

# 2022

## ANNUAL FESTIVAL CONCERTS



**PHILADELPHIA YOUTH ORCHESTRA**  
JUNE 5 • 82nd Annual Concert

**PHILADELPHIA YOUNG ARTISTS ORCHESTRA**  
JUNE 5 • 27th Annual Concert

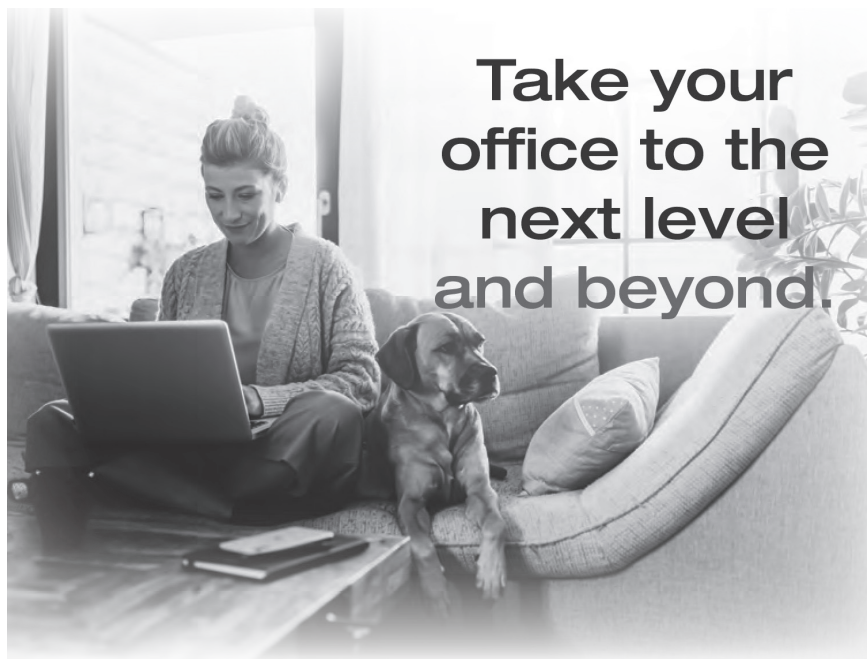
**YOUNG MUSICIANS DEBUT ORCHESTRA**  
MAY 21 • 6th Annual Concert

**BRAVO BRASS**  
JUNE 12 • 19th Annual Concert

**PRYSM STRINGS**  
MAY 14 • 15th Annual Concert

**TUNE UP PHILLY**  
MAY 21 • 12th Annual Festival Concert





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# DEAR FRIENDS

As we end our 82nd season and as I reflect on my 25 years of service, I remain energized and optimistic for the many years to come of PYO Music Institute serving our community through transformative music education. Our mission to inspire our diverse students with character, discipline, commitment, and community through the pursuit of musical excellence is needed more today than ever before.

Our directors, faculty, coaches, and teaching artists have worked hard this season to instill in our students' qualities of character and virtue through their musical pursuits. It is a joy to watch our 500 students learn valuable lessons in hard work and responsibility, in communication and teamwork, and in professionalism and character. I hope you see and enjoy the evidence of these lessons onstage today.

Many of our students are graduating high school this year. We salute the Class of 2022 as they move on in their quest to become future leaders. We hope the lessons they have learned through their time in PYOMI will serve them well as they prepare for the challenges they will undoubtedly face in the years ahead. We congratulate them and wish them well with all their future endeavors.

I would be remiss if I didn't also thank and congratulate the parents and guardians of all our students. You have steadfastly supported your children through very challenging times. Thank you for the trust you have placed in PYOMI to educate, guide, and advise your children through their musical and personal development.

As we finish the current season, we look forward to the beginning of our 83rd year next fall, when we will embark on a new and renewed strategic direction that will lay the foundation towards our serving 1,000 students by 2027. More information about our strategic plan will be shared in the coming months. Thank you for your support and for joining us on our mission to train tomorrow's leaders through excellent music education.

With all best regards,

A handwritten signature in black ink, appearing to read 'Louis Scaglione', with a stylized flourish at the end.

**Louis Scaglione**  
President and Music Director





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**PHILADELPHIA YOUTH ORCHESTRA**

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## PHILADELPHIA YOUTH ORCHESTRA

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### 82nd Annual Festival Concert

Louis Scaglione • *Conductor*

Peter Richard Conte • *Organ*

David Kim • *Violin*

Kimmel Cultural Campus

Verizon Hall

Sunday, June 5, 2022 • 7:00 p.m.

### PROGRAM

Symphony No. 2 in A Major, op. 91

Alexandre Guilmant

I. Introduction et Allegro risoluto

Peter Richard Conte, *Organ*

Violin Concerto in E Minor, op. 64

Felix Mendelssohn

I. Allegro molto appassionato

II. Andante

III. Allegretto non troppo – Allegro molto vivace

David Kim, *Violin*

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### INTERMISSION

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*The Planets*, op. 32

Gustav Holst

I. Mars, the Bringer of War

II. Venus, the Bringer of Peace

III. Mercury, the Winged Messenger

IV. Jupiter, the Bringer of Jollity

V. Saturn, the Bringer of Old Age

VI. Uranus, the Magician

VII. Neptune, the Mystic

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*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.*

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**PHILADELPHIA YOUTH ORCHESTRA • 2021-2022****Louis Scaglione, *Music Director & Conductor*****Violin I**

Lea Wang, *Concertmaster*  
Henry Zheng, *Associate Concertmaster*  
Janice Li, *Assistant Concertmaster*  
Sivani Srinivasan  
Clare Chi  
Bowen Ying  
Miro Raj  
Erik Li  
Sofiya Solomyanskaya  
Benjamin Roses  
Gabriela Salvador-Riera  
Alan Hong  
Kevin Zhou  
Sophia DeLong  
Claire Li  
Maya Leibowitz  
Benjamin Amidon  
Angie Chen  
Vivian Ma  
Daniel Cheng

**Violin II**

Chloe Hyun, *Principal*  
Krystal Michoma, *Associate Principal*  
Anagha Kapsi, *Assistant Principal*  
Isabella Cho  
Natalie Chen  
Anna Chen  
Grace Opong  
Anthony Zhai  
Aditi Pothukuchi  
Sophie Odia  
Ashley Zhang  
Adah Kaplan  
David Ma

Janae Horn  
Ava Ostrem  
Michael Fisher  
Kaileb Kim  
Dara Jih-Cook  
Emily Samuel  
Peter Woo  
Ara Cho  
Jasmine Gambhir

**Viola**

Dillon Scott, *Principal*  
Caleb Cavazos, *Associate Principal*  
Lucas Chang, *Assistant Principal*  
Phoebe Vallapureddy  
Emily Demers  
Holly Bogle  
Alexis Goddard  
Alena Zhang  
Lucas Lauprasert  
Shinnyom David Park  
Annie Pearson

**Violoncello**

Kwanchi Loo, *Principal*  
Alexander Kwak, *Associate Principal*  
Peyton Turner, *Assistant Principal*  
Alexander Steketee  
Gevon Goddard  
Grant Kane  
Andrew Li  
Winston Hewitt  
Jason Oh  
Christina Dai  
Hayden Kang  
Peter Moon

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**PHILADELPHIA YOUTH ORCHESTRA • 2021-2022**
**Double Bass**

John Tomlinson, *Principal*  
 Gaurav Kakarla, *Associate Principal*  
 Aram Karpeh, *Assistant Principal*  
 Cooper Bruce  
 William McGregor%  
 Vincent Luciano%

**Flute/Piccolo**

Claudia Charles  
 Sarah Park\*  
 Sabrina Stemetzki  
 Kevin Yuan

**Oboe/English Horn**

Sebastian Gonzales\*  
 Nicole Guo  
 Sophia Kim  
 Celia Wojcik

**Clarinet/Bass Clarinet**

Jeffrey Bedford  
 Jake Richards\*  
 Anthony Kalanick

**Bassoon/Contrabassoon**

Samuel Cho  
 Julianne Cormier%  
 Christopher Li\*  
 Roger Wang  
 Jason Xi

**French Horn**

Aiden Baxter  
 Evan Bretz\*  
 William Czartoryski  
 Connor Decasse  
 Aidan Lewis

**Trumpet**

Daniel Horning  
 Will Johnson  
 Matthew Mailman\*  
 Samantha Obara  
 Trey Serrano

**Trombone**

Josif Collazo\*  
 Nicholas Mahoney  
 Micah Miles  
 Bella Pabian

**Bass Trombone**

Samuel Turley\*

**Tuba**

Mike Loughran\*

**Percussion**

Tristan Bouyer  
 Sarah Cassanova  
 Joseph Fiore\*  
 Adam Rudisill  
 Alex Snelling%  
 Ian Sun

**Harp**

Hyunkyung Lee\*  
 Maya Lindsey

**Piano/Celeste**

Anh Ngo\*

PHILADELPHIA YOUTH ORCHESTRA





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**Louis Scaglione • President and Music Director**


**Maestro Louis Scaglione** has spent over 30 years developing his craft as a musician, educator, conductor, and administrative executive. His career has afforded him extensive experience in orchestral, choral, and opera literature, as well as in education and executive administration. Known nationally, he has established himself within the greater Delaware Valley region as an esteemed and well-respected colleague. He has also developed sound relations with many arts, educational, and cultural organizations and institutions.

His professional career began in 1993 when he moved to Philadelphia from Champaign, Illinois, where he attended the University of Illinois having received his Bachelor

of Science in Music Education and had advanced studies in piano performance, vocal coaching, opera, and choral music. He completed his Master of Music in 1996 from Temple University. At Temple University, he was awarded fellowship and teaching assistantship to complete his graduate work. His graduate teaching assistantship was with the opera department and the theory department. As a teaching assistant, his primary assignment was to assist the Temple Opera Theater's efforts to rebuild its program and serve as Assistant Conductor and Chorus Master.

For the past 25 years, he has worked with PYO Music Institute (PYOMI) and he is currently President, CEO, and Music Director. Celebrating its 82nd anniversary, PYO Music Institute has grown exponentially during his tenure and under his direction to include seven program divisions serving nearly 600 students a year drawn from over 20 counties in Pennsylvania, New Jersey, and Delaware. His work relating to diversity, equity, and inclusion through PYO Music Institute's nationally recognized orchestral music learning pathway has garnered attention and funding from major foundation sources both regionally and nationally. PYO Music Institute's program divisions are directed by some of the top music professionals from the region and many of PYOMI's master class faculty is drawn from The Philadelphia Orchestra. PYO Music Institute's program divisions attract the very best students from a diverse population who seek extraordinary music education and the pursuit of music excellence, while building a strong sense of character, discipline, commitment, and maturity.

He has devoted his career to music education and the instruction of music at the highest levels. During his time with PYO Music Institute, he has conducted many major works from the orchestra literature cannon, as well as choral-orchestral masterworks. He has collaborated with many soloists, both instrumental and vocal, as well as distinguished choral societies including the Mendelssohn Club Chorus (Philadelphia) and the Choral Society of Montgomery County (Pennsylvania). He established PYO's highly regarded concert series at the Kimmel Cultural Campus and PYO Music Institute's performances are featured in a broadcast series on 90.1 WRTI-FM in Philadelphia. This series is unique

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**Louis Scaglione • *President and Music Director***

nationally among youth orchestras. He has taken the Philadelphia Youth Orchestra on five international concert tours during his tenure. Through his work with PYO Music Institute, he has earned the respect of Philadelphia's greater professional community and he has distinguished himself as a highly regarded musician, educator and conductor in the region.

Concurrent with his tenure with PYO Music Institute, Maestro Scaglione has held several other positions with regional performing arts organizations. In 2019, he was invited to join the Rowan University's School of Music as Visiting Guest Artist. While in residence, he conducted the Rowan University Orchestra and Rowan University Opera Department in fully-staged performances of Gian Carlo Menotti's *Amahl and the Night Visitors*. Since 2012, he has annually worked with Philadelphia International Music Festival. He served as Executive Vice President, Chief Operating Officer, and then Chief Financial Officer of The Philly Pops from 2011 to 2019 and was a member of the executive team that took The Philly Pops from bankruptcy to prosperity. He also served as Artistic Director of the Choral Society of Montgomery County in residence at Montgomery County Community College (Pennsylvania) from 2002 to 2012. From 2006 through 2010, he was Resident Music Director and Conductor for the Luzerne Music Center (New York). He is a former member of the faculty and administrative staff of Temple University Music Preparatory Division. Because of his work with PYO Music Institute, 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 he served on the League's Board of Directors.

Additionally, Maestro Scaglione's involvement with the greater Philadelphia cultural and social community has included service as a member of several non-profit boards. Philanthropy is paramount to Maestro Scaglione, and he teaches his students the importance of "giving-back" to one's community through one's talents.



## David Kim • *Violin*



Violinist **David Kim** was named concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois, in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy DeLay at the age of eight, and later received his bachelor's and master's degrees from the Juilliard School.

