo voice or chorus. Writing over 100 songs, Hoiby's fame is due mostly because of the legendary singers who performed his music, especially Leontyne Price, Frederica van Stade, and Marilyn Horne.

Born into a Scandinavian family in Wisconsin, Hoiby's mother was a violinist from Denmark – his aunts actually formed an all-girl touring saxophone band! Hoiby began his piano training at age 5, and his father forced him to entertain in dive bars. He went on to study at Cornell and Mills College with pianist Egon Petri and composer Darius Milhaud before being accepted into the prestigious Curtis Institute of Music in Philadelphia where he studied composition with Gian Carlo Menotti. At Curtis, Hoiby had to take two years of Palestrina counterpoint, and then Menotti introduced Hoiby to opera.

Hoiby's first opera, *The Scarf*, was a one-act chamber opera and was premiered at the first Spoleto Festival (Italy) in 1957, and later at the New York City Opera. His most celebrated work, an opera adapted from Tennessee Williams' *Summer and Smoke*, came in 1971 and was declared "the finest American opera to date. His final work was a setting of Shakespeare's *Romeo and Juliet* and still awaits a premiere performance.

Philadelphia Young Artists Orchestra Program Notes

Even though his earliest influences included several powerful musical personalities that represented the fashionable avant-garde of the early 20th century, including Darius Milhaud and Rudolf Kolisch (a member of the renowned Pro Arte Quartet and son-in-law of composer Arnold Schoenberg), Hoiby embraced more of their European musical traditions and less of their contemporary and atonal teachings. Moreover, Hoiby had an affinity for Franz Schubert, perhaps the greatest composer of art songs. "What I learned from Schubert," Hoiby explained, "came from a long, deep, and loving exposure to his songs. A lot happens on a subconscious level, so it's hard to verbalize, but I Schubert's songs taught me about the line, the phrasing, the tessitura, the accentuations of speech, the careful consideration of vowels, the breathing required, and an extremely economical use of accompaniment material, often the same figure going through the whole song."

Hoiby's art songs embrace melodic richness seem to pay tribute to centuries of music, from Monteverdi to American blues and jazz. One critic wrote that Hoiby's style is "an elegant and unobvious bridging of the lyrical worlds of Verdi and Gershwin, which can be profoundly moving or smoothly good-humored, but skirts entirely the modernist obsession with

'originality.'" One of Hoiby's best examples of his melodic gift is his 1986 opera *The Tempest*, adapted from Shakespeare's final play. Hoiby's other staged works include *Bon Appetit!* (with text by chef Julia Child!), *The Italian Lesson*, and the one-act opera *This is the Rill Speaking*. The Overture to a Farce is a seven-minute concert work composed in 1990 that Hoiby later used as an overture for his 1979 one-act comedy *Something New for the Zoo*.

In many ways, Hoiby is similar to the Samuel Barber (a fellow Curtis graduate and longtime partner of Menotti) in that Hoiby maintained a commitment to tonality and melody as the primary force in his music during times when it was more fashionable to let atonality, dissonance, and rhythmic exploration dictate the work. In that sense, as with Barber's music, it can be refreshing to experience Hoiby's fun, pleasant, and passionate sounds that still contribute and hold value to American music.

Philadelphia Young Artists Orchestra Program Notes

Camille Saint-Saëns

Born: Paris, France,

9 October 1835

Died: Algiers, France,

16 December 1921

Cello Concerto No. 1 in A minor, Op. 33

Saint-Saëns' *First Cello Concerto* is scored for cello solo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.

Duration: 20 minutes

Parallel Events of 1872

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

Andrew Carnegie builds first steel plant in Pennsylvania

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*

Tchaikovsky composed his *Second Symphony*

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

Craftsmanship, fluency, and restraint best describe Camille Saint-Saëns' approach to composition. This creed would not only serve as a true rejection of the overly exuberant and self-expressive era dominated by the operas of Richard Wagner; but it would begin the very musical revolution that was passed down to Fauré, Debussy, and Ravel. Above all else, Saint-Saëns stood for the classical ideals of Mozart, Haydn, and Beethoven – ideals that seemed to adapt to the French culture, yet took on its own uniquely French sound.

Even though he was born to a family of peasant origins and raised only by his mother, Saint-Saëns began composing at the age of six, and was still composing at the age of 86 (performing piano until ten days before he died). Often compared to the genius of Mozart, Saint-Saëns began picking out tunes on the piano at age two, and could read music at age three. Saint-Saëns not only excelled musically, but was an extremely well-rounded individual who wrote poetry, was well-versed in many languages, sciences, and history, and spoke out politically during the Franco-Prussian War. As a highly skilled organist and pianist, he sought to gain notice as a composer by winning the coveted *Grand Prix de Rome*. Saint-Saëns failed to win twice; however, at the age of twenty-two, he was appointed organist of La Madeline – the most coveted post in France.

In addition to serving at the cathedral of La Madeline, he toured as a pianist throughout Europe and America; briefly taught at the Paris Conservatory; and championed the cause of new French music and rediscovery of Bach, Handel, and Mozart in France. His life spanned the heyday of the Romantic period to the birth of modernism and World War I; from Liszt and Wagner to the new era of Debussy

Philadelphia Young Artists Orchestra Program Notes

and Stravinsky. Saint-Saëns' compositional output includes over 300 works, including six symphonies (though he only published three), ballets, incidental music, sacred and secular choral music, chamber music, works for solo piano and organ, thirteen operas, tone poems (including *Carnival of the Animals* and *Danse macabre*), three violin concertos, five piano concertos, and two cello concertos.

As a child prodigy, Saint-Saëns made his debut piano recital at age ten, and as an encore he allowed the audience to choose any of Beethoven's 32 piano sonatas for him to play from memory. His career as a soloist introduced all five of Beethoven's piano concertos to the skeptical French audience of the mid-1800s. So, it is no coincidence that Saint-Saëns composed exactly five piano concertos of his own.

At a time when most of the repertoire for solo instrument with orchestra was for violin or piano, Saint-Saëns composed a cello concerto for the well-known French cellist Auguste Tolbecque (1830-1919). Tolbecque, an instrument maker as well, premiered the Cello Concerto No. 1 in 1873, which helped Saint-Saëns gain acceptance in the more conservative French musical establishment. In Saint-Saëns' early years he was considered a controversial composer, radical, and even a "prophet of Wagner" initially. The work was well-received because it was "free from Saint-Saëns' modernist tendencies."

In many ways, though, the Cello Concerto was unconventional. Saint-Saëns, who greatly admired Franz Liszt's ability to transform a theme by taking a melody and reshaping it into several musical ideas, laid out his Cello Concerto No. 1 in an organically compact single 20-minute movement, instead of the traditional three movements. Moreover, the cello solo is not set as the hero in conflict with the orchestra. Instead, the cello is carefully integrated within the orchestral fabric, introducing each of the declamatory statements with the Bach organ-like orchestral backdrop.

From the opening moments of the Concerto, the soloist (who enters immediately instead of after the traditional orchestral introduction) maintains the drama almost exclusively. While there are not separate movements, the Concerto does have sweet minuet middle section that allows the soloist to play an exquisite serenade in the upper registers of the cello. The pace and the passion quicken after the reflective section, and the work culminates with the cellist performing gymnastic type of runs, double-stops, and lyrical flourishes.

Saint-Saëns's *First Cello Concerto* remains a staple for cello virtuosos. Both Shostakovich and Rachmaninoff considered it to be the greatest of all cello concertos.