Highlights of Mr. Kim's 2021–22 season include appearing as soloist with The Philadelphia Orchestra at home in Philadelphia and also on tour; teaching/performance residencies and master classes at Dartmouth College, Georgetown University, the Manhattan School of Music, and Bob Jones University; continued

appearances as concertmaster of the All-Star Orchestra on PBS stations across the United States and online at the Kahn Academy; as well as recitals, speaking engagements, and appearances with orchestras across the United States.

Each season Mr. Kim appears as a guest in concert with the famed modern hymn writers Keith and Kristyn Getty at such venues as the Grand Ole Opry House in Nashville, the Kennedy Center for the Performing Arts, and Carnegie Hall. In September he returned to Nashville to perform at the Getty Music Worship Conference—Sing! 2021. Mr. Kim serves as distinguished artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate.

Mr. Kim has been awarded honorary doctorates from Eastern University in suburban Philadelphia, the University of Rhode Island, and Dickinson College. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Francesco Goffriller, ca. 1735. Mr. Kim exclusively performs on and endorses Larsen Strings from Denmark. He resides in a Philadelphia suburb with his wife, Jane, and daughters, Natalie and Maggie. He is an avid golfer and outdoorsman.

## Peter Richard Conte • *Organ*



**Peter Richard Conte's** nearly-unparalleled technical facility, brilliant ear for tonal color, and innovative programming style have made him one of the most revered and sought-after “orchestral” organists of this era. He was appointed Wanamaker Grand Court Organist in 1989 — only the fourth person to hold that title since the organ first played in 1911 — where he presides over the world's largest fully-functioning musical instrument, at over 29,000 pipes, located at the Macy's Department Store in the heart of downtown Philadelphia. The organ is heard in recital twice daily, six days per week, with Mr. Conte playing a majority of those recitals. He is also one of the producers and lead artist in the popular Christmas holiday shows at Macy's and the annual Organ Day

every June, each presenting truly grand music befitting of the grand space to routinely sold out crowds. Mr. Conte is also Principal Organist at Longwood Gardens in Kennett Square, PA, and, since 1991, has served as Choirmaster and Organist of Saint Clement's Church, Philadelphia, where he directs a professional choir in an extensive music program firmly rooted in the high Anglo-Catholic tradition.

Mr. Conte is highly regarded as a skillful performer of the standard organ repertoire, arranger of orchestral and popular transcriptions, and silent film accompanist. His recitals can include such diverse works as Bernstein's Overture to 'Candide', Dupré's Symphonie Passion, Mussorgsky's Night on Bald Mountain, “period pieces” such as Londonderry Air, and works by unknowns such as Firmin Swinnen and Oliphant Chuckerbutty. He has been featured several times on National Public Radio and on ABC Television's Good Morning America and World News Tonight. He has two radio shows: The Wanamaker Organ Hour, which airs on the first Sunday of each month, at 5:00pm (EST), and can be heard via the internet at [WRTI.org](http://WRTI.org); and each Wednesday evening at 7:00pm (EST) his Grand Court concert is streamed live on [YesterdayUSA.com](http://YesterdayUSA.com). He has appeared as a featured artist at numerous conventions of the American Guild of Organists and the Organ Historical Society, and has also performed with the Philadelphia Orchestra, the Philly Pops, and with numerous orchestras around the country.

Peter Richard Conte has served as an Adjunct Assistant Professor of Organ at Rider University's Westminster Choir College, Princeton, NJ, where he taught Organ Improvisation. He is the 2008 recipient of the Distinguished Alumni Award from the Indiana University School of Music, Bloomington. In 2013, the Philadelphia Music Alliance honored him with a bronze plaque on the Avenue of the Arts' Walk of Fame. His numerous recordings appear on the Gothic, JAV, Pro Organo, Dorian, Raven, and DTR labels. His most recent CD, *Virgil Fox Remembered*, was released in May 2016 on the Raven label.

Peter Richard Conte is represented exclusively by Phillip Truckenbrod Concert Artists, LLC.

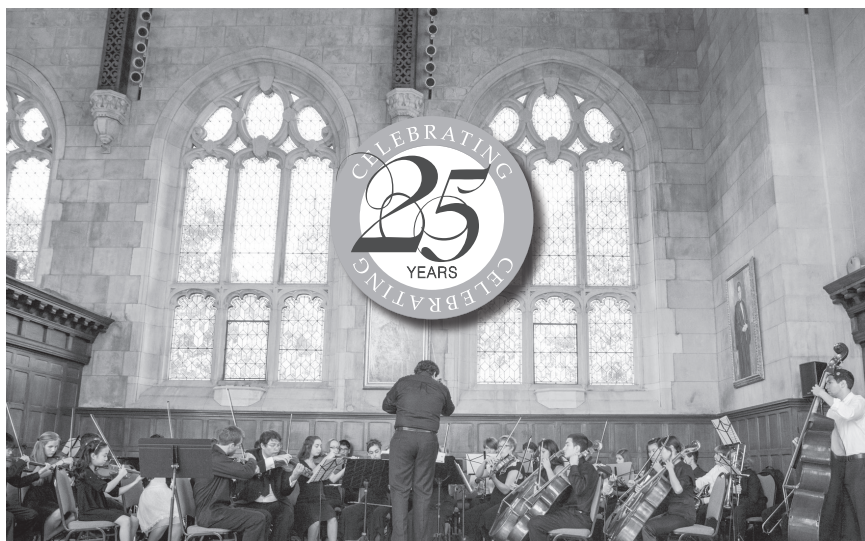


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# **PHILADELPHIA INTERNATIONAL MUSIC CAMP & FESTIVAL**

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## PROGRAM NOTES

### FÉLIX-ALEXANDRE GUILMANT

*Born: Boulogne-sur-Mer, France,  
12 March 1837*

*Died: Meudon, France, 29 March 1911*

#### **Symphony No. 2 in A major for Organ & Orchestra**

Guilmant's Symphony No. 2 is scored for organ solo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and divided strings.

**Duration:** 30 minutes

#### **Parallel Events/1907**

Finland is the first European country to grant women the right to vote

---

Taxi cabs begin operating in New York City

---

The Plaza Hotel in New York City and Union Station in Washington, D.C. open

---

Richard Strauss' opera *Salome* premieres at the Metropolitan Opera

---

Mahler composes his Symphony No. 8

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Marc Chagall paints *Self Portrait with Seven Fingers*

---

Matisse paints *Red Madras Headdress*

---

Novelist John A. Michener, singer Kate Smith, cowboy Gene Autry, and actors John Wayne, Katherine Hepburn, Laurence Olivier, and Burgess Meredith are born

---

First time ball drops in NYC on New Year's Eve

### **About the Composer ~**

This French organist probably would have remained a local musician and church organist and relatively unknown outside of his hometown if he did not accept the position as organist at La Trinite Church in Paris at age 34. Soon after his appointment there, Guilmant's career skyrocketed throughout France, much of Europe, Canada, and the United States, where in 1904 he gave over 40 recitals on the largest organ in the world – the St. Louis Exposition Organ, otherwise known as the Wanamaker Organ in Philadelphia.

Inspired by Gregorian chants as well as the great Romantic composers such as Robert Schumann, César Franck, and Camille Saint-Saëns, Guilmant was praised for his improvisations and brilliance for writing melodies as a church organist and concert performer. In addition to his post in Paris, Guilmant composed several works in multiple volumes as studies and recital pieces for the organ. He founded the Schola Cantorum school, taught at the Paris Conservatory, and mentored dozens of some of the great virtuoso organists of the early 20th century, including Marcel Dupré.

Aside from his works for solo organ, Guilmant composed two orchestral works that include the organ. In his first symphony for organ and orchestra he kept the orchestra and organ somewhat separate from each other musically, heeding to Berlioz's comment about the use of the organ with an orchestra: "Both the organ and orchestra are kings: or rather, one is the emperor and the other the pope. Their tasks are different; their interests are too vast and too divergent to be mixed together."

Nearly four decades later, Guilmant composed another work for the orchestra with organ, but this time he was more adventurous. The second symphony featuring organ with orchestra had the organ much more integrated into the

---

## PROGRAM NOTES

orchestra while keeping significant contrasts between the two “kings.” As with Saint-Saëns’ *Organ Symphony*, Guilmant has the organ remain silent for long passages and then interjections of the organ without the orchestra. Guilmant’s Symphony No. 2 actually exists in two forms: one for organ alone performing the entire work, and a second version for the orchestra and organ.

The orchestral version of Guilmant’s Symphony No. 2 opens with strings slowing boiling to a large crescendo to introduce the full orchestra with the organ as one unified voice. The movement launches into what seems to be like a fugue but eventually relaxes into more sweeping melodic figures accompanied and interjected by the organ. The second movement opens with a reflective organ passage before a tender orchestral section eventually highlighting the clarinet with the organ. With Schumann-like playfulness, the third movement performs the traditional minuet-trio, but with two trios (middle sections), and Guilmant only gives the organ a few notes to the bass line in the movement. The final movement opens with a traditional contemplative and slow church service organ interlude as the orchestra joins the organ for brief moments. The intensity grows and the return of the energy and elements of the theme from the first movement erupt. The organ interrupts with a new theme until both the orchestra and organ exalt both themes simultaneously to combine the two powers – where the organ becomes part of the orchestra or perhaps the orchestra part of the organ.

By Allan R. Scott ©

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## PROGRAM NOTES

### FELIX MENDELSSOHN

*Born: Hamburg, Germany, 3 February 1809*

*Died: Leipzig, Germany, 4 November 1847*

### Violin Concerto in E minor, Op. 64

Mendelssohn's Violin Concerto in E minor is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.

**Duration:** 28 minutes

### Parallel Events/1845

James Knox Polk becomes 11th U.S. President

---

Florida and Texas become U.S. states

---

Henry David Thoreau begins 26-month experiment living at Walden Pond

---

Edgar Allan Poe publishes poem "The Raven"

---

Wagner's opera *Tannhauser* premieres

---

U.S. Naval Academy opens

---

Russian Tsar Alexander III and composer Gabriel Fauré are born

---

President Andrew Jackson and Johnny Appleseed die

---

Rubber band is patented

### About the Composer ~

It is often suggested that in order to truly be a great artist of any kind, one must endure a certain amount of suffering. This thought has never been more false for the career of Felix Mendelssohn. Few composers have been born into such congenial and unworrying circumstances as Mendelssohn. Son of a banker, he was never wanting for material needs, yet even if he had not had these advantages his natural talents would surely have brought him to prominence. His education included private one-on-one liberal arts education and even private philosophy instruction at the University of Berlin and further intellectual instruction with world renowned poet Johann Goethe.

Musically, Mendelssohn resembled the pianist skills and early compositional talents of Mozart, mastering the fugues of Bach and associating with musical giants such as Moscheles (student of Salieri), Hummel (student of Mozart and Haydn), Cherubini, and Rossini. By the time Mendelssohn was eighteen he was an accomplished painter and poet, and musically he had produced a substantial body of works.

As a composer Mendelssohn was influenced by the works of J.S. Bach, Handel, and Mozart, rather than those of his contemporaries. By the close of his career Mendelssohn emerged, along with Richard Wagner, as one of the fathers of modern conducting and the person who first brought the works of J.S. Bach into mainstream performances. In addition to serving as conductor of the Leipzig Gewandhaus Orchestra and the founder of the Leipzig Conservatory, Mendelssohn produced operas, incidental music, oratorios, sacred and secular cantatas, twelve sinfonias for strings, four symphonies, overtures and other orchestral works, concertos for violin and piano, chamber music, many keyboard works, choral works, songs and duets.

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## PROGRAM NOTES

Mendelssohn's success as a conductor allowed him to compose works for his orchestra and also enabled him to appoint his childhood friend, violinist Ferdinand David, to the post of concertmaster. To celebrate their collaboration, Mendelssohn decided to write a violin concerto for his friend. Even though it would have not been entirely abnormal for him to compose a work in six days, Mendelssohn actually took six years to complete his Violin Concerto.

While the Violin Concerto is Mendelssohn's last larger orchestral work, the orchestra in many ways is merely the palette for the violin solo. The Violin Concerto proved to be one of Mendelssohn's greatest works. Today it still remains the standard bearer for any aspiring violinist and any composer hoping to write a violin concerto. The virtuosity needed coupled with the ability to play a lyrical line with subtle nuances and intensities were simply unprecedented other than Beethoven's masterful concerto for violin.

Strikingly, the work does not pause between movements, thereby forcing the soloist to play nearly every moment in the almost thirty minutes of the work. From the outset, the soloist enters immediately instead of the orchestra introducing the theme. The violin solo goes back and forth between bravura passages and a tranquil second subject, building up to a frenzied culmination of the first movement. With a lone bassoon holding one note, the second movement connects effortlessly to the first. The violin solo does nothing less than sing a song of touching nostalgia while the orchestra supports the solo with nimble dexterity until the movement comes to a serene conclusion.

The middle section transitions to the final movement with a fourteen-bar passage in order to set up a lively finale where the solo and orchestra have a back and forth type dialogue. As musicologist Geoff Kuenning wonderfully depicts, the finale to the Concerto "pays proper homage to the virtuoso tradition of the concerto, displaying buoyant themes at such breakneck speed that the soloist seems to play twice as many notes as any pair of other instruments combined" – which leaves us completely satisfied, but simply wanting more.

By Allan R. Scott ©

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## PROGRAM NOTES

### GUSTAV HOLST

*Born: Cheltenham, England,*

*21 September 1874*

*Died: London, England, 25 May 1934*

#### ***The Planets, Op. 32***

*The Planets* is scored for two piccolos, four flutes, bass flute, three oboes, English horn, bass oboe, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, tenor tuba, bass tuba, six timpani drums, snare drum, bass drum, tam-tam, cymbals, triangle, tambourine, chimes, glockenspiel, xylophone, two harps, celeste, organ, off-stage women's chorus, and divided strings.

**Duration:** 50 minutes

#### **Parallel Events/1917**

United States enters World War I

---

Russian Bolshevik Revolution begins

---

Last Russian Czar and his family overthrown and executed

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Puccini's opera *La Rondine* premieres

---

Stravinsky's *Les Noces* premieres

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John F. Kennedy, Gandhi, Novelist Sidney Sheldon, and painter Andrew Wyeth are born

---

First doughnut is sold

---

Electric razor is invented

#### **About the Composer ~**

Despite his initial training with Sir Charles Villiers Stanford at the Royal College of Music, Gustav Holst was largely self-taught as a composer. Learning from experience and from pondering about art, Holst avoided preconceived systems and academic theory, and experimented to find his music. A lifelong friend of Vaughan Williams, Holst was an influential teacher in early 20th Century England. He served as music director at the St. Paul's Girls' School and Morley College in addition to briefly teaching composition at the Royal College of Music.

While his music is far from academic and was not prone to the whims or fashions of the time, the quiet life of academia seemed to suit Holst's personality best. He did not seem to enjoy his popularity and attention that some of his works garnered. Today, Holst is best known as a "one hit wonder," as *The Planets* is his only work regularly performed other than a few pieces that Holst-fans occasionally program.

The music of *The Planets* is more massive and somewhat more radical than anything Holst composed. The work uses a vastly expanded orchestra in which every section of the orchestra has been increased. Despite its massive nature, *The Planets* also shows elements of his earlier style, which blended Oriental and north African music, including Hindu hymns and Eastern mysticism, along with the foursquare and solid harmony of English church music

The inspiration for *The Planets* came from Holst's interest in astrology, not astronomy. The astrological significance long associated with each of the planets provides mood and meaning for the seven movements of the work even though Holst never followed astrology in a serious way. Only seven planets are represented, as Earth plays no direct role in astrological calculations and Pluto was not discovered



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## PROGRAM NOTES

until 1930 (thirteen years later). By the end of World War I, *The Planets* was performed throughout England and the United States and was a tremendous success. Each movement can be summarized as follows:

- I. "Mars, the Bringer of War" – The piece begins quietly with the ominous rhythm that will propel the entire first movement. The menacing, march-like beat in 5/4 suggests the approach of an army, the coming of war. The music gathers strength, working up to a powerful ferocity with snarling trombones and trumpet calls above the pounding martial rhythm suggesting war in all its terror.
- II. "Venus, the Bringer of Peace" – Brass dominated the previous movement; this movement by sharp contrast prominently features the harp, woodwinds, and strings which creates feelings of warmth and serenity.
- III. "Mercury, the Winged Messenger" – Thematic fragments dart about from woodwinds to strings to the bell-like celeste with a perpetual motion and a sparkling orchestration.
- IV. "Jupiter, the Bringer of Jollity" – The most popular movement in the whole work bursts forth with energetic good spirits. The rollicking dance tune introduced by the horns suggests an English folk festival. Suddenly the music quiets and the strings begin a beautiful, almost prayerful melody that rises towards a heavenly majesty, similar to Elgar's "Nimrod" from his *Enigma Variations*. The festive music from the beginning of the movement returns to conclude the section.
- V. "Saturn, the Bringer of Old Age" – Mystery dominates, with flute and harp establishing a clock-like rhythm, suggesting the passing of time. Trombones introduce a funeral march and a long crescendo reaches its peak in a clangor of bells only to be put to rest by the strings.
- VI. "Uranus, the Magician" – Resembling Dukas' *Sorcerer's Apprentice*, a spell is cast with four long pitches at the opening of the movement. A series of bouncing tunes and marches suggesting the grotesque dancing of souls follows until the four-note spell ends the sorcery.
- VII. "Neptune, the Mystic" – The mysterious, formless, spacious, and timeless atmosphere contains no clear melody. Even the hidden women's chorus sings no words and the entire work fades into the endless void of space.

By Allan R. Scott ©

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## PHILADELPHIA YOUTH ORCHESTRA SECTION LEADERS



### **Back Row** (Left to Right)

Evan Bretz, *horn*  
 Josif Collazo, *trombone*  
 Matthew Mailman, *trumpet*  
 Hyunkyung Katherine Lee, *harp*  
 Joseph Fiore, *percussion*  
 Chloe Hyun, *violin II*  
 Lea Wang, *concertmaster*  
 Dillon Scott, *viola*  
 John Tomlinson, *double bass*

### **Front Row** (Left to Right)

Christopher Li, *bassoon*  
 Jake Richards, *clarinet*  
 Sebastian Gonzales, *oboe*  
 Sarah Park, *flute*  
 Kwanchi Loo, *cello*

### **Not Pictured**

Mike Loughran, *tuba*  
 Anh Ngo, *piano*  
 Samuel Turley, *bass trombone*

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**PYO Music Institute • GRADUATING SENIORS**

**Maestro Scaglione, the Board of Trustees, faculty, and staff of the PYO Music Institute congratulate the following seniors. Best of luck in your future endeavors!**

**PYO**

Caleb Cavazos  
*Duke University*

Claudia Charles  
*Montclair State University*

Anna Chen  
*University of Pennsylvania*

Clare Chi

Samuel Cho  
*Hamilton College*

Josif Collazo\*  
*Oberlin College*

Christina Dai  
*University of Michigan*

Sophia DeLong  
*Oberlin Conservatory*

Aishna Gaikwad  
*Fordham University*

Jasmine Gambhir  
*University of Pennsylvania*

Alexis Goddard  
*Wheaton College*

Alan Hong  
*University of Pennsylvania*

Dara Jih-Cook  
*University of Pennsylvania*

Will Johnson\*  
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*Emory University*

Hyunkyung Katherine Lee  
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*Princeton University*

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Janice Li  
*University of California – San Diego*

Krystal Michoma

Micah Miles  
*Drexel University*

Anh Ngo  
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Sivani Srinivasan  
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*University of Pennsylvania*

Lea Wang  
*Harvard University*

Bowen Ying

Ashley Zhang  
*University of Pennsylvania*

Henry Zheng  
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Kevin Zhou  
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*West Chester University*

Al Han  
*University of Wisconsin – Madison*

Jonah Harley

Hannah Kim

Joshua King  
*Boston University*

Brooke Lion

Beier Nelson  
*Harvard University*

Anna Ye  
*New York University*

**Bravo Brass**

Claire Andreassen  
*Duke University*

Darren Brady  
*Eastman School of Music*

Julianna DeCesare

Joshua Green  
*Temple University*

Ian Martin  
*Hamilton College*

Carynn O'Banion  
*Temple University*

Joseph Wood

## PYO Music Institute • 2021-2022

### **Louis Scaglione,** ***President and Music Director***

The Philadelphia Youth Orchestra Music Institute 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 82 years, the PYO Music Institute has been providing professional-caliber musical experiences to young instrumentalists, while thrilling audiences in the Greater Philadelphia region and across the globe.

The organization has seven programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Young Musicians Debut Orchestra (YMDO), Bravo Brass, Prysm Strings, Pizzicato Players, and Tune Up Philly - Orchestral Pathways Program, an El Sistema-inspired program. Ranging in age from 6 to 21 years, the musicians of the PYO Music Institute are selected by competitive audition and come from a 70-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 PYOMI 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 PYO Music Institute. 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 PYOMI Board of Trustees, continues the legacy of leadership, currently serving as the PYO Music Institute's President, CEO and Music Director.



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**PYO Music Institute • 2021-2022**
**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 90.1 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 advanced students through rehearsal and performance of sophisticated symphonic repertoire and through musical discipline. PYAO further provides the opportunity to achieve advanced ensemble proficiencies with a highly experienced professional conductor. PYAO students work with master teachers from The Philadelphia Orchestra in sectional rehearsals; have the opportunity to participate in an annual concerto competition; and perform in high-profile professional venues throughout the Greater Philadelphia region, including the Perelman Theater and Verizon Hall at The Kimmel Center for the Performing Arts.

Maestra Rosalind Erwin, a graduate of The New School of Music and Temple University, studied conducting with Joseph Barone, and was mentored by Ricardo Muti, Leonard Slatkin, and David Zinman. She is currently Music Director and Conductor of the Drexel University Symphony Orchestra, former

Music Director of the Pottstown Symphony Orchestra, and has extensive experience conducting in Europe. She is a master teacher and is a highly sought-after clinician and guest conductor.

**Young Musicians Debut Orchestra**

Young Musicians Debut Orchestra is a beginning to intermediate-level full symphonic orchestra that provides most students with their first introduction to large orchestral playing. Through standard orchestral literature, students are challenged to hone their talents for listening, blending, balancing, and making music within the full orchestral context. YMDO prepares its members for participation in Philadelphia Young Artists Orchestra, and eventually, Philadelphia Youth Orchestra, as students advance through PYOMI's distinguished orchestra education continuum and pathway.

Maestro Kenneth Bean, a graduate of Oberlin Conservatory and Jackson State University, is also Assistant Conductor of the Princeton Symphony Orchestra; Conductor of the Youth Orchestra of Central Jersey, Symphonic Orchestra; and Assistant Conductor of Symphony in C. He currently teaches at the Kinhaven Music School and previously taught at the Luzerne Music Center. Mr. Bean maintains an active freelance trumpet career and also serves as Associate Director of the Primavera Fund.

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**PYO Music Institute • 2021-2022**
**Bravo Brass**

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

Maestro Paul Bryan serves as Dean 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, conductor of the Philadelphia Wind Symphony, and a faculty member at Temple University's Boyer College of Music and Dance.

**Prysm Strings**

Prysm Strings 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 Strings also provides members with peer mentors from the senior ensembles of the PYO Music Institute.

Maestra Gloria 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 senior artistic and educational advisor to PYO and designs and oversees the PYOMI College and Conservatory Audition Preparation program. Mrs. dePasquale has served on the Board of the League of American Orchestras, The Philadelphia Orchestra Association, and

the President's Council at New England Conservatory.

**Tune Up Philly – Orchestral Pathways Program**

Tune Up Philly provides Philadelphia's children living in challenging social and economic conditions with access to immersive, after-school music education and performance opportunities. Tune Up Philly focuses on building community through music among peers at each of its school- and community center-based sites, and bringing these students together to experience the joy and benefits of playing together in large ensembles.

An award-winning educator, classical recording artist, and nationally performed composer, Mr. Smith holds degrees from Mannes College of Music and The Juilliard School. He has helped hundreds of families and leading cultural institutions use intensive performing arts education opportunities to engage communities and foster success. Mr. Smith has implemented innovative and successful music education programming, created long-lasting community partnerships among institutions of varying disciplines and genres, and developed mentorship training for conservatory and college graduates.

**Pizzicato Players**

Under the direction of Paul Smith, Pizzicato Players is a new and expanded educational offering of the PYO Music Institute for plucked string instruments. Pizzicato Players strives to create a home to develop critical and large ensemble skills and ensemble experience with conductors and acoustically favorable settings to highlight and nurture plucked instruments which are increasingly used in contemporary settings and throughout conservatories worldwide.





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**MASTER CLASS & ADVANCED ORCHESTRA TRAINING PROGRAM**
**Gloria dePasquale***Artistic Advisor*

The purpose of the Master Class and Advanced Orchestra Training Program is to provide advanced training in orchestra playing techniques, instrumental techniques and musicianship to all members of the Philadelphia Youth Orchestra and Philadelphia Young Artists Orchestra. This is accomplished through the engagement of master teachers from The Philadelphia Orchestra, who collectively serve as the faculty, through the implementation of a formalized schedule, and by setting the highest levels of performance expectations. Additional instruction is also provided by members of the following professional orchestras: The Chamber Orchestra of Philadelphia, Opera Philadelphia, Pennsylvania Ballet, and The Philly POPS, 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**

Dara Morales  
Hirono Oka  
William Polk

**Viola**

Rachel Ku  
Kerri Ryan  
Meng Weng

**Cello**

Gloria DePasquale

**Bass**

Brent Edmondson  
Mary Javian  
Anne Peterson

**Woodwinds**

Angela Anderson Smith  
Jonathan Blumenfeld  
Paul Demers  
Colleen Hood  
David Schneider  
Olivia Staton

**Brass**

Will Gregory  
Jeffrey Kirschen  
Anthony Prisk  
Ernesto Tovar  
Matthew Vaughn

**Percussion**

Don Liuzzi  
Phil O'Banion  
Anthony Orlando

A black and white photograph of a young man with short dark hair, wearing a dark jacket, playing a violin. He is shown in profile, facing right. The background consists of a series of concentric circles or ripples emanating from behind him, creating a sense of depth and movement. The overall tone is artistic and focused.