Philadelphia Young Artists Orchestra Program Notes

Claude Debussy

Born: Saint-Germain-en-Laye, France,

22 August 1862

Died: Paris, France,

5 March 1918

Nocturnes

Nocturnes is scored for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, two harps, timpani, cymbals, snare drum, divided strings, and mixed women's chorus.

Duration: 25 minutes

Parallel Events of 1899

Spanish American War ends

Anglo-Boer War begins

First international radio transmission

Leo Tolstoy writes his last novel,
Resurrection

Monet paints his first *Lily Pond* series

Sibelius' *First Symphony* premieres

Composer Johann Strauss, Jr. dies

Actors Humphrey Bogart, Fred Astaire, James Cagney, jazz legend Duke Ellington, composer Randall Thompson, film maker Alfred Hitchcock, gangster Al Capone, and writers Ernest Hemingway, Vladimir Nabokov, Hart Crane, and E.B. White are born

Aspirin, lawn mower, and the rubber heel are patented

There are very few defining moments in musical history that drastically altered the course of music. Certainly Beethoven's *Third* and *Ninth* Symphonies, Stravinsky's *Rite of Spring*, and Debussy's *Prelude to Afternoon of a Faun* in 1894. In a single ten-minute work, the grandiose late-Romantic era shaped by Richard Wagner collapsed, and the sounds of 20th century were ushered in and, as modern composer and conductor Pierre Boulez often claimed: "The art of music began to beat with a new pulse."

The thirty-two year old, pianist Claude Debussy indeed did create a completely new sound of music with this tone poem that was inspired by Stéphane Mallarmé's poem (written almost two decades earlier), but it was not because of the subject matter; rather, it was the suggestions of images that Debussy tried to musically capture. The effect of this sensuous, fluid, subtly constructed music and supremely refined style of composition became known as *impressionism* in music, thereby linking Debussy with painters such as Monet, Renoir, and Seurat.

For Debussy, music was rooted in memory. "Collect impressions," Debussy wrote a student. "Don't be in a hurry to write them down. Because that's something music can do better than painting: it can centralize variations of color and light within a single picture." This very statement became Debussy's creed, mirroring statements from the impressionist and post-impressionist painters. While Debussy hated being referred to as an impressionist, he was fascinated with light and the subtle shadings of color in music. In a note to his publisher, Debussy sums up this quiet musical revolution: "I feel more and more that

Philadelphia Young Artists Orchestra Program Notes

music, by its very essence, is not something that can flow inside a rigorous, traditional form. It consists of colors and of time. There is not theory. You have only to listen. Pleasure is law."

Influenced from several Russian composers, especially Borodin, Rimsky-Korsakov, and Tchaikovsky, Debussy's compositions include an opera (*Pelléas et Mélisande*), incidental music, major orchestra works such as *La Mer*, choral works, several works for small ensembles and solo instruments, and numerous uncompleted projects.

Debussy's *Nocturnes* is one of the most quintessential works that have come to define his music; complete with a very transparent and almost watery quality; swells of colorful non-rhythmic sonorities moving along without a clear sense of pulse; and an almost dream-like state that transcends the listener throughout. Debussy originally intended the work to be for solo violin and orchestra as "a study in gray painting." His *Nocturnes* is anything but gray; rather, it is various shades of pastel-like sonorities.

French for "nocturnal," a *nocturne* refers to music inspired by or evocative of the night. By the 18th century, a nocturne usually was performed by an instrumental ensemble containing several movements for occasions such as an evening party or even just an evening concert. Nocturnes are most commonly thought of as works for solo piano, such as Chopin's 21 nocturnes and the first movement of Beethoven's Piano Sonata No. 14, subtitled *Moonlight Sonata*; and nocturnes appear in other larger orchestral works, such as in Mendelssohn's incidental music to *A Midsummer Night's Dream*.

While often considered tranquil, expressive, lyrical, and sometimes with a touch of melancholy, nocturnes will usually convey a variety of moods. American painter James McNeill Whistler preached "art for art's sake" and proclaimed that "fine art should essentially be concerned with the beautiful arrangement of colors in harmony." In fact, many of Whistler's paintings were titled "arrangements," "harmonies," and "nocturnes." It was Whistler's philosophy and paintings that inspired Debussy to compose his *Nocturnes*. "The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense," explained Debussy. "Therefore it is not meant to designate the usual forms of the nocturne, but rather all the various impressions and the special effects of light that the word suggests."

Debussy beautifully explained that the first movement, *Nuages* (clouds), "renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in gray tones lightly tinged with white." In his "painting" of clouds, Debussy composes a sense of calm and a harmonically static murmuring that allow fragments of sound to emerge. Even with a contrasting middle section, the placid mood remains.

Wonderfully contrasting with the ethereal images of the first movement, Debussy partially bases his second of the three movements on a memory of an exciting, rowdy village festival complete with a military band. The composer explains that "*Fêtes* (festival) gives us the vibrating atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it, but the background remains persistently the same: the festival, with its blending of music and luminous dust, participating in the cosmic rhythms."

Philadelphia Young Artists Orchestra Program Notes

George Gershwin

Born: Brooklyn, New York,

26 September 1898

Died: Hollywood, California,

11 July 1937

An American in Paris

An American in Paris is orchestrated for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, two bassoons, four horns, three trumpets, three trombones, tuba, celeste, timpani, snare drum, bass drum, tom-toms, triangle, cymbals, glockenspiel, xylophone, wood block, four taxi horns, and divided strings.

Duration: 18 minutes

An American in Paris' standard orchestration is augmented by the saxophones, an array of percussion instruments, and on of Gershwin's most prized souvenirs from his trip to Paris – a set of four French taxi horns.

Parallel Events of 1928

Walt Disney's *Mickey Mouse* is introduced

Amelia Earheart's flight across the Atlantic

Kurt Weill's *Threepenny Opera* premieres

Herbert Hoover is elected U.S. President

General Electric begins first regularly scheduled TV broadcasts

About the Composer

At a late night party typical of the Jazz Age, pianist George Gershwin was overheard pondering if his music would “be heard a hundred years from now.” “It will,” a friend remarked, “if you are around to play it.”

It is almost a hundred years since Gershwin composed his legendary *Rhapsody in Blue* (1924), yet Gershwin has not been around to play his music for almost seventy-five years.

Born Jacob Gershowitz to Russian immigrants, George Gershwin actually began his music career as a high school drop out in Tin Pan Alley, New York's famous songwriting district. As a “song plugger” for the Jerome Remick Company, the young George was exposed to thousands of songs and limitless experience as a jazz pianist.

As one of the first notable American composers, Gershwin made the first attempts to close the gap between “popular” music and “serious” music. While some classical music purists still do not fully accept Gershwin into the circles of classical music completely, no one can deny Gershwin's uncanny ability as a songwriter.

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Gershwin's total creative output truly creates a musical bridge between the two camps of classical music and vernacular music. Beginning with his first successful song, “Swanee” from the musical *Sinbad* (performed by Al Jolson), Gershwin and his lyricist brother Ira wrote several musicals, including *Lady Be Good!*, *Tip-Toes*, *Oh Kay!*, *Strike Up the Band*, *Funny Face*, *Girl Crazy*, and *Of Thee I Sing*, which was the first musical ever to win the Pulitzer Prize for drama. These musicals have immortalized such well-loved songs as “The Man I Love,” “Clap Yo' Hands,” “Someone to Watch Over Me,” and “Let's Call the Whole Thing Off.”