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## PMAY ARTISTS' INITIATIVE

**Congratulations to the PYO Music Institute cohort of the PMAY Artists' Initiative!  
We are proud of your accomplishments and appreciate your dedication and artistic  
contributions to our organization!**

### Violin

Kyle Allen  
Avkaash Chevli  
Therese Gasser  
Anagha Kapsi  
Krystal Michoma  
Miro Raj  
Gariela Salvador-Riera  
Emily Samuel



### Viola

Adora Abdul  
Leron Goddard  
Chloe Hyun  
Lucas Lauprasert  
Dillon Scott



### Cello

Samuel Cao  
Kwanchi Loo  
Kwanyun Loo  
Thayne Sharp



### Double Bass

Aram Karpeh

### Oboe

Christina Htay

### Clarinet

Brahin Ahmaddiya  
Jeffrey Bedford



### Bassoon

Anna (Jin) Zhang

### Trumpet

Nathanael Gaw

### Percussion

Sydney Vance

## PYO Music Institute • OVATION AWARD 2022



### PYO Music Institute OVATION AWARD

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

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

### Philadelphia Youth Orchestra Ovation Award • 2022

The Top Ten Finalists and one Award Recipient 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 PYO Annual Festival Concert on Sunday, June 5, 2022 at 7:00 p.m. in Verizon Hall at the Kimmel Cultural Campus.

The Award Recipient 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.

#### 2021 Finalists

Brian Brown – Philadelphia, PA  
 Maria Ceferatti – Drexel Hill, PA  
 Kenny Joseph – Philadelphia, PA  
 Rachel Ku – Philadelphia, PA  
 Kerri Ryan – Philadelphia, PA  
 Charles Salinger – Ambler, PA  
 Christopher Simon – Holland, PA  
 Lawrence Stomberg – Wilmington, PA  
 Andrew Thierauf – Philadelphia, PA  
 Kim Troler – Wayne, PA

#### 2021 Nominators

Ian Abrahams – Blue Bell, PA  
 Andrew Battaglia – Hatboro, PA  
 Kimberly Birk – Langhorne, PA  
 Michael Evans – North Wales, PA  
 Kristin Nelson – Broomall, PA  
 Max Reese – Chicago, IL  
 Ken Silver – Ventnor, NJ

#### 2021 Ovation Award Recipient

Charles Salinger – Ambler, PA



## HELEN T. CARP DISTINGUISHED SERVICE AWARD

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

1961-62 Dorothy Lerner Richards, oboe  
 1962-63 Bernard Berman, violin  
 James P. McIlvaine, IV, horn  
 1963-64 Richard Giangiulio, trumpet  
 1964-65 May Nicholas, violin  
 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  
 2016-17 Lily Mell, violin  
 Ehren Valmé, bass trombone  
 2017-18 Erik Larson, trumpet  
 Hannah Perron, double bass  
 2018-19 Heidi Chu, percussion  
 Christopher Dahlke, viola  
 2019-20 Maya Letherer, double bass  
 Immanuel Mykyta-Chomsky, piano  
 2020-21 Anthony Monoyios, violin  
 Nicolette Sullivan-Cozza, viola



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**SEASON REPERTOIRE • 2021-2022**
**Philadelphia Youth Orchestra**

Bruch	Violin Concerto No. 1 in G Minor, op. 26
Dvořák	Carnival Overture, op. 92
Elgar	Pomp and Circumstance, military march, op. 39, No. 1
Guilmant	Symphony No. 2 in A Major, op. 91
Holst	<i>The Planets</i>
Massenet	Meditation from <i>Thaïs</i>
Mendelssohn	Violin Concerto in E Minor, op. 64
Still	Symphony No. 2 in G Minor ("Song of a New Race")
Tchaikovsky	Symphony No. 4 in F Minor, op. 36
Rachmaninoff	<i>Symphonic Dances</i> , op. 45
Respighi	<i>Fontane di Roma</i>

**Philadelphia Young Artists Orchestra**

Borodin	Polovtsian Dances from <i>Prince Igor</i>
Brahms	<i>Academic Festival Overture</i> , op. 80
Coleridge-Taylor	The Bamboula, op. 75
Copland	Appalachian Spring: Suite
Dvorak	Symphony No. 9 in E Minor, op. 95 ("From the New World")
Janacek	Lachian Dances
Mendelssohn	Violin Concerto in E Minor, op. 64
Rimsky-Korsakov	<i>Scheherazade</i> , op. 35
Wagner	Prelude from <i>Die Meistersinger von Nürnberg</i>

**Young Musicians Debut Orchestra**

Beethoven	Egmont Overture, op. 84
Coleridge-Taylor	Petite suite de concert, op. 77
Haydn	Symphony 104 in D Major ("London")
Mozart	Symphony No. 40 in G Minor, K. 550
Verdi	Triumphal March from <i>Aida</i>
Verdi	Overture from <i>La Forza Del Destino</i>
Warlock	Capriol Suite for full orchestra



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**SEASON REPERTOIRE • 2021-2022**
**Bravo Brass**

Biebel / Yager	Ave Maria (Angelus Domini)
Bruckner / Yeo	Ave Maria
Cheetham	Commemorative Fanfare
Dvořák / Allen	Largo from the New World Symphony
Gabrieli / Bishop	O Magnum Mysterium
Gabrieli / King	Canzona per sonare No. 2
Gershwin / Allen	An American in Paris
Gesualdo / Hickman	Moro lasso al mio duolo
Handel / Ostrander	Suite for Three Trombones
Hoffman	City of Light
Hoffman	Bravos
Holst / Nowak	Second Suite in F
Johnson / Brown	Honour to the Brave
J.S. Bach / Allen	Air from Orchestral Suite No. 3
Karg-Elert / Allen	Nun Danket alle Gott
Kelly	Jericho Clangor
McCall / Hoffman	O Sifuni Mungu
Monteverdi / Lewis	Quel augellin che canta
Rachmaninoff / Allen	Vocalise
Traditional / Brown	Irish Tune from County Derry
Valmé	O Thou Who Camest From Above
Weelkes / Frasier	As Vesta was from Latmos hill descending
Whitacre	Lux Aurumque
Whitacre / Mösenbichler-Bryant	Sing Gently
Wilbye / Frasier	Lady, when I behold the roses sprouting

## SEASON REPERTOIRE • 2021-2022

### Prysm Strings and Prysm Strings Young Artists

Arcari	Ai Hai Yo
Han	Ahrirang
Granata	Minor Altercations
Griesinger	Fiddle Fury
Mussorgsky / Monday	Ukrainian Dance
Mozart / Dackow	Symphony No. 10, k.74
Sandys-Wunsch	Linstead Market
Sandys-Wunsch	La Russe
Shostakovich / Keiser	Allegretto from Symphony No. 5
Silva	Kilimanjaro
Tchaikovsky	Serenade for Strings
Thomas	Appalachian Festival
Walker	Lyric for Strings



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Perelman Theater

Sunday, June 5, 2022 • 3:00 p.m.

### PROGRAM

*Academic Festival Overture*, op. 80

Johannes Brahms

Violin Concerto in E Minor, op. 64

Felix Mendelssohn

I. Allegro molto appassionato

Kai Freeman, *Violin*

*Winner, 8th Annual Young Artists Solo Competition*

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### INTERMISSION

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*Scheherazade*, op. 35

Nicolai Rimsky-Korsakov

I. The Sea and Sinbad's Ship

(Largo e maestoso; Allegro non troppo)

II. The Story of the Kalendar Prince

(Lento; Andante)

III. The Young Prince and Princess

(Andantino quasi Allegretto)

IV. Festival at Baghdad

The Sea

Shipwreck on a Rock surmounted by a Bronze Warrior

Conclusion

(Allegro molto)

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*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.*

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**PHILADELPHIA YOUNG ARTISTS ORCHESTRA**

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**PHILADELPHIA YOUNG ARTISTS ORCHESTRA • 2021 - 2022**
**Rosalind Erwin**, *Director & Conductor* • **Patrick Bailey**, *Assistant Conductor*
**Violin I**

Kai Freeman, *Concertmaster*  
 Noëlle Streuber-Eden,  
*Assoc. Concertmaster*  
 Alexandra Beekley,  
*Assistant Concertmaster*

Hannah Kim  
 Nathalie Borden  
 Hannah Adams  
 Adelle Sullivan-Cozza  
 Cyrano Rosentrater  
 Emilie Xie  
 Daniella Roh  
 Elliot Anderson  
 Amber Chang  
 Sophia Kim  
 Brooke Lion  
 Justin Chow  
 Lauren Wu  
 Lola Huang  
 Ethan Chan  
 Grace Lipinski  
 Calder Burke  
 Patricia Harden  
 Avril Lee  
 Yiguo Zhang

**Violin II**

Suri Ahn, *Principal*  
 Ritsu Nakagawa  
 Katia Campos  
 Al Han  
 Eliana Song  
 Beier Nelson  
 Shloka Bhattacharyya  
 Lyev Pitram  
 Alisa Deczynski  
 Iris Yuan  
 Sonya Savini  
 Molly Coleman  
 Kyle Chen  
 Aishna Gaikwad  
 Liam Gately  
 Eva Getty  
 Megan Chan

Meg Harkness

Ryan Ye  
 Julianna Vlassopoulos  
 Chris Ji

**Viola**

Marvin Nguyen, *Principal*  
 Aileen Tian  
 Hannah Lee  
 Helen Zheng  
 Justine Sullivan-Cozza  
 Livia Kam  
 Jacqueline Chow  
 Mona Redder  
 Joy Roh  
 Chloe Zhou  
 Gwendolyn Teske  
 Aiden Lee

**Violoncello**

Kwanyun Loo, *Principal*  
 Daniel Loza  
 Elena Chang  
 Sara Ventriglia  
 Samuel Cao  
 Isabel Morales  
 Jessica Wang  
 Julia Brandt  
 Jonah Harley  
 Kealia Grace Smith  
 Yeajee Choi  
 Joshua King  
 Jeremy Ho  
 Aidan Saul

**Double Bass**

Luke Halpern, *Co-Principal*  
 Surya Penna, *Co-Principal*  
 Milan Merchant

**Flute**

Shiloh Lee  
 Jianna Kim\*  
 Jingxuan Wang  
 Christopher Wise III

**Oboe**

Sarah Li\*  
 Audrey Ling  
 Samantha Sandhaus

**Clarinet**

Chloe Bidegary  
 Kyler Parker \*  
 Anita Liu  
 Tomás Tarnopolsky  
 Anna Ye

**Bassoon**

Jin Zhang\*  
 Julienne Cormier%

**French Horn**

Michele Schwartz \*  
 Bruno Klena  
 Martina Adams%  
 Daniel Klugman%

**Trumpet**

Kokayi Jones%  
 Emily Waltz%

**Trombone**

Hayden Adams%  
 Carynn Obanion%

**Bass Trombone**

Luke Chesley%

**Tuba**

Bill Connors%

**Harp**

Sofia Schwartz%

**Timpani/Percussion**

Sarah Casanova \*  
 Ajay Ostrem  
 Tristan Bouyer+  
 Travis Gofreddo%  
 Alyssa Resh%  
 Adam Rudisil+

**Piano**

Jaden Shkolnikov



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**PHILADELPHIA YOUNG ARTISTS ORCHESTRA • 2021 - 2022**

**Rosalind Erwin**  
*Director and Conductor*

A creative and highly accomplished conductor, Rosalind Erwin is welcome on podiums both in the USA and abroad. Born in Great Falls, Montana, Rosalind Erwin began her musical studies as a child on the clarinet and piano, and made her conducting debut at age 13. She received her Bachelor's Degree in Performance from the New School of Music in Philadelphia where she received an NEA Fellowship, and her Masters in Performance from Esther Boyer College of Music at Temple University where she studied with Anthony Gigliotti, Principal Clarinet of the Philadelphia Orchestra and was appointed Resident Conductor of the

Composition Department. Rosalind Erwin is an accomplished instrumental performer, having appeared as clarinet soloist with the Pittsburgh Symphony and having performed with the Philadelphia Orchestra. She has studied with and been mentored by some of the great names in the conducting world, including Loren Maazel, Riccardo Muti, Leonard Slatkin, David Zinman, Joseph Barone, Sidney Rothstein, and William Smith.

Rosalind Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra, dedicated to commissioning and performing works by emerging American composers. As Conductor and Music Director of the Pottstown Symphony Orchestra, Erwin artistically elevated the regional professional orchestra, expanded educational outreach and brought contemporary music into the mainstream of concert programming. Erwin and the Orchestra's concerts were regularly rebroadcast on Philadelphia NPR station WHYY's Symphony Space. During Erwin's tenure the PSO was offered a rare recording opportunity with American independent label Newport Classics.

Guest conducting engagements have included orchestras in Portugal, Croatia, the Czech Republic, and Bulgaria, as well as throughout the USA. She was featured conductor during American Music Week with the Sophia Philharmonic in Bulgaria. Erwin guest conducted Simfonijski orkestar Hrvatska vojske, Zagreb, Croatia, performing the Croatian premier of David Gillinghams' Marimba Concerto No. 2 with internationally renowned marimbist Ivana Bilič.

Rosalind Erwin has guest conducted numerous All-State, Regional, and District Festival Orchestras for Music Educator Associations in Pennsylvania and New Jersey. Erwin is the former Music Director and Conductor of the Delaware County Youth Orchestra, Luzerne Music Center Orchestras and Settlement Music School Advanced Studies Chamber Orchestra and Ensemble. Erwin served as an Adjunct Professor of Music and Conducting at The College of New Jersey, and was invited to become a Staff Conductor for the Philadelphia International Music Festival where she also taught a Masters of Music course.

In 2013, Erwin was hired by Drexel University to build and conduct the Drexel University Symphony Orchestra, growing a small string ensemble into a 74-piece student orchestra



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**PHILADELPHIA YOUNG ARTISTS ORCHESTRA • 2021 - 2022**

of biomedical engineers, pre-med students, architects, and students pursuing diverse disciplines from the University's many colleges. In January of 2014, Erwin was named Director and Conductor/Artistic Staff of the Philadelphia Young Artists Orchestra. Pre-pandemic, Erwin taught advanced conducting to music majors at Temple University Boyer College of Music. In 2020, Erwin accepted an invitation to teach conducting at the Bryn Mawr Conservatory of Music, where she began her serious study of conducting with founding director, Dr. Joseph Barone.



**Kai Freeman, Violin**  
***PYAO Solo Concerto***  
***Competition Winner***

Kai Freeman is currently the concertmaster of the Philadelphia Young Artists Orchestra and the violinist in the Trimmingham Pre-Advanced Study Piano Trio at Settlement Music School. He has performed in a number of ensembles including Prysm Strings, Prysm Strings Young Artists Orchestra, the Chamber Players Orchestra at Temple University's Center for Gifted Young Musicians and All South Jersey String Ensemble. In previous summers Kai participated in Heifetz Program for Exceptionally Gifted, the Mann Center's All City Orchestra Summer Academy, Point Counterpoint, the Philadelphia International

Music Festival, and the inaugural Suzuki Conventions of the Americas in Cancun, Mexico. This summer, Kai has been invited to join Boston University's Tanglewood Institute and Carnegie Hall's NYO2 program.

An 8th grader at Haddonfield Middle School, Kai began playing the violin at the age of four under Gerry Rice and currently studies with J Freivogel of the Jasper String Quartet. He has also taken lessons with Amy Oshiro and Francesca de Pasquale. Aside from playing the violin, Kai plays trumpet in the middle school band, runs on his school's track and cross-country teams, and enjoys reading and watching movies.

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## PROGRAM NOTES

### JOHANNES BRAHMS

*Born: Hamburg, Germany, 7 May 1833*

*Died: Vienna, Austria, 3 April 1897*

#### **Academic Festival Overture, Op. 80**

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

**Duration:** 10 minutes

#### **Parallel Events/1880**

James Garfield is elected 20th U.S. President

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Assassination attempt is made on Russian Tsar Alexander II

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Thomas Edison invents electric light

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Tchaikovsky composes *1812 Overture*

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Auguste Rodin sculpts *The Thinker*

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Vincent Van Gogh begins his painting career

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John Philip Sousa becomes director of the U.S. Marine Corps Band

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Newspapers first use photographs

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Salvation Army arrives in the U.S.

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Writer Gustave Flaubert dies

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U.S. General Douglas MacArthur, actor W.C. Fields, social reformer Helen Keller are born

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First parcel post

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Hearing aid is invented

### **About the Composer ~**

After Beethoven left the world nine great symphonies, very few composers attempted to rise to the challenge of writing a symphony. As a result, most composers produced works that were less structured than a symphony and more programmatic, such as operas or tone poems. In the immediate post-Beethoven world, the majority of composers followed the leadership of opera composer Richard Wagner, who led the movement of a new German school of composing. More exotic instruments such as the tuba and English horn were used in the orchestra, the number of strings tripled, and the overall sound took on larger-than-life images and intensities.

Started by Beethoven, the Romantic Period is principally focused on the will, dreams, hopes, disappointments, fears, or any emotion or desire of the writer. The art and the artist are inseparable, where in the previous eras of Mozart and Haydn (Classical) or Bach and Handel (Baroque), artistic output was simply another occupation not prone to personal passions or influences.

While very much a German composer, Johannes Brahms rejected this new way of thinking. The son of a mediocre musician, Brahms embraced the more structured forms of the Classical era of Mozart, Haydn, and early Beethoven. Above all else, Brahms hated wearing his heart on his sleeve and tried to avoid using music as a means to paint pictures or tell stories.

Yet in a sense Brahms was more of the Romantic era than most of those who branded him an anti-Romanticist. In nearly every work Brahms wrote, he composed from personal experience, especially heartache. Romantic artists seemed to not only embody their work; they are plagued with an "inner demon," as Beethoven called it, which aided their plight to express themselves artistically.

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## PROGRAM NOTES

Beethoven lost his hearing, Tchaikovsky struggled with serious bouts of depression, and Robert Schumann suffered from mental illness. Looking at Brahms' life and music, it is clear he suffered from a more common and perhaps more painful demon – loneliness. Ironically and tragically, Brahms loved the wife of one of his greatest supporters and closest friends – the composer Robert Schumann. Clara Schumann happened to be one of the world's finest pianists and the first major woman pianist.

After Robert Schumann's death in 1856, Brahms and Clara decided to go their separate ways, but their friendship remained the deepest and only emotional anchor Brahms ever knew. Artistically, the heartache and anguish sowed the seeds of several major compositions, many of which took years to complete.

As a craftsman, Brahms was a perfectionist and he sought to refine and finish every moment of music to absolute perfection. He offered advice to a fellow musician saying, "Go over it and over it again and again until there is not a bar you could improve on.... Whether it is beautiful also is an entirely different matter, but perfect it must be." Unlike Beethoven, Brahms really did not have a steady pattern of evolution and progress in his works. Rather, Brahms seemed complete as an artist from the start.

As a result, Brahms became the heir-apparent to Beethoven even before Brahms completed his first of only four symphonies. Brahms surpassed his contemporaries in his ability to control the intertwining melodic lines coupled with richly expressive harmonies. Yet all of this was framed in the methodical and structured styles of his immediate predecessors, like Beethoven, Mozart, and Haydn. Brahms' imaginative skill to phrase a musical line with the seemingly perfect orchestral timbres and colors is unprecedented, even today.

### About the Work ~

As Brahms became one of the leading figures in music, he was offered several honorary degrees from prestigious universities, including Cambridge University (which Brahms declined because he did not like sea travel). When the University of Breslau conferred upon him the honorary degree of Doctor of Philosophy, Brahms (who never went to college) was flattered and sent a thank you letter to the school. The university, however, expected something more appropriate than a mere letter. Brahms obligingly wrote his *Academic Festival Overture*.

Brahms was never prone to whimsical sounds in his music. In fact, nearly of all his music has a seriousness of purpose that strives for perfection, lyrical beauty, and even austerity. The *Academic Festival Overture* was, however, delightfully light. Brahms composed the work at the same time he composed his *Tragic Overture* – perhaps deliberately and dramatically contrasting the two works in sensibility. The *Academic Festival Overture* "laughs," as Brahms said, while the *Tragic Overture* "weeps." So there is an intentional emphasis on the "festival" then the "academic" in the *Academic Festival Overture*. Brahms described the work as "a very boisterous potpourri of student songs," – and several student songs (some that would be sung in the pubs) become the basis of the work.

In many ways the *Academic Festival Overture* is structured like a mini symphony, where there is an introduction then a moderately fast first movement; a slower, lyrical second movement; a brisk, dance-like third movement; and a grandiose finale. A sense of urgency opens the Overture until a series of contrasting ideas follows, and a march that Brahms

## PROGRAM NOTES

loved becomes the principal theme until the emergence of the student song “Wir hatten gebauet ein stattliches Haus” (“We have built a stately house”) – which was considered a song of defiance and protest. As the Overture evolves, Brahms uses sweeping strings to state the theme of “Der Landesvater” (“The Father of Our Country”) – another tune well known to German college students.

A more animated tempo takes hold and the bassoons introduce *The Fox Trot* – a silly hazing song that certainly would have been unwelcomed by the stuffy academia, but loved by the average college student. All of the themes are revisited until Brahms wonderfully creates a grand finale using the song “Gaudiamus Igitur” (“Come, let us rejoice, scholar”), which was used by many universities at the time as an alma mater – thereby returning to the hallmark of his music, with the feelings of solemnity, virtuosity, and intensity – and all with a little silliness and even a couple of beers mixed in.

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**Jan. 12-25**  
Geneva Lewis, violin

**Feb. 23 – Mar. 8**  
Michael Poll, guitar

**Mar. 30 – Apr. 12**  
Thalea String Quartet

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## PROGRAM NOTES

### FELIX MENDELSSOHN

*Born: Hamburg, Germany, 3 February 1809*

*Died: Leipzig, Germany, 4 November 1847*

### Violin Concerto in E minor, Op. 64

Mendelssohn's Violin Concerto in E minor is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.

**Duration:** 28 minutes

### Parallel Events/1845

James Knox Polk becomes 11th U.S. President

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Florida and Texas become U.S. states

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Henry David Thoreau begins 26-month experiment living at Walden Pond

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Edgar Allan Poe publishes poem "The Raven"

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Wagner's opera *Tannhauser* premieres

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U.S. Naval Academy opens

---

Russian Tsar Alexander III and composer Gabriel Fauré are born

---

President Andrew Jackson and Johnny Appleseed die

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Rubber band is patented

### About the Composer ~

It is often suggested that in order to truly be a great artist of any kind, one must endure a certain amount of suffering. This thought has never been more false for the career of Felix Mendelssohn. Few composers have been born into such congenial and unworrying circumstances as Mendelssohn. Son of a banker, he was never wanting for material needs, yet even if he had not had these advantages his natural talents would surely have brought him to prominence. His education included private one-on-one liberal arts education and even private philosophy instruction at the University of Berlin and further intellectual instruction with world renowned poet Johann Goethe.

Musically, Mendelssohn resembled the pianist skills and early compositional talents of Mozart, mastering the fugues of Bach and associating with musical giants such as Moscheles (student of Salieri), Hummel (student of Mozart and Haydn), Cherubini, and Rossini. By the time Mendelssohn was eighteen he was an accomplished painter and poet, and musically he had produced a substantial body of works.

As a composer Mendelssohn was influenced by the works of J.S. Bach, Handel, and Mozart, rather than those of his contemporaries. By the close of his career Mendelssohn emerged, along with Richard Wagner, as one of the fathers of modern conducting and the person who first brought the works of J.S. Bach into mainstream performances. In addition to serving as conductor of the Leipzig Gewandhaus Orchestra and the founder of the Leipzig Conservatory, Mendelssohn produced operas, incidental music, oratorios, sacred and secular cantatas, twelve sinfonias for strings, four symphonies, overtures and other orchestral works, concertos for violin and piano, chamber music, many keyboard works, choral works, songs and duets.

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## PROGRAM NOTES

Mendelssohn's success as a conductor allowed him to compose works for his orchestra and also enabled him to appoint his childhood friend, violinist Ferdinand David, to the post of concertmaster. To celebrate their collaboration, Mendelssohn decided to write a violin concerto for his friend. Even though it would have not been entirely abnormal for him to compose a work in six days, Mendelssohn actually took six years to complete his Violin Concerto.

While the Violin Concerto is Mendelssohn's last larger orchestral work, the orchestra in many ways is merely the palette for the violin solo. The Violin Concerto proved to be one of Mendelssohn's greatest works. Today it still remains the standard bearer for any aspiring violinist and any composer hoping to write a violin concerto. The virtuosity needed coupled with the ability to play a lyrical line with subtle nuances and intensities were simply unprecedented other than Beethoven's masterful concerto for violin.