Despite his Broadway success, George also followed his less natural talents as a classical composer, pianist, and orchestrator. Even though Ravel, Boulanger, and Stravinsky turned him down as teachers, Gershwin did eventually study composition, theory, and orchestration. His more formal works include his most performed work, *Rhapsody in Blue*, Piano Concerto in F, Preludes for Piano, *Second Rhapsody*, *Variations on “I Got Rhythm,” Cuban Overture*, and his landmark opera, *Porgy and Bess*.

About the Work

Soon after *Rhapsody in Blue* launched Gershwin's career into the concert hall in 1924, the composer and two of his siblings made a European tour. Spending most of their trip in Paris, George brought with him an unfinished orchestra work that was being commissioned by Walter Damrosch, conductor of the New York Symphony Society.

Paris of the 1920s still remained the center of the artistic universe; the city was host to a dazzling array of sculptors, painters, jazz musicians, dancers, writers, poets, and composers, including Ravel, Milhaud, Poulenc, Prokofiev, and Stravinsky. Gershwin was still eager to be accepted as a “serious” composer in the classical music world, so spending so much time in Paris gave him the incentive to make his next work a serious piece for the concert hall.

Since the premiere of his tone poem, *An American in Paris* has become a standard work of orchestral repertoire. The work is best explained by Gershwin himself who provided the following outline of the work:

This new piece, really a rhapsodic ballet, is written very freely, and is the most modern music I've yet attempted. The opening part will be developed in a typical French style, in the manner of Debussy, though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris, as he strolls around the city and listens to various street-noises and absorbs the French atmosphere.

Philadelphia Young Artists Orchestra Program Notes

As in my other orchestral compositions, I've not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such as his imagination pictures for him.

The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks has succumbed to a spasm of homesickness. His harmony here is both more intense and simple than in the preceding passages. This blues rise to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part, with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues, and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.

Gershwin's use of the orchestra in *American in Paris* is much more confident than in either the *Rhapsody in Blue* (which was arranged and almost entirely orchestrated by Frede Grofé) or the Piano Concerto in F. The influence of jazz is clearly audible, but the most prominent element is the variety of orchestra moods he projects and the ingenious ways he achieves them.

Like F. Scott Fitzgerald's *Great Gatsby*, Gershwin's music has come to define American life and culture during the "roaring" 1920s. Immediately after Gershwin's death and throughout the 1940s through the 1950s, Gershwin's songs essentially set the stage for some of the great performers, like Ella Fitzgerald, Dean Martin, Frank Sinatra, and Tony Bennett. There is not a cabaret singer, jazz musician, or jazz lover that does not hold Gershwin as the father of the American song. From airline commercials and dozens of films, to remakes of nearly every kind, (including hip hop, rock and roll, and rap), Gershwin's music has remained in main stream Americana. Sadly, the man who gave us the cheerful, fun-spirited, heart-warming music that has stayed with us for nearly a century never lived long enough to enjoy it. When he died, it was and remains an incalculable loss to American music. Gershwin collapsed in July 1937 and fell into a coma from which he never regained consciousness and died of a brain tumor. He was 38.

Philadelphia Young Artists Orchestra Section Leaders

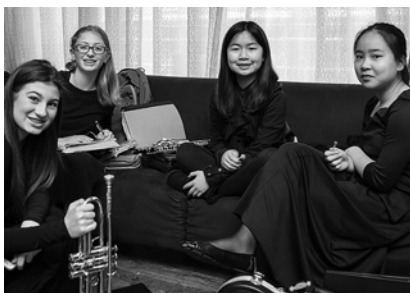


Back Row (Left to Right):

Aidan Bolding, *violoncello*
 Zeke Millrood, *percussion*
 Taylor Kang, *flute*
 Brett Miller, *piano*
 James Crew, *tuba*
 Jeremy Horn, *trombone*
 Samuel Love, *trumpet*
 Colin Li, *oboe*
 David Hiester, *bassoon*
 Camille Donoho, *double bass*

Front Row (Left to Right):

Robin Choi, *clarinet*
 Sophia Filippone, *horn*
 Gia Angelo, *viola*
 Esther Kim, *concertmaster*
 Nicholas Hsieh, *violin II*
 Elisa Macera, *oboe*



Philadelphia Young Musicians Orchestra • 2016–2017

Kenneth Bean
Director and Conductor
Rachel Segal
Associate Director

Violin I
 Miles Zhou,
Concertmaster
 Semaj Murphy
 Isabel Lee
 Patricia Cao
 Deja Small
 Alisa Deczynski
 Sharon Chen
 Kevin Wu
 Raphael Lopez +

Violin II
 Kevin Xu *
 Charis Trusty
 Valerie Cohen
 Saniya Vaidya
 Murphy Wei
 Sean Li
 Aditi Pothukuchi

Viola
 Amber Li *
 Gia Angelo #
 Rachel Segal •

Violoncello
 Christine Ma *
 Ashley Iveson
 Luke Gray
 Gustavo Menezes
 Eliza Kaplan

Double Bass
 Sophia Kelsall +
 Hannah Perron +

Flute
 Caleb Becker
 Elena Bull
 Sowmya Bulusu
 Maya Posecznick
 Malinda Voell *

Oboe
 Nicole Guo *
 Norah Kaplan
 Anna Devine #

Clarinet
 Michael Hu
 Sumi Jung
 Jessica Spruill
 Bryan Zhou *
 Richard Zhu
 Olin Zimmet

Bassoon
 Justin Choi
 Ezra Frank *

Trumpet
 Simone Donoho
 William Johnson *
 Kwangjun Jung
 Giovanni Pamphile
 Michael Pizzo

Trombone
 Agnes Williams *

Piano
 Michael Yu *

* *Section Leader*
 • *Guest Musician*
 # *PYAO Intern*
 + *PYO Intern*
Winds, brass
and percussion rotate

Philadelphia Young Musicians Orchestra
Inaugural Festival Concert

Kenneth Bean • *Conductor*

Temple Performing Arts Center
Saturday, May 27, 2017 • 4:00 p.m.

PROGRAM

Coriolan Overture, Op. 62 Ludwig van Beethoven

L'Arlésienne Suite No. 1 Georges Bizet

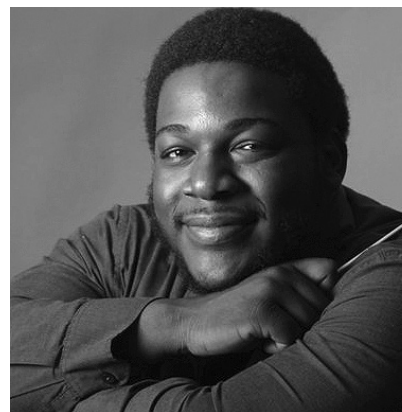
Overture to *Nabucco* Giuseppe Verdi
Rachel Segal • *Conductor*

"Intermezzo" from *Cavalleria Rusticana* Pietro Mascagni
Arranged by Kenneth Bean

The Blue Danube, Op. 314 Johann Strauss, Jr.

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please **silence** all cell phones prior to the performance.*

Kenneth Bean • Director & Conductor, PYMO



Kenneth began seriously studying music as a high school student when he attended the Baltimore School for the Arts. He matriculated to Oberlin Conservatory where he earned a Bachelor of Music in Trumpet Performance, following which he completed a Master of Music Education from Jackson State University.

As a trumpeter, Kenneth has enjoyed a thriving freelance career, playing with such ensembles as Mannheim Steamroller, Sphinx Symphony Orchestra, Soulful Symphony Orchestra, Black Pearl Chamber Orchestra and Pennsylvania Sinfonia Orchestra. He can be heard on recordings with Symphony in C, the Monocacy Chamber Orchestra, and hip-hop artist Thee Phantom & the Illharmonic Orchestra.