Strikingly, the work does not pause between movements, thereby forcing the soloist to play nearly every moment in the almost thirty minutes of the work. From the outset, the soloist enters immediately instead of the orchestra introducing the theme. The violin solo goes back and forth between bravura passages and a tranquil second subject, building up to a frenzied culmination of the first movement. With a lone bassoon holding one note, the second movement connects effortlessly to the first. The violin solo does nothing less than sing a song of touching nostalgia while the orchestra supports the solo with nimble dexterity until the movement comes to a serene conclusion.

The middle section transitions to the final movement with a fourteen-bar passage in order to set up a lively finale where the solo and orchestra have a back and forth type dialogue. As musicologist Geoff Kuenning wonderfully depicts, the finale to the Concerto "pays proper homage to the virtuoso tradition of the concerto, displaying buoyant themes at such breakneck speed that the soloist seems to play twice as many notes as any pair of other instruments combined" – which leaves us completely satisfied, but simply wanting more.

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## PROGRAM NOTES

### NIKOLAI RIMSKY-KORSAKOV

*Born: Tikhvin, Russia, 18 March 1844*

*Died: St. Petersburg, Russia, 21 June 1908*

#### ***Scheherazade, Op. 35***

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

**Duration:** 45 minutes

#### **Parallel Events/1888**

Benjamin Harrison is elected 23rd U.S. President

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“Jack the Ripper” murders six women in London

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Thomas Edison’s phonograph is manufactured for public sale

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Tchaikovsky’s *Fifth Symphony* premieres

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

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National Geographic Society is founded

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

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Kodak invents box camera

#### **About the Composer ~**

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

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

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

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

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## PROGRAM NOTES

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

### The Legend of Scheherazade ~

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

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

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

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

### About the Music ~

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

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



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## PROGRAM NOTES

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

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

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

The solo violin of Scheherazade heralds the final movement, which bursts into a vigorous dance accented by cymbal and tambourine. Rimsky-Korsakov reminds the listener of the two main themes of the storyteller and the Sultan's looming death sentence twice, each time with added speed, rhythmic intensity, and virtuosity on the violin. The flute introduces a new theme as a new story within the story begins – **The Festival of Baghdad – The Sea – The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior**, where a magic carpet ride swerves backwards in time as the previous themes of *Scheherazade* are explored. The dance becomes wilder, punctuated by snare and bass drums, and a brass fanfare announces a return to the themes of **The Sea and Sinbad's Ship**. Rimsky-Korsakov causes the music to rise and fall suggesting the swell of the ocean until **The Ship Goes to Pieces**. With a mighty crash, the music segues into a sweeping and now a gentle and loving Sultan theme from the opening moments of the work. The theme seems to subside as the Sultan gives up his diabolical plan and Scheherazade's theme returns transparently as it first appeared. Her theme slowly soars over a broad, sustained chord as Scheherazade's stories end and her wisdom prevails.

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

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**PHILADELPHIA YOUNG ARTISTS ORCHESTRA SECTION LEADERS****Back Row** (Left to Right)

Michele Schwartz, *horn*  
Kyler Parker, *clarinet*  
Christopher Wise III, *flute*  
Anna Jin Zhang, *bassoon*  
Sarah Casanova, *percussion*  
Kai Freeman, *concertmaster*  
Marvin Nguyen, *viola*  
Luke Halpern, *double bass*  
Surya Penna, *double bass*

**Front Row** (Left to Right)

Jianna Kim, *flute*  
Sarah Li, *oboe*  
Suri Ahn, *violin II*  
Kwanyun Loo, *cello*



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**Philadelphia & Vicinity: 90.1 FM, 89.3 FM**

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**Northern & Central DE area: 107.7 FM, 91.7 FM**

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## YOUNG MUSICIANS DEBUT ORCHESTRA

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### 6th Annual Festival Concert

Kenneth Bean • *Conductor*  
Rachel Segal • *Associate Conductor*

Temple Performing Arts Center

Saturday, May 21, 2022 • 4:00 p.m.

### PROGRAM

Overture from *La Forza Del Destino*

Giuseppe Verdi

Petite suite de concert, op. 77

Samuel Coleridge-Taylor

I. Allegro con brio

II. Andante

III. Allegretto

IV. Vivace

Symphony 104 in D Major ("London")

Franz Joseph Haydn

I. Adagio – Allegro

II. Andante

III. Menuetto: Allegro

IV. Finale: Spiritoso

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*Latecomers will not be seated until an appropriate time in the concert. As a courtesy to the performers and fellow concert-goers, please silence all cell phones prior to the performance.*

## YOUNG MUSICIANS DEBUT ORCHESTRA • 2021 - 2022

**Kenneth Bean**, *Director & Conductor* • **Rachel Segal**, *Associate Conductor*

### Violin I

Kyle Xie, *Concertmaster*

Ellis Fast

Zoe Zhang

Tancey Li

Therese Gasser

Adjani DeBellis

Maxie Murphy

Daniel Fenkel

Rana Roosevelt

Niharika Sule

Helen Chang

Judah Blitstein

Emmeline Coplan

Andy Chang

### Violin II

Julie Zheng, *Principal*

Jonny Chang

Albert He

Blair Williams

Liana Yau

Joanna Harris

Bryan Jang

Patience O'Reilly

Christina Wiest

Chloe Yang

Alexis Cho

Susan Chui

Samantha Ross

### Viola

Adora Abdul, *Principal*

Kylee Guo

Victor Peng

### Violoncello

Martin Boeckheler, *Principal*

Noah Dharmawirya

Emily Zheng

Thayne Sharp

Elijah Song

Apollo Murray

Brandon Rashid

Cassia Campos

Priscilla Wang

Allan Wang

Vivian Yang

Eric Jiang

Elena Rossi

### Double Bass

Grace Campling, *Principal*

Isabella Bioteau

### Flute

Gwen Cauffman

Isabella D'Agostino\*

Charlotte Del Rossi

Yael Lebovic

Daniel Ham

### Oboe

Christina Htay\*

Liliana Ortiz

### Clarinet

Brahin Ahmaddiya

Jeremy Green\*

Hailey Deng

Zakyra McClenny

Emma Li

### Bassoon

Christopher Li+

Anna Jin Zhang#

### French Horn

Aidan Lewis+

### Trumpet

Frederick Kerby\*

Trey Serano+

### Trombone

Josif Collazo+

Nicholas Mahoney+

### Bass Trombone

Samuel Turley+

### Tuba

Raphael Zhu\*

### Harp

Medgina Maitre%

### Percussion

Sydney Vance\*

Caleb Cho

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## YOUNG MUSICIANS DEBUT ORCHESTRA





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**YOUNG MUSICIANS DEBUT ORCHESTRA • 2021-2022**

**Kenneth Bean**  
*Director and Conductor*

Kenneth Bean is a conductor and trumpeter based in the Philadelphia area. He earned a Bachelor of Music from the Oberlin Conservatory of Music and a Master of Music Education from Jackson State University. He has taught at many festivals and schools, including The School District of Philadelphia, Settlement Music School, The Premier Orchestral Institute of the Mississippi Symphony, and Play On Philly.

Although he enjoys teaching and performing, Kenneth's passion is on the podium. He has appeared as a guest conductor for the Marywood String Festival, Berks

County Orchestra Festival and the Oberlin Conservatory of Music. His past Music Director/Conductor appointments include the Junior String Philharmonic of the Lehigh Valley, the Young People's Philharmonic of the Lehigh Valley and Luzerne Music Center.

Kenneth currently serves as Assistant Conductor of Symphony in C, Conductor of the Symphony in C Youth Orchestra in Collingswood, NJ, and Director/Conductor of the Young Musicians Debut Orchestra, the newest full orchestra within the Philadelphia Youth Orchestra Music Institute. In the summers, Maestro Bean serves as Co-Director of the Symphony in C Summer Camp and Conductor at Kinhaven Music School Junior Session in Weston, VT. Most recently, Maestro Bean has been appointed to serve as Assistant Conductor of the Princeton Symphony Orchestra in Princeton, NJ as well as Music Director for the affiliated Youth Orchestra of Central Jersey.



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**YOUNG MUSICIANS DEBUT ORCHESTRA • 2021-2022**

**Rachel Segal**  
*Associate Director*

Rachel Segal is a violinist and educator whose professional work has merged her dedication to musical excellence with her strong belief in diversity and equity. Having traveled abroad to perform from a young age, Rachel was exposed to different cultures, musical styles, and traditions that have informed her creative life. Rachel believes that music should be shared by all, and that a collaborative and supportive environment are crucial to creative and personal growth.

Rachel has served as Concertmaster of the South Bend Symphony, Central City Opera, and the Orquestra Sinfonica Portuguesa in Lisbon, Portugal, was a tenured member of the Colorado Symphony for twelve seasons, and Fourth Chair of the Tampere Filharmonia in Tampere, Finland. Rachel has held faculty positions at Regis University and the Community College of Aurora, Music Academy International in Italy, Luzerne Music Center, and is Associate Conductor of the Young Musicians Debut Orchestra, the youngest full orchestra in the Philadelphia Youth Orchestra Music Institute.

As a Chamber Musician, Rachel has performed both traditional classical and experimental music, and has commissioned and performed new works by living composers and has promoted the work of composers from traditionally less visible communities. She is a member of the Fairmount String Quartet and frequently performs with groups in Philadelphia, including the Philly Pops, Philadelphia Ballet Orchestra, and others. She is also a member of the rock band Jealous Divine and is an experienced performer of traditional Argentine Tango music.

Rachel received her Bachelor of Music degree from the University of Michigan and her Master of Music degree from Yale University. Prominent teachers and coaches include Sidney Harth, Paul Kantor, Jascha Brodsky, Jerome Wigler, members of the Tokyo, Takacs, American, and Chicago String Quartets, Sylvia Rosenberg, and pianists Alexander Fiorillo, Claude Frank, Peter Frankl, and others. Rachel is the Founder, President, and Executive Director of The Primavera Fund, a program dedicated to mentoring and financially supporting promising young musicians in Philadelphia.

## YOUNG MUSICIANS DEBUT ORCHESTRA SECTION LEADERS



### **Back Row** (Left to Right)

Christina Htay, *oboe*  
 Raphael Zhu, *tuba*  
 Frederick Kercy, *trumpet*  
 Jeremy Green, *clarinet*  
 Martin Boeckheler, *cello*  
 Adora Abdul, *viola*  
 Grace Campling, *double bass*

### **Front row** (Left to Right)

Isabella D'Agostino, *flute*  
 Sydney Vance, *percussion*  
 Julie Zheng, *violin II*  
 Kyle Xie, *concertmaster*

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## BRAVO BRASS

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**19th Annual Festival Concert**  
**Classic Bravo Brass**  
**A Multi-Media Celebration of 25 Years of Bravo Brass**

Paul Bryan • *Conductor*

Temple Performing Arts Center

Saturday, June 12, 2022 • 3:00 p.m.

### PROGRAM

Commemorative Fanfare	John Cheetham
Irish Tune from County Derry	Percy Grainger <i>Arranged by Matthew Brown</i>
Jericho Clangor	Darin Kelly
Vocalise	Serge Rachmaninoff <i>Arranged by Michael Allen</i>
City of Light	Patrick Hoffman

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### INTERMISSION

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Symphony for Brass and Timpani	Herbert Haufrecht
I. Dona Nobis Pacem	
II. Elegy	
III. Jubilation	
Ave Maria	Franz Biebl <i>Arranged by Jeremy Yager</i>
Canzon per sonare No. 2	Giovanni Gabrieli <i>Edited by Robert King</i>

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*Latecomers will not be seated until an appropriate time in the concert. As a courtesy to the performers and fellow concert-goers please silence all cell phones prior to the performance.*

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**BRAVO BRASS • 2021-2022**

**Paul Bryan**, *Director & Conductor*

**Trumpet**

Nathaniel Gaw  
William Johnson  
Kokayi Jones  
Samantha Obara  
Dennis Shalimov

**Horn**

Claire Andreassen  
William Czartoryski  
Julianna DeCesare  
Ian Martin  
Christian Stopyra  
Adir Waxman

**Trombone**

Darren Brady  
Josif Collazo  
Josh Green  
Madeline Heng  
Javid Labenski  
Nicholas Mahoney  
Carynn O'Banion  
Bella Pabian

**Euphonium**

Phillip Marion#

**Tuba**

Mike Loughran

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**Bravo Brass Faculty**

Barry McCommon, *Associate Conductor*  
Robert Skoniczin, *Associate Conductor*  
Karen Schubert, *Horn Faculty*  
Brian Brown, *Tuba Faculty*

**BRAVO BRASS**



**BRAVO BRASS • 2021-2022**

**Paul Bryan**  
*Director and Conductor*

Paul Bryan leads a distinguished career as educator, performer, and administrator. He is 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.