Following a desire to pass on the gift of music, Kenneth has worked with a number of music education organizations, including Play on, Philly! and Settlement Music School, both of which serve Philadelphia youth. He has also taught at summer festivals, such as Kinhaven Music School and Luzerne Music Center. He currently serves as Associate Director of the Primavera Fund, an initiative to fund music education for youth in Philadelphia.

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

Rachel Segal • Associate Director, PYMO



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

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

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

Rachel makes her home at the Greene Street Artists Coop in Germantown, a historic neighborhood of Northwest Philadelphia, with her two beagles, Gus and Abby, and her cat, Otter. Rachel is honored to serve on the Board of Directors of the Musicopia/Dancing Classrooms Philly.

Philadelphia Young Musicians Orchestra Section Leaders



Back Row (Left to Right):

Christine Ma, *violoncello*
 Miles Zhou, *concertmaster*
 Ezra Frank, *bassoon*
 Agnes Williams, *trombone*
 Kevin Xu, *violin II*

Front Row (Left to Right):

Malinda Voell, *flute*
 Nicole Guo, *oboe*
 Bryan Zhou, *clarinet*

* *Not pictured:*

William Johnson, *trumpet*



Bravo Brass • 2016–2017

Paul Bryan
Director and Conductor
Barry McCommon
Associate Conductor
Robert Skoniczin
Associate Conductor

Trumpet

Genna Goins
Samuel Istvan
Erik Larson
Samuel Love
Robert Skoniczin *
Josue Villegas

Horn

Emerson Ahn
Sophia Filippone
Daniel Klugman
Bryan Manzano
Karen Schubert *

Tuba

Brian Brown *
James Crew
Evan Sacks-Wilner
Carolyn Tillstrom

Percussion

Matthew Kallend +
Ehren Valmé

Trombone

Justin Amgott
Jeremy Horn
Tyler Jenkins-Wong
William Saurman

Bass Trombone

Barry McCommon *
Ehren Valmé
Miller Yuan

Euphonium

Sam Minker +

* *Bravo Brass Faculty*
+ *Guest Musician*

Bravo Brass
14th Annual Festival Concert

Paul Bryan • *Conductor*

Saint Mark's Church • Philadelphia
Saturday, May 13, 2017 • 7:30 p.m.

Brass On Stage

PROGRAM

Overture to <i>The Barber of Seville</i>	Giacchino Rossini <i>Arranged by Michael Allen</i>
“Prelude to the Bühnenweifestspiel” <i>from Parsifal</i>	Richard Wagner <i>Arranged by Wayne J. du Maine</i>
“Nessun dorma” from <i>Turandot</i>	Giacomo Puccini <i>Arranged by Andy Wolfe</i>
<i>City of Light</i>	Patrick Hoffman

INTERMISSION

“Procession of the Nobles” from <i>Mlada</i>	Nicolai Rimsky-Korsakov <i>Arranged by Keith Snell</i>
“Funeral March” from <i>Die Götterdämmerung</i>	Richard Wagner <i>Arranged by Robert King</i>
<i>Carmen</i> Suite Prelude Argonaise Habanera Toreador Song Danse Boheme	Georges Bizet <i>Arranged by Michael Allen</i>

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Paul Bryan • Director & Conductor, Bravo Brass



Paul Bryan leads a distinguished career as both performer and educator. A graduate of the Curtis Institute of Music and Temple University where he studied trombone with Glenn Dodson and Eric Carlson and conducting with David Hayes, Arthur Chodoroff, and Lawrence Wagner, Paul currently serves as Director and Conductor of Bravo Brass – the Philadelphia Youth Orchestra brass ensemble, Music Director of The Philadelphia Wind Symphony, Head Conductor of the Young Artists Summer Program at Curtis Summerfest, Music Director of the Symphony in C Summer Camp, and a faculty member at Temple University and the Curtis Institute of Music.

Described by composer Eric Ewazen as a “stunning” interpreter producing performances with “riveting momentum and heartfelt lyricism,” Paul has led concerts with a variety of groups including the wind and brass ensembles of the Chamber Orchestra of Philadelphia, the Rodney Mack Philadelphia Big Brass, and Boyz II Men.

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

A respected member of the Philadelphia area's musical community, Paul serves as Dean of Faculty and Students at the Curtis Institute of Music where he directs the educational programming and curricular life of one of the world's foremost conservatories.

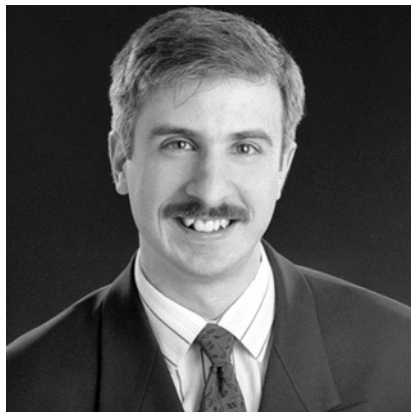
 Bravo Brass Faculty • 2016–2017



Barry McCommon
Associate Conductor

Barry McCommon is a musician that defies categorization. Having begun his career while still enrolled at the Curtis Institute of Music, his versatility has earned him respect as a “crossover” artist, performing in venues ranging from Lincoln Center to the House of Blues with anyone from the Royal Ballet, to the Jaco Pastorius Big Band, to R&B legend Aretha Franklin. A member of the genre-bending Nu Directions Chamber Brass, Mr. McCommon is to some the tuxedo-clad classical bass trombonist for The Chamber Orchestra of Philadelphia—to others he’s the jazz musician they’ve seen backing the likes of Herbie Hancock—in another realm, he regularly can be seen on the r&b/funk circuit of Philadelphia and Atlantic City with luminaries such as Pattie Labelle.

In addition to his work as a performer, Mr. McCommon is a Senior Lecturer at the University of the Arts where he teaches lessons and directs the UArts Trombone Ensemble. He is an Associate Conductor of Bravo Brass and was on faculty of the Philadelphia International Music Festival, where he taught chamber music and solo performance classes.



Robert Skoniczin
Associate Conductor

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

 Bravo Brass Faculty • 2016–2017



Karen Schubert
Horn

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



Brian Brown
Tuba

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



PRYSM • 2016–2017

Gloria dePasquale
Director and Conductor

Violin I
Kyla Curnow,
Concertmaster
Katharine Neary,
Assistant Concertmaster
Dori Olson
Brandon Hsu
Dean Moon
Miro Raj
Alexandra Beekley
Chloe Hyun
Bole Ying
Christopher Li
Michael Chou

Violin II
Jeremy Luu *
Angelique Payne
Dylan Huffman
Michael Patridge
Shreya Harikrishnan
Krystal Michoma
Elliot Lee
Zoe Berman

Viola
Christopher Tyburski *
Lela Miller

Violoncello
Feyi Adebekun *
Abigail Wolf
Elijah Lee
Ariadne Jones-Davidis
Benjamin Kozoloff

Mark Lancaster
Deana Yuan
Theo Sharp
Eugenia Li
Ruijia Yang
Adina Olson
Owen Li
Ethan Lee
Ethan Niu
Michael Gao
Charles Witmer

Double Bass
Trevor Russin *
Surya Penna

* *Section leaders*

PRYSM Young Artists • 2016–2017

Gloria dePasquale
Director
Andrea Weber
Conductor

Violin I
Justin Chow,
Concertmaster
Kai Freeman
Sarah Li

Violin II
Sydney Chen *
Jacqueline Chow
Regan Lee
Ananda Leahy
Ava Luu
Sophia Rothman
Liana Yau
Amelia Fisher

Viola
Mona Redder *

Violoncello
Katina Pantazopoulos *
Thayne Sharp
Matthew Tyburski
Mabel Qiu
Lucas Moon
Liam Corrigan

PYO Organization Interns

Violin
Daniel Cho +
Kirsten Ho # •
Nicholas Hsieh # •
Eva Li # •
Austina Lin + •
Anne Liu +
Johnny May +
Lily Mell +
Torrie Smith # •
Heidi Suh # •

Bryan Towey #
Grace Wei +

Viola
Joshua Baw + •
Ella Maloney + •
Emma Maloney # •
Seijin Park #

Violoncello
Allison Cho #
Nathan Mann #
Katie Quinn +
Kail Yuan +

Double Bass
Camille Donoho # •
Julia Crainic # •

* *Section Leader*
+ *PYO Member*
PYAO Member
• *PRYSM Alumnus*

PRYSM
Philadelphia Region Youth String Music
10th Annual Festival Concert

PRYSM • Gloria dePasquale • *Conductor*
PRYSM Young Artists • Andrea Weber • *Conductor*

Centennial Hall • The Haverford School • Haverford
Saturday, May 13, 2017 • 3:00 p.m.

PROGRAM

Overture to *The Abduction from The Seraglio* W.A. Mozart
Arranged by J. Hoffman

Second Movement
from Symphony No. 1 in D Major Gustav Mahler
Arranged by S. Dackow

Theme from *Havanaise* Camille Saint-Saëns
Arranged by R. Longfield
PRYSM Young Artists

Romanian Folk Dances Béla Bartók
Maruntel
PRYSM & PRYSM Young Artists

Brandenburg Concerto No. 3 J.S. Bach
I. Allegro Moderato *Arranged by L. Latham*
II. Allegro

Souvenir de Florence, Op. 70 Pyotr Ilyich Tchaikovsky
I. Allegro con spirito

“Hoe Down” from Rodeo Aaron Copland
Arranged by S. Bulla

PRYSM

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Gloria dePasquale • Director & Conductor, PRYSM



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

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

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

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

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

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

Andrea Weber • Conductor, PRYSM Young Artists



Andrea Weber, cellist and string specialist, has been teaching and performing in the Philadelphia region for 11 years. After working for Temple University's Community Outreach program from 2005-2007 Ms. Weber went on to co-create and teach for Symphony in C and the LEAP Academy's after school string program. In 2008, she joined the teaching faculty of the Musicopia String Orchestra as well as the coaching staff of the PRYSM Young Artists orchestra. During this time Ms. Weber performed as a section cellist for both the Lancaster Symphony and Symphony in C and became a founding member of the Elysium String Quartet.

Ms. Weber currently teaches for two divisions of the Philadelphia Youth Orchestra organization as Site Manager at the City School in Fairmount for Tune Up Philly and Conductor of PRYSM Young Artists. In 2013, Ms. Weber was named Lower School String Specialist at the Friends Select School where she teaches 3rd and 4th grade string ensembles.

As a cellist, Ms. Weber is focusing on her work as a crossover musician. She has the pleasure of writing cello parts and improvising with regional songwriters including Matt Duke and Andrea Nardello. Her session work is featured in over 25 records as has been aired on national and international radio broadcasts. She has performed with featured artists at the Philadelphia Folk Fest, the Bethlehem Music Festival, the Dewey Beach Music Festival, World Café Live in Philadelphia, The Queen in Wilmington, the Tin Angel, and has won such awards with Andrea Nardello as the Philadelphia Songwriter's Competition.

Ms. Weber holds a Bachelor's Degree in Cello Performance from the Eastman School of Music and a Master's Degree in Cello Performance from the Ester Boyer College of Music and Dance at Temple University.

PRYSM Faculty • 2016–2017

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

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

Risa Cullen is a K-6 General Music teacher in the Bensalem School District. Since February, she has been acting as the Lower Merion High School Orchestra Director. Risa attended and performed in the Siena Music Festival in the summer of 2013. She studied viola privately with Ellen dePasquale and Kerri Ryan. Risa is an alumnus of the Philadelphia Young Artists Orchestra and Philadelphia Youth Orchestra.

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

Jessica Nataupsky Kang, violinist, is an active teacher and performer in and around the Northeastern PA and Philadelphia regions. In addition to coaching at PRYSM, Jessica maintains a Suzuki violin studio in Northeastern PA and coordinates the Northeastern Pennsylvania Philharmonic's student mentorship program. Having trained with Carrie Reuning-Hummel, Jessica is a Suzuki certified teacher and is a strong proponent of this teaching method. She received her master's degree from Temple University's Esther Boyer College of Music where she was a student of William dePasquale. Jessica currently plays and substitutes with numerous professional orchestras in Pennsylvania, New Jersey, and New York including the Northeastern Pennsylvania Philharmonic, Binghamton Philharmonic, Symphoria (formerly Syracuse Symphony), Delaware Symphony, Pennsylvania Ballet and the Philly POPS.

PRYSM Faculty • 2016–2017

Herold Klein was a member of The Philadelphia Orchestra from 1971 until his retirement in 2011. He began studying the violin at the age of four with private teachers in Detroit, and was playing with community orchestras, including the South Oakland Symphony, by the time he was nine. He has studied with Mischa Mischakoff, Ivan Galamian, Josef Gingold and Rafael Druian. Mr. Klein entered Wayne State University in 1962, and while there joined the Indianapolis Symphony and later the Detroit Symphony Orchestra. Mr. Klein has been a member of the United States Army Band Strolling Strings, and since 1987 served as concertmaster of the Greater Trenton Symphony Orchestra.

Born in Copenhagen, Denmark, **Steve Kramer** started playing the violin at the age of three with his grandfather, Vladimir Yeshayavitch Novak. Picking up the cello at age five, Steve Kramer soon continued his studies with his first formal cello teacher, Erling Blondal Bengtsson. He made his debut at 12 years of age, playing as a soloist while touring with orchestras in Scandinavia. Steve Kramer has performed as soloist or chamber musician for violinist Isaac Stern, cellist Mstislav Rostropovich, violinist Maricio Fuks, violin pedagogue Milan Vitek, cellist Vladimir Chevel, cellist Heinrich Schiff, and members in the Alban Berg Quartet, the Amadeus Quartet and the Borodin Quartet. He has extensive experience playing in orchestras led by conductors such as Gennady Rozhdestvensky, Yuri Temirkanov, Kurt Masur, Bernhard Haitink, Neemi Jarvi and Mikhail Jurowski.

Steve Kramer has appeared at festivals such as the International Kammermusik-Akademie Kronberg in Taunus, Germany; the Manchester International Cello Festival RNCM, in England; the Cervo Music Academy and Orvieto Musica in Italy; La Fete de la Musique in Nice, France; Festival de Radio France in Montpellier, France; the Jeunes Prodiges Au Palais in La Grand Motte in France; and in Ajaccio, Bonifacio and Porto Vecchio, Corsica. Steve Kramer has also worked for composer Andrew Lloyd Webber and adventurer and film-director Ivars Silis. He received artistic guidance and inspiration from Martha Casals, chamber music pedagogue, Tim Frederiksen and composer Ib Norholm.