Active as both conductor and pedagogue, Paul currently serves as Director and Conductor of Bravo Brass—the PYO Music Institute brass ensemble, Music Director of the Philadelphia Wind Symphony, and Music Director of the Symphony in C Summer Camp. He has taught conducting and pedagogy at Curtis and has also served as Head Conductor

of the Young Artist Summer Program at Curtis Summerfest. As a faculty member at Temple University's Boyer College of Music and Dance, he has taught trombone, coached brass chamber music, and conducted the concert band.

Described by composer Eric Ewazen as a “stunning” interpreter producing performances with “riveting momentum and heartfelt lyricism,” Paul has led concerts with numerous groups—from the wind and brass ensembles of the Chamber Orchestra of Philadelphia to Boyz II Men.

Sought after for his ability to train 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 Pennsylvania and New Jersey.

As Dean of the Curtis Institute of Music, Paul provides leadership for all elements of the educational experience—all academic departments, admissions, student services, financial assistance, and the library. He ensures that the school offers the most effective programs for educating and training artist-citizens, provides superior services attending to the physical and emotional needs as well as the noncurricular interests of students, and continues to seek out, connect with, admit, and enroll exceptionally gifted students. Paul has also expanded an already exceptional faculty to include notable performers and pedagogues such as the Imani Winds, Craig Knox, Anthony McGill, Midori, Eric Millstein, Michelle Cann, Yefim Bronfman, and Eric Owens.

During his tenure, Paul has prioritized providing a rewarding and balanced experience for each Curtis student. Following the completion of a three-year curricular renewal process for the Liberal Arts and Musical Studies departments, Paul initiated and provided oversight for the creation of a Career Studies department and curriculum giving all undergraduate students the opportunity to develop career skills through engaging in meaningful work in the Philadelphia community. Curtis's health and wellness programs have increased dramatically under Paul's leadership including a significant expansion of the school's mental health

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**BRAVO BRASS • 2021-2022**

resources, the creation of an annual wellness day, and new partnerships serving students in the areas of musician injury recovery and prevention, fitness and nutrition, and community offerings. He has also facilitated an increased role for the school's student council in Curtis's governance with the inclusion of student representatives in departmental meetings and on selected task forces and Board of Trustees committees.

Paul has sought, welcomed, and celebrated diversity within Curtis's constituencies and programs and has collaborated on the design and delivery of diversity, equity, and inclusion programming and training for the school's students, staff, and faculty. He has also overseen numerous areas of compliance, the Curtis Student Code of Conduct, institutional research functions, and all accreditation-related matters.

**Barry McCommon, *Trombone***  
***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, *Trumpet***  
***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, *The Quest for Adventure* with Tromba Mundi, *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 has worked closely with the International Trumpet Guild since co-hosting the Conference in 2014 and now serves as the Conference Volunteer Coordinator. Rob teaches trumpet at the Wells School of Music at West Chester University of Pennsylvania. His students have regularly performed in solo and trumpet ensemble divisions at the National Trumpet Competition. In 2017, his trumpet ensemble at University of Delaware took top prize in the inaugural Ginger Turner Small Ensemble Division at the International Women's Brass Conference. He 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.



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**BRAVO BRASS • 2021-2022****Karen Schubert, *Horn***

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

**Brian Brown, *Tuba***

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



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## PRYSM STRINGS

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### 25th Annual Festival Concert

#### **Prysm Strings**

Gloria dePasquale • *Conductor*

#### **Prysm Strings Young Artists**

Andrea Weber • *Conductor*

Centennial Hall – The Haverford School

Saturday, May 14, 2022 • 3:00 p.m.

## PROGRAM

*Appalachian Festival*

Chris Thomas

*Ahrirang*

Traditional Korean Folk Song

*Arranged by Soo Han*

*Minor Altercations*

Anthony Granata

Prysm Strings Young Artists

*Linstead Market*

Traditional West Indian Song

*Arranged by Sheila Sandys-Wunsch*

*La Russe*

Traditional Scottish Folk Song

*Arranged by Sheila Sandys-Wunsch*

Prysm Strings and Prysm Strings Young Artists

Symphony No. 5 in D Minor, op. 47

Dimitri Shostakovich

II. Allegretto

*Arranged by Kieser*

Serenade in C Major

Pyotr Ilyich Tchaikovsky

III. Élégie

IV. Finale (Tema Russo)

Prysm Strings

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**PRYSM STRINGS • 2021-2022****Gloria dePasquale, *Director & Conductor*****Violin I**Fiona Basta, *Concertmaster*

Thomas Uchiumi-Jones

Penny Tang

Ella Chen

Ora Avila

Zachary Fan

Grace Lu

Ethan Kim

Avkaash Chevli

Syreeta Das

Arlene Kuri

Mira Grin

**Violin II**

Victoria Tsang

Brielle Smith

Madeline Nazarian

Paulette Alvarez Dela Cadena

Yoni Gartenberg

Brandon Jang

Sahara Stewart

Clara Tremblay

Maya Srinivasan

Michael Hwang

Vedika Deshpande

Lingxi Kong

Claire Chen

Rachel Ma

Sanjay Srinivasan

Nathaniel White

Nora Wooster

**Viola**

Luisa Medrano-Pizarro

Leron Goddard

**Violoncello**

Julie Chen

Sophia Cui

Isaac Yau

Elijah Hahm

Anisa Kim

Jayden Kim

Priya Srinivasan

Shalika Bhattacharyya

Eric Cheung

Gregory Rudat

Edward Cheung

Alec Newcomer

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**Prysm Strings Faculty****Violin**

JoAnna Basta

Robert dePasquale

Mitchell Newman

Lauren Rudat

James Wilson

**Cello**

Annie Barley-Givler

Anthony Pirollo

**Double Bass**

Brent Edmondson

**Viola**

Gia Angelo

Risa Cullen

Annija Kernö

Hannah Rose Nicholas

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**PRYSM STRINGS AND PRYSM STRINGS YOUNG ARTISTS**

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**PRYSM STRINGS YOUNG ARTISTS • 2021-2022**
**Gloria dePasquale, *Director***
**Andrea Weber, *Conductor***
**Violin I**

 Yifan Su, *Concertmaster*

Christabel Harris

Amon Givler

Phoebe Matson

Agnes Lim

Madelyn Burgman

Kathryne Moore

**Violin II**

Garret Basta

Kyle Allen

Carissa Yau

Benjamin Bergman-Miller

Ruoming Ai

Clarissa Goddard

Toby Lim

Chris Qu

**Viola**

Betty Tornetta

**Violoncello**

Miles Kim

Sophia Burgman

Julia Bear

Finlay Grant

Maggie Thomas

Aanya Srinivasan

David Qu

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**PYO Music Institute Interns**
**Violin**

Hannah Adams#

Shloka Bhattacharya#

Isabella Cho+

Liam Gately#

Bryan Jang%

Adha Kaplan+

Benjamin Roses+

**Viola**

Adora Abdul%

Emily Demers+

Alexis Goddard+

Alan Hong+

**Violoncello**

Gevon Goddard+

Brandon Rashid%

Thayne Sharp%

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**PRYSM STRINGS • 2021-2022**
**Gloria dePasquale**

**Director & Conductor**, Prysm Strings  
**Director**, Prysm Strings Young Artists

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 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 has since appeared as soloist with the PYO in Verizon Hall, performing Haydn's C Major *'Cello Concerto* and Haydn's *Sinfonia Concertante*.

Mrs. dePasquale is an advocate for music education and Equity, Diversity, and Inclusion, serving on The Philadelphia Orchestra's IDEAS team and on the musicians' EDI Committee. She has also served on The Philadelphia Orchestra's musician education committee and serves as Artistic Advisor to the PYOMI. In addition to serving as director and conductor for Prysm Strings, Ms. dePasquale designed and directs the PYOMI College and Conservatory Audition Preparation Program and directs the PYOMI Master Class and Advanced Orchestra Training Program.

Mrs. DePasquale maintains a large private studio and her graduating students are regularly accepted to the nation's finest conservatories, colleges, and universities. Mrs. 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.

Mrs. dePasquale has previously served on the Board of the League of American Orchestras; the Board of The Philadelphia Orchestra Association; and is currently a member of the President's Council at New England Conservatory.

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**PRYSM STRINGS YOUNG ARTISTS • 2021-2022**
**Andrea Weber****Conductor**, Prysm Strings Young Artists

Cellist Andrea Weber enjoys a diverse career in classical and cross-over performance. Currently she holds the position of cellist with the Elysium String Quartet, of which she co-founded in 2007. Andrea has performed as a section cellist with the Lancaster Symphony, and Symphony in C under the direction of Rossen Milanov. As a soloist, Andrea has worked with folk and indie rock artists throughout the region. She has performed on as many as 45 recordings over the past 15 years, opened for such songwriters as Brandi Carlisle, performed with Amos Lee, and appears regularly with singer/songwriters at World Café Live and

the Philadelphia Folk Festival. Her award-winning work in this field has been featured on both national and international radio.

An avid educator, Andrea has been a passionate Teaching Artist in Philadelphia for nearly 20 years. She has taught with Temple University's *Community Music Scholars* program, *Play On Philly*, *Tune Up Philly*, and Symphony in C's *Educational Outreach* programs. She is currently the conductor of the Philadelphia Youth Orchestra Music Institute's *Prysm Strings Young Artists* ensemble, a Teaching Artist with the *Musicopia String Orchestra*, and String/Ensemble Specialist at the *Friends Select School* in Philadelphia. Andrea also enjoys teaching private lessons, and has been running her cello studio since she began teaching in 2005.

Born in Poughkeepsie, New York, Andrea began her studies on cello at the age of six. Her primary teachers include Susan Seligman (principal cellist of the Hudson Valley Philharmonic), and the late Luis Garcia-Renart (faculty of Bard College Conservatory and Vassar College). In high school she performed as a soloist with the Hudson Valley Philharmonic, and was a scholarship winner of the BUTI Tanglewood Institute where she performed in the quartet program and was principal chair of the symphony orchestra. In 2005 Andrea completed her Bachelor of Music Degree in Cello Performance at the Eastman School of Music under the tutelage of David Ying; in 2007 she received her Master of Music Degree in Cello Performance at the Boyer College of Music and Dance at Temple University under cellist Jeffrey Solow. Andrea has also studied with renowned cellists and educators such as Andres Diaz and Gloria DePasquale. She continues to be inspired by her mentors, and hopes that she can bring the joy of learning she experienced with them to her own students today.

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**PRYSM STRINGS FACULTY • 2021-2022**

**Gia Angelo** Gia Angelo is currently a student at Temple University studying Viola Performance and Music Education. She studies with Kerri Ryan, Assistant Principal of the Philadelphia Orchestra, and has previously studied with Daniela Pierson and Jennifer Kozoroz. She is set to graduate with a dual degree in Spring of 2022, and is interested in pursuing a career in various areas of music, including Management, Education, Performance, and Administration. Gia attended the Philadelphia Performing Arts Charter School from grades K-12, which introduced her to a variety of musical experiences at a young age. She decided to pursue a career in music with the help and guidance of several organizations whose missions are to make sure every young musician has the tools and opportunities to reach their goals, including the Primavera Fund and the PYO Music Institute. She has participated in prestigious audition-based programs such as the Temple Music Prep's Center for Gifted Young Musicians Program and the Brevard Music Center's Summer Institute and Festival, as well as being principal of the Temple University Symphony Orchestra. She has several years of experience teaching with Musicopia String Orchestra and Drumline, the Sponoco String Camp, the Philadelphia School, and recently PRYSM Strings.

**JoAnna Basta** began her violin studies at the age of two. In high school, she studied with Julliard graduate Lee Snyder. JoAnna had the honor of being concertmistress of the Philadelphia Young Artist Orchestra during its debut season, concert mistress of the Bucks County Youth Orchestra for two years, and concertmistress of the Neshaminy High School Orchestra for three years. As a member of the Philadelphia Youth Orchestra, JoAnna performed in concert halls around the world including Tchaikovsky Hall in Russia and the Ancient Ruins of Jerash in Jordan. JoAnna earned a Bachelor of Music degree in violin performance at the Esther Boyer College of Music at Temple University, under the tutelage of the late William DePasquale. JoAnna also studied abroad at Temple University Japan in Tokyo, and the Talent Education Institute in Matsumoto, Japan. She earned a Master of Music degree in violin performance and Suzuki pedagogy from the University of Maryland while studying with Ronda Cole. As a member of the Suzuki Association of the Americas, JoAnna is registered to teach Suzuki Violin books 1-10. She has been violin and chamber music faculty at the Suzuki School for Strings in Kingston, PA., the Greater Washington Suzuki Institute, the Lehigh Valley Suzuki Strings workshop, Moravian College, and the Cairn Community Arts Academy. Presently JoAnna has a private violin studio at her home in Pennsburg, PA.

**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.

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**PRYSM STRINGS FACULTY • 2021-2022**

**Risa Cullen** is in her sixth year acting as orchestra director in Springfield School District. She works with the elementary and high school orchestra students. Before that, Risa taught orchestra in Lower Merion School District and general music in Bensalem School District. She has her Masters Degree in Music Education from Temple University, and earned her Bachelor's Degree in Music Education from Temple as well. She lives in Philadelphia and has her own private teaching studio where she teaches string students.