Although primarily a violinist, **David Michie** is a viola coach for PRYSM. He is an alum of the Philadelphia Youth Orchestra under Maestro Primavera, a former member of the Trenton Symphony, the Delaware Valley Philharmonic, Concerto Soloists of Philadelphia and the Philly Pops. He has performed at the Hollywood Bowl, Carnegie Hall, Alice Tully Hall and at music festivals in Italy, Great Britain, Australia and Canada. Currently he is Concertmaster of the Philharmonic of Southern New Jersey, and is a student of Maestro dePasquale. Mr. Michie is the founder of David Michie Violins, L.L.C. of Philadelphia, specializing in fine violins, violas and cellos. Along with his wife, Denise and sons Andrew and Kyle (PYO Alumni), he resides in Ardmore, PA.

Anthony Pirollo attended the Philadelphia Musical Academy where he studied with Claus Adam, George Harpham, and William dePasquale. Mr. Pirollo has appeared as solo cellist with the Houston Opera, solo cellist in the United States and Europe for the world premiere of Meredith Monks opera Atlas, as well as principal cellist for such artists as Luciano Pavarotti, Jose

PRYSM Faculty • 2016–2017

Carreras, Placido Domingo, Frank Sinatra, Tony Bennett, and Johnny Mathis. Mr. Pirollo has composed for such groups as M. Stewart Dance and The Society of Ancient Instruments. Mr. Pirollo is assistant conductor of The Bel Canto Opera Company. He currently sits as president of the Atlantic City Musicians Union.

Lauren Ellis Scott is the newest orchestra director in the Unionville-Chadds Ford School District. Following her graduation from Temple University, Lauren received the Max Aronoff Prize for combined excellence in performance and music education, and she recently received her Masters in Liberal Studies with Instrumental Conducting concentration from Stony Brook University. She became a Philadelphia Orchestra Violin Teaching Artist in 2016, joined the PRYSM coaching staff in 2007, and continues to serve as a violin and viola consultant for the Western Connecticut Youth Orchestra. Lauren directed a student ensembles in cultural exchanges in New York and Shanghai in 2012 and 2015 and received top honors from the New York State School Music Association for her student ensembles. An active violinist and violist, Lauren has performed with

Delaware Symphony, Charleston Symphony, The Philly Pops, Schenectady Symphony, Bard Conducting Institute Orchestra, and the Ridgefield Symphony, among others. In her free time, Lauren enjoys traveling and playing chamber music.

Angela Sulzer studied violin performance at Temple University as a student of William dePasquale. She has been a member of the PRYSM violin faculty since 2007 and is currently a string instructor at the Agnes Irwin School, and Teaching Artist for Maestro's Friends after school music program. Angela has spent many summers studying at Eastern Music Festival in North Carolina, Festival of the Youth Symphony Orchestra of the Americas in Puerto Rico, and most recently the National Orchestral Institute in Maryland. She is currently a member of Prometheus Chamber Orchestra.

James Wilson is a freelance violinist. A graduate of the Royal Academy of Music, he received his master's degree under Clio Gould and his bachelor's degree at Temple University studying with William dePasquale. James is an alumnus of the PYO organization. He serves as PRYSM Operations Manager and member of the violin faculty.



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Tune Up Philly • 2016–2017

Paul Smith,
Director and Conductor

Violin

Selaya Abraham 10
Victoria Alamo 10
Jaiden Alexander 8
Donovan Ajiboye 8
Logan Amaya 10
Alasia Anthony 6
Mackenzie Austin 5
Da'jah Ballenger 5
Sofia Barone 10
Luke Becker 8
Maggie Becker 8
Benjamin Bergman-Miller 10
Assata Boelter 5
Unique Clark-Carr 1
Neah Dempster 6
Hanirah Dolan 5
Morgan Ebo 10
Ayomide Ehinmode 6
Serenity Fairfax 5
Tre Ferguson 10
Aa'Sia Freeman 8
Paulina Glotto 6
Eman Horan 6
Zyree Isley 5
Andre Johnson 8
Gabrielle Jubilee 6
Avyanna Jusino 8

Thomas Kalokoh 6
Wisdom Lambert 8
Mehki Lee 6
Jayde Lites 6
Salina Ly 6
Kaniya McKenzie 5
Asa McKinney 1
Rosabella Miller 6
Noadiah Milord 6
Aalayah Murray 1
Sydney Newmuis 8
Hannah Perez-Parks 5
Nye Powell 10
Kayla Reeves 5
Kaya Sanchez 8
Destiny Simpson 1
Andrea Smith 6
Naje Smith 5
Rylee Smith 8
Eloisa Tovar 10
Tyler Trieu 6
Ariel Trusty 10
Charis Trusty 10
Sanaa Ward 1
Nat White 10
Soldier Williams 8

Viola

Gabriel Devine 10
Intisaar Edwards 10
Jacob Feldman 10
Raquel Alamo 10

Violoncello

Aurie Brown 10
Allen Chestnut Jr. 1
Divine Epps 10
Evelyn Feldman 10
Alana Jones 10
Jazmyn Pope 10
Fatoumat Sidibe 10
Ciin Sian Sung 1

Flute

Suraya Anthony 1
Caleb Becker 10
Ayani Bernard 7
Alexis Breyel Proett 7
Chloe Campbell 7
Richard Crawford Jr 7
Jada Farmer 7
Victor Flores Jr. 7
Deontee Harris 1
Eisa Kelly 10
Huy Le 7
Angelina Lor 7
Jason McKenzie 7
Mekenzie Mitchell 7
Samyyah Muhammad 10
Elijah Owens 1
MaKayla Polk 1
Riley Randolph 1
Faith Theodore 7
Brendan White 10
William Williams 7

Tune Up Philly • 2016–2017

Clarinet

Jeffrey Bedford 10
 Rhyan Bell 9
 Toni Boyd 9
 Elijah Bryant 5
 Kameryn Bunn 10
 Zephyra Devine 10
 Hamirah Dolan 5
 Inaya Edwards 10
 Destiny Fairfax 5
 Shanjae Ferguson 5
 Ava Ford 9
 Solomon Ford 9
 Makai Garnett 5
 Riley Hardee 5
 Bree Jackson 9
 Shakur Johnson 10
 Tasia Jones 5
 Ava Lewis 9
 Safiya Muhammad 10
 Emmanuel Parsons 9
 Kyaire Peterson 5
 Tymia Pratt 5
 Tynira Pratt 5
 Tori Shears 10
 Jenna Slingerland 9
 Lucas Small 9
 Samir EJ Watson 5

Trumpet

Irving Alejandro-Martinez 3
 Carmen Andrade 3
 Max Austin 5
 Tyra Baker 10
 Makiyah Blackwood 5
 Adrienne Brown 5
 Christina Green 4
 Jayla Hill 5
 Tahiyah Johnson 4
 Salim Kelly 10
 Lola Lane 5
 Shahadah McCall 4
 Xavier Newton 3
 Augustina Ocasio 5
 Caleb Olshefski 10
 Amare Page 5
 Giovanni Pamphile 3
 Ordanis Peralta 3
 Geonna Peterson 5
 Kareem Peterson 5
 Levi Pope 10
 Takin Shields 4
 Shakim Sligh 5
 Leighanne Thomas 3
 Tamira Tomlin 5
 Juan Tovar 10
 Elizabeth Velez 3
 Josiah White 10

Trombone

Kelis Harvey 4
 Najir Mouzon 4
 Cornelia Quinones 3
 Ludwig Sosa 3
 Luis Vargas 3
 Joey Vasquez 3
 Kyndall Williams 4
 Dominik Zayas 3

General Music

Peyton Barnes 2
 Myriam Bolarian 2
 Semaj Davenport 2
 Mikaylah Moore-Lopez 2
 Charlotte O'Connell 2
 Grace O'Connell 2
 Janlil Opher 2
 Amari Palmer 2
 Amir Palmer 2
 Amiya Palmer 2
 Isabella Ponton 2
 Jayla Reese 2
 Elijah Smith 2
 Khalid Trower 2

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

**Tune Up Philly
 7th Annual Festival Concert**

Paul Smith • *Conductor*

Temple Performing Arts Center • Philadelphia
 Saturday, May 27, 2017 • 1:00 p.m.

PROGRAM

Flute Presentation

*Belmont Charter School & Independence Mission School
 Present the Flute*

Dance of Fire

Frank Halferty

Rustic Dance

Mark Williams

Overture to William Tell

Gioachino Rossini
Arranged by R. Myer

*TUP String Orchestra**Autumn Hill*

Brendan McBrien

Avenger

Rob Grice

With Thine Eyes

Traditional
Arranged by R. McWilliams

*TUP Wind Ensemble**La Folia*

Traditional
Arranged by P. Smith

Allegro for Orchestra

Shinichi Suzuki
Arranged by P. Smith

Largo from Xerxes

G.F. Handel
Arranged by P. Smith

TUP Orchestra

*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.*

Paul Smith • Director & Conductor, Tune Up Philly



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

Tune Up Philly Faculty • 2016–2017

Originally from Fullerton, California, **Esther Chung** received her BM in Flute Performance from Duquesne University, where she studied with Damian Bursill-Hall and Jennifer Conner. In Pittsburgh, she was a winner of the Pittsburgh Concert Society Young Artist Competition and has performed recitals at Duquesne University, Carnegie Mellon University, and Point Park University. Chung later attended Temple University, where she studied with David Cramer. She has won first place in the Southwestern Young Musicians Festival Competition and the Central Pennsylvania Flute Festival Young Artist Competition and has performed at the Aria International Music Festival and Orford Arts Centre. Esther is currently a member of the Connecticut Army National Guard Band and a flute instructor and performer in the Philadelphia area.

John DiCarlo holds a bachelor's degree in double bass performance from Ithaca College and is currently finishing his master's degree from Temple University. His teachers have included Nicholas Walker and Joseph Conyers, assistant principal of The Philadelphia Orchestra. John is a frequent freelancer throughout the Philadelphia area with experience in early music, jazz, chamber music, and orchestral repertoire. Most recently he has performed with the Temple University Symphony and Sinfonia Orchestras, the York Symphony, and Symphony in C. He also plays in a trio alongside Matt Sharayko (vocals, guitar) and Aiko Richter (violin) which is a blend of folk, bluegrass, and

rock elements. The trio appears on Matt Sharayko's debut album Friends of Friends. John has also attended Tafelmusik's baroque summer institute and Domaine Forget, a music festival along the St. Lawrence river in Quebec. At Domaine, John had the opportunity to work with Francois Rabbath, a world renowned double bass soloist and pedagogue.

Joseph T. Dvorak holds a M.M. in clarinet performance from University of Wisconsin-Milwaukee, where he was a student of Grammy-award winning clarinetist, Todd Levy, and a B.M. in clarinet performance from Temple University. At Temple, where he was awarded a full-scholarship, Joseph studied primarily with Paul Demers (bass clarinet, The Philadelphia Orchestra) and Lawrence Wagner. At UWM, Joseph was awarded full tuition-remission and a stipend and was featured in a performance of the Nielsen Clarinet Concerto as a concerto competition winner with the UWM orchestra. Joseph currently teaches clarinet with Tune Up Philly, as well as at S&S Music School in Ambler, PA and freelances as a performer in the Philadelphia area.

Tune Up Philly Faculty • 2016–2017

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

A Long Island native, **Dorothy Mackey** began her violin studies at age four through the Suzuki method. She continued her studies with Juilliard graduate Nina Chmelev through high school, participating in both All County and All State music festivals. She received her Bachelor's degree in Music Performance from University of Dayton, in Ohio, where she studied both violin and viola. Dorothy continued her postgraduate studies at Temple University, where she studied with Meichen Barnes of the Philadelphia Chamber Orchestra. She completed her Master's Degree in String Pedagogy this past spring, and now enjoys teaching and freelancing in the Philadelphia area.

Chelsea Meynig believes that music, as an art form, is at its base communication. Hans Christian Andersen said: "Where words fail music speaks" This is one of Chelsea's core values in teaching as well as playing music. She began playing music at the age of 10 years old in Charlottesville Virginia. After playing in the local upper elementary school band for two years Chelsea began lessons with Margaret Newcomb, who she studied with through High school. Mrs. Newcomb's deep devotion to music and caring but firm disposition truly inspired Chelsea to pursue music as a career. In college, Chelsea studied with Dr. Frances Lapp Averitt who really focused on tuning and making the music conversational. Afterward Chelsea studied with Mr. Jonathan Snowden who taught the magic in the meaning of music. At the start of her master's degree Chelsea (under the expert tutelage of Mr. David Cramer) began to teach more seriously as part of her assistantship with Temple University, where she became faculty for Temple's community music scholar's program. Chelsea also began teaching at dif-

Tune Up Philly Faculty • 2016–2017

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

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

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

Mallory Tittle is a freelance clarinetist and D'Addario Woodwinds clinician living in the Philadelphia area. She has a private teaching studio and also teaches group lessons with Tune Up Philly. Her students have been accepted into the Philadelphia Young Musician's Orchestra (PYMO), as well as district and all state bands in both Philadelphia and Alabama. Mallory received her Masters in Music from Temple University, where she studied with Sam Caviezel of The Philadelphia Orchestra. She received her Bachelors in Music from the University of Alabama in Tuscaloosa, where she studied with Dr. Osiris Molina. From the University of Alabama, she received a full tuition music scholarship. Mallory has performed with the Tuscaloosa, Tupelo, and Huntsville Symphony Orchestras as well as the University of Alabama Wind Ensemble, the Huxford Symphony Orchestra and the Temple University Wind Symphony. She has also performed as a pit clarinetist with the Actor's Charitable Theater and Theater Tuscaloosa. Mallory has performed in master classes for notable clarinetists such as Yehuda Gilad, Julian Bliss, Steve Cohen, and Elsa Verdehr. Andrea Weber

Tune Up Philly Faculty • 2016–2017

Mandy Wolman has been described as an “impressive and bold leader” by the Chestnut Hill Local. She has been a soloist with the Los Angeles Jewish Symphony premiering a piece by Philadelphia composer Andrea Clearfield and is a regular soloist with Prometheus Chamber Orchestra. A specialist in both baroque and modern instruments, she performs as a section violinist with Tempesta di Mare, Handel Choir of Baltimore, Bach Festival of Philadelphia, Washington Cathedral Orchestra, Spire Ensemble, Chestnut Hill Cantata Series, and the Indianapolis Early Music Festival among others. As a soloist, she has given concerts at University of Pennsylvania and Rutgers University with members of Piffaro and is a regular performer in the Bach @7 Cantata series. She has appeared with members of the Dali String Quartet in a chamber series at the Plastic Club Art Gallery, combining both of her loves; violin and Flamenco. She joined Tempesta di Mare in

2010 and has recorded several CD's with them for Chandos recording label. In addition, she has recorded for Naxos with the Chamber Orchestra of New York. As an orchestral player, Mandy performs regularly with Symphony in C, Chamber Orchestra of New York, Philly Pops Orchestra, Pennsylvania Ballet, Prometheus Chamber Orchestra, and University of Pennsylvania Orchestra. She was a founding member and concertmaster of Prometheus Chamber Orchestra, a conductorless chamber orchestra, as well as Classical Revolution Players. Most recently she has premiered music by Jeremy Gill and Riho Maimets as part of the inaugural Salon Series for collaborative artists and new composers in Philadelphia.

Andrea Weber, cellist and string specialist, has been teaching and performing in the Philadelphia region for 11 years. After working for Temple University's Community Outreach program from 2005-2007 Ms. Weber went on to co-create and teach for Symphony in C and the LEAP Academy's after school string program. In 2008, she joined the teaching faculty of the Musicopia String Orchestra as well as the coaching staff of the PRYSM Young Artists orchestra. During this time Ms. Weber performed as a section cellist for both the Lancaster Symphony and Symphony in C and became a founding member of the Elysium String Quartet. Ms. Weber currently teaches for two divisions of the Philadelphia Youth Orchestra organization as Site Manager at the City School in Fairmount for Tune Up Philly and Conductor of PRYSM Young Artists. In 2013, Ms. Weber was named Lower School String Specialist at the Friends

Tune Up Philly Faculty • 2016–2017

Select School where she teaches 3rd and 4th grade string ensembles. As a cellist, Ms. Weber is focusing on her work as a crossover musician. She has the pleasure of writing cello parts and improvising with regional songwriters including Matt Duke and Andrea Nardello. Her session work is featured in over 25 records as has been aired on national and international radio broadcasts. She has performed with featured artists at the Philadelphia Folk Fest, the Bethlehem Music Festival, the Dewey Beach Music Festival, World Café Live in Philadelphia, The Queen in Wilmington, the Tin Angel, and has won such awards with Andrea Nardello as the Philadelphia Songwriter's Competition. Ms. Weber holds a Bachelor's Degree in Cello Performance from the Eastman School of Music and a Master's Degree in Cello Performance from the Ester Boyer College of Music and Dance at Temple University.

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

Ezgi Yargici is an active cellist and a teaching artist in the Philadelphia area. She graduated from Bilkent University with a Bachelor of Music degree in cello performance and Temple University with Master of Music degree in both cello performance and string pedagogy. Additionally, she has completed professional studies at Hartt School of Music. Ezgi has taught for various music education organizations including the Green Tambourine, Mainline Music Academy, The Nelly Berman School of Music, New Jersey School of Music, Play On Philly, Settlement Music School, The Shipley School, and Temple Music Preparatory Division.

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This list acknowledges donations through March 15, 2017. 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 or email at kgifford@pyos.org

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The PYO program could not exist without the tireless contributions of numerous dedicated volunteers. The Administration and the Board of Trustees wish to thank all those listed below. We apologize to anyone whose name has been inadvertently omitted or misspelled.

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Season Performance Schedule • 2016–2017

Sunday, November 20, 2016 – 3:00 p.m.
Philadelphia Youth Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Saturday, December 17, 2016 – 7:30 p.m.
Bravo Brass
Church of the Holy Trinity
Information: 215 545 0502

Sunday, December 18, 2016 – 3:00 p.m.
Philadelphia Young Artists Orchestra
Temple Performing Arts Center
Information: 215 545 0502

Saturday, January 21, 2017 – 3:00 p.m.
Philadelphia Young Musicians Orchestra
Tune Up Philly
Temple Performing Arts Center
Information: 215 545 0502

Saturday, February 4, 2017 – 3:00 p.m.
PRYSM & PRYSM Young Artists
Centennial Hall – The Haverford School
Information: 215 545 0502

Sunday, February 12, 2017 – 3:00 p.m.
Philadelphia Youth Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Saturday, March 4, 2017 – 7:30 p.m.
Bravo Brass
Saint Mark's Church of Philadelphia
Information: 215 545 0502

Friday, March 10, 2017 – 6:00 p.m.
2017 PYO Gala Dinner and Concert
Bravo Brass
Tune Up Philly
Philadelphia Youth Orchestra
The Union League of Philadelphia
To request an invitation: 215 545 0502

Sunday, March 12, 2017 – 3:00 p.m.
Philadelphia Young Artists Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Sunday, March 26, 2017 – 3:00 p.m.
Philadelphia Youth Orchestra Showcase 2017
Philadelphia Youth Orchestra
Philadelphia Young Artists Orchestra
Philadelphia Young Musicians Orchestra
PRYSM & PRYSM Young Artists
Bravo Brass
Tune Up Philly
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Saturday, May 13, 2017 – 3:00 p.m.
10th Annual Festival Concert
PRYSM & PRYSM Young Artists
Centennial Hall – The Haverford School
Information: 215 545 0502

Saturday, May 13, 2017 – 7:30 p.m.
14th Annual Festival Concert
Bravo Brass
Saint Mark's Church of Philadelphia
Information: 215 545 0502

Sunday, May 21, 2017 – 3:00 p.m.
22nd Annual Festival Concert
Philadelphia Young Artists Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Saturday, May 27, 2017 – 1:00 p.m.
7th Annual Festival Concert
Tune Up Philly
Temple Performing Arts Center
Information: 215 545 0502

Saturday, May 27, 2017 – 4:00 p.m.
Inaugural Festival Concert
Philadelphia Young Musicians Orchestra
Temple Performing Arts Center
Information: 215 545 0502

Sunday, June 4, 2017 – 3:00 p.m.
77th Annual Festival Concert
Philadelphia Youth Orchestra
The Kimmel Center for the Performing Arts
Information: 215 893 1999

Auditions 2017

To audition for one of the Philadelphia Youth Orchestra ensembles, please visit our website for additional information, audition applications and online registration. Advance registration is required:
www.pyos.org

Philadelphia Youth Orchestra Philadelphia Young Artists Orchestra Philadelphia Young Musicians Orchestra

Auditions are open to musicians from 10 through 21 years of age. Advance registration is required.

Thursday, May 11 and
Friday, May 12, 2017
Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
5:30 p.m. – 9:00 p.m.

Saturday, June 3 and 10, 2017
Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
9:00 a.m. – 5:00 p.m.

Sunday, June 11, 2017
Strings, Woodwinds, Brass,
Percussion, Harp, Keyboard
1:00 p.m. – 5:00 p.m.

Location: Saint Patrick Hall
Twentieth & Locust Streets
Philadelphia, PA 19103

Contact: Colleen Hood, General Manager
Phone: 215 545 0502
Email: info@pyos.org

Bravo Brass

Auditions are open to musicians from 12 through 21 years of age. Advance registration is required.

Monday, June 5, 2017
Brass, Percussion
5:30 p.m. – 8:30 p.m.

Contact: Paul Bryan, Director & Conductor
Phone: 215 545 0502
Email: info@pyos.org

PRYSM & PRYSM Young Artists

Auditions are open to student string players from 6 through 14 years of age. Advance registration is required.

Friday, June 16, 2017
6:30 p.m. – 8:30 p.m.

Location: Bryn Mawr College
101 North Merion Avenue
Bryn Mawr, PA 19010

Contact: Colleen Hood, General Manager
Phone: 215 545 0502
Email: info@pyos.org

Philadelphia Youth Orchestra Organization

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

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- Pennsylvania Association of Nonprofit Organizations



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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.

Philadelphia Young Musicians Orchestra

Saturdays, 1:00 p.m. to 3:30 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 – Daily Operation

Belmont Charter School
Inquiry Charter School
Mariana Bracetti Academy Charter School
People for People Charter School
Saint James School
Saint Barnabas Catholic School, An
Independence Mission School
Saint Helena Incarnation School, An
Independence Mission School
The City School at Fairmount
The City School at Spruce Hill
The Salvation Army Ray and Joan Kroc Center

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