**Brent Edmondson** holds the position of Principal Double Bass of the Lancaster Symphony, Principal Double Bass of the Pennsylvania Philharmonic, and Section bassist with the Delaware Symphony. He has performed with the Philadelphia Orchestra, Pittsburgh Symphony, Baltimore Symphony, Houston Symphony, Pennsylvania Ballet, Chamber Orchestra of Philadelphia, Philly Pops, and many other ensembles throughout the country. For the past four years, he has toured Asia and the United States with the Philadelphia Orchestra.

Beyond the bass, Brent enjoys working as a media composer, producer, editor, engraver and publisher. In 2019, he presented the Koussevitzky Bass Concerto as both soloist and arranger with the Lancaster Symphony. Brent was the co-founder of several summer programs for bass players, including Wabass Workshop, Elevation Double Bass Camp, and the Orchestral Bass Workshop.

Brent received his Masters degree from Boston University with Edwin Barker, principal bass of the Boston Symphony Orchestra. His other teachers include Hal Robinson, principal bass of the Philadelphia Orchestra, Eric Larson of the Houston Symphony, Rob Kesselman of the Philadelphia Orchestra, and Ranaan Meyer of the trio Time for Three.

A dual citizen of Latvia and the United States, **Annija Kerno** has performed in a variety of concert venues throughout Europe and America. Throughout her career, she has had the opportunity to work with many of the major classical musicians in the world. Among them are Ricardo Muti, Christoph Eschenbach, Yo-Yo Ma, Kristjan Jarvi, and Ken-David Masur, amongst many others. Recent solo performances include performing in the bi-annual North American Latvian Song and Dance Festival, where she collaborated with Latvian musicians from all over the world to create a performance of choral and orchestral music written solely by Latvian composers. She currently holds a private studio of violinists and violists through organizations such as the Darlington Arts Center and the Music School of Delaware, as well as privately. She has also taught group classes through a variety of programs in Chicago, New York City, and Philadelphia, including the Harmony Program, the PYO Music Institute (Prysm Strings), and Musicopia.

Building community through music, Arab-American cellist **Annie Barley Givler** is the Program Manager for Philadelphia Music Alliance for Youth (PMAY), a partnership of Philadelphia music education organizations united in the support of BIPOC student musicians wishing to pursue careers in the field. As a performer, Annie is an incredibly versatile cellist, at home in a multitude of genres. She has performed all over the world in ensembles ranging from professional symphony orchestras to Kanye West's back-up band. Annie can be heard on Bridge, Cantaloupe, and New Amsterdam Records. As an educator, Annie specializes in culturally responsive music pedagogy. She is in high demand as a Suzuki cello teacher and clinician, frequently teaching and leading



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**PRYSM STRINGS FACULTY • 2021-2022**

workshops all over the world. Annie has taught in the music classroom for the past 15 years at Greene Street Friends School and KIPP Charter Schools in New Jersey, New York and Philadelphia, building programs from infancy to maturity. Currently the Vice-President of Strings with the Greater Philadelphia Suzuki Association, Annie maintains a private cello studio in Bryn Mawr. As Founder and Director of Connected Arts LLC, Annie is committed to the vision of the highest quality music education for all.

Violinist **Mitchell Newman** is a native of Los Angeles and joined the Los Angeles Philharmonic in 1987. After studies with Philharmonic violist David Stockhammer he attended the Curtis Institute of Music studying with David Cerone, Yumi Ninomiya and Aaron Rosand.

Mr. Newman is a regular participant on the LA Phil's Chamber Music and Green Umbrella Series. He has had the opportunity to play the Mendelssohn Octet with Joshua Bell and the Thomas Ades Piano Quintet with the composer playing piano. Mr. Newman can be heard on Grammy-winning Southwest Chamber Music's recording of the 1st and 3rd String Quartets of Carlos Chavez. He has also recorded the music of Eric Zeisl for Harmonia Mundi and *Stories from My Life* by Los Angeles composer Russell Steinberg. In recognition of his producing fundraising chamber music concerts for Mental Health America Long Beach he was named a Mental Health Hero by the California State Senate in 2010.

Currently, Mr. Newman teaches privately and an orchestra repertoire class for violinists at The Curtis Institute of Music. Each year he produces a concert for the Los Angeles Philharmonic featuring YOLA students and Philharmonic members playing together. He also is a volunteer for People Assisting the Homeless and Street Symphony and Street Symphony, scheduling small ensemble concerts at apartment buildings run by PATH in a series called *Coming Home to Music*. He is thrilled to have found and encouraged musical talent in the PATH community and has performed music by it's residents. He also travels occasionally to work with young people at the Benning Academy, a program providing instruments and lessons to children of all backgrounds in Ensenada and Cuernavaca, Mexico.

Mr. Newman plays an Eric Benning violin made in 2016. He lives with his wife, Tricia and their crazy Border Collie, Reese.

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**PRYSM STRINGS FACULTY • 2021-2022**

**Hannah Rose Nicholas** is the principal violist of the Philadelphia Ballet Orchestra and performs with the Philadelphia Orchestra as a substitute violist as well as the East Coast Chamber Orchestra (ECCO). She plays with the Garth Newel Piano Quartet as guest violist and is a founding member of the Shizuka Viola Duo. In Philadelphia, she has appeared on the Philadelphia Chamber Music Society, Bowerbird Series, WXPB at Kelly Writer's House, SoFar Sounds, Rittenhouse Soundworks Musicians' Gatherings, the Network for New Music, and at the Barnes Museum with the 2017 resident Barnes Ensemble. Hannah coaches chamber music and teaches viola and songwriting at the University of Pennsylvania. In the summer of 2020, Hannah and her husband, Farmer Adrian Galbraith-Paul, started 'Hannah Rose Presents,' a concert series that brings together world class musicians and delicious food from Philadelphia chefs and bakers.

**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 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 Rudat**, violin, has been a string specialist in the Council Rock School District for twenty years. She began playing the violin at the age of four, and she has participated in numerous orchestras and ensembles for the past thirty years. Lauren attended Duquesne University, where she received the degree of Bachelor of Science in Music Education. She received her Masters in Education from Indiana Wesleyan University. Lauren currently teaches elementary and middle school orchestra and is an active member of the Bucks County Music Educator's Association.

**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 Music Institute. He serves as Prysm Strings Operations Manager and member of the violin faculty.

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## TUNE UP PHILLY – ORCHESTRAL PATHWAYS PROGRAM

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### 12th Annual Festival Concert

Paul Smith • *Director*

Temple Performing Arts Center

Saturday, May 21, 2022 • 1:00 p.m.

### PROGRAM

***The Program will be announced from the stage and include performances by the following ensembles:***

Combined Violin Students of Dorothy Mackey and Julia Morelli  
Students from People for People Charter School, the Kroc Center, and City School - Fairmount

Pizzicato Players

Combined Flute Choir Performance  
Students of Chelsea Meynig from IMS - St. Helena and the Kroc Center

Students from St. Barnabas

Advanced Clarinet Ensemble featuring students of Joseph Dvorak  
Students of the City School – Spruce Hill and The St. James School

Students of the City School – Spruce Hill and The St. James School

Trumpet Students of James Boyle  
Students from St. James School

The Let's Play! Orchestra  
Students from the Kroc Center

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*Latecomers will not be seated until an appropriate time in the concert. As a courtesy to the performers and fellow concert-goers, please silence all cell phones prior to the performance.*

## TUNE UP PHILLY & PIZZICATO PLAYERS



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**TUNE UP PHILLY • 2021-2022**
**Paul Smith, *Director***
**Violin**

London Albert-Anderson 6  
 Sage Baker 8  
 Somry Baker 8  
 Solinda A. Barnett 6  
 Jason Carter 8  
 Sophia De Los Santos 6  
 \*Erica Farrow 2  
 Eliana Gaines 6  
 Makai Goldmas 2  
 Lyriq Gregory-Weston 2  
 Sahannah Hasan 8  
 Arthur Henderson 6  
 Isaiah Hoke 8  
 Journey Irby 2  
 \*Zaira Johnson 2  
 Brooke King-Whitehead 6  
 Masón Lowe 6  
 MaKenna Lumpkin 2  
 Khloe Mills 2  
 Genesis Ryan 6  
 Anthony Santos 2  
 Munira Wallace 2  
 Aleah Watkins 6  
 Zaniyah Wilcox 2

**Cello**

Aurie Brooks 8  
 Milan Brooks 8  
 Alliyah Hoke 8  
 Lillian Wear 8

**Flute**

Michaiah Andre 8  
 Nathaniel Andre 8  
 Dibora Biyene 4  
 Elijah DeVore 5  
 Trinity DeVore 5

Mfoniso Eshiet 4  
 Amy Flores 4  
 Brooklyn Hoyle 5  
 Arina Om 5  
 Jaythan Riggins 4  
 Armani Robinson 8  
 Noah Rosario 5  
 Joel Tehmeh 4  
 Peyton Trammell 5  
 Kalaiyah Vicks 8  
 Alfred Weeks 4  
 William Williams 5  
 Meihua Winston 5  
 Joanna Zhang 4

**Clarinet**

Lyla Arrington 4  
 Qihteam Ballard 3  
 Darius Barnes 3  
 Sidora Bennet 3  
 Anthony Bird-Jones 3  
 Akai Clarke 8  
 Aria Clarke 8  
 Faith Diarra 3  
 Tina Ellis 3  
 Mkpouto Eshiet 4  
 Tyrone Holland 3  
 Lyric Holloway 3  
 Saani Johnson 3  
 Cruz Lane 3  
 Mekhi Marell 3  
 London Marshall 3  
 Sydney Mathis 7  
 Danae Mines 8  
 Tailon Nelson 7  
 Tah'zai Nelson 7  
 Shayla Oliver 3

Brynn Reed-Smith 3  
 Nathaniel Singleton Jr. 7  
 Arianna Stallworth 8  
 Quan Ta 4  
 Saphyre Walker 8  
 Jai'hare Walker 3  
 A'lani Wallace 4

**Trumpet**

Lakira Berrian 3  
 Joscelyn Cervantes 1  
 Justin Thomas Coffin 1  
 Myelle Collins 3  
 Khloe Dawson 3  
 Bianca Liz Diaz Nieves 1  
 Devin Garnette Jr. 3  
 Kimora Guess 3  
 Althea Harris 3  
 Xiani Hassan 8  
 Laila McNeal 3  
 Ayden Miles 3  
 Mulani Mitchell 3  
 Cedrick Powell-Fisher 3  
 Max Rodriguez 1  
 Ayiden Sample 1  
 Anastasia Smith 1  
 Laylah Thompson 3  
 Milan Tosado 1  
 Alaysia Jean Toussaint 3  
 Dominic Vincent 3  
 Chris Wear 8

**Trombone**

Janiyah Gonzalez 1  
 Jason Gonzalez 1

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**PIZZICATO PLAYERS • 2021-2022**

**Paul Smith, *Director***

**Guitar**

Kyiah Andrews

Samuel Becker

Sieara Ellis

Tina Ellis

Nyla Lowe

Logan Montgomery

Armel Reid

Eli Smoker

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Mariana Bracetti Academy Charter School – 1

People for People Charter School – 2

Saint James School – 3

Saint Barnabas Catholic School, An Independence Mission School – 4

Saint Helena Incarnation School, An Independence Mission School – 5

The City School at Fairmount – 6

The City School at Spruce Hill – 7

The Salvation Army Ray and Joan Kroc Center – 8

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**TUNE UP PHILLY FACULTY • 2021-2022**
**Paul Smith***Director*

Mr. Smith is an active composer, recording artist, and educator. With over 20 years of work-force experience in developing and consulting intensive and life-changing music programs in urban settings, Mr. Smith has impacted hundreds of students annually through a portfolio of approaches that includes cultivating new generations of teaching artists who possess a 21st century toolkit. Mr. Smith is most proud of having mentored Tune Up Philly students successfully into every pathway program and audition-based ensemble within Philadelphia. Mr. Smith was recently a

featured lecturer at PYOMI in 2020-21 presenting “Cosmic Chorales” a study into the organic and the mutational legacy of The Chorale from Western Europe to 20th Century Americas. Mr. Smith was also a featured presenter in the digital 2021/22 YOLA National Take A Stand Symposium lecturing on “Graphic Pathways” and analyzing his “Suite for Young Orchestra” – premiered by the Philadelphia Orchestra, under Maestro Cristian Măcelaru in 2014. Mr. Smith has appeared in three full-length studio recordings premiering the Solo Classical Guitar Compositions of David Loeb (Mannes College of Music, Curtis Institute of Music) released on the Vienna Modern Masters and Centaur Record Labels as a D’Addario Artist. His latest release, “Painting, Landscape, Text & Sky” features works inspired by the late 19th/early 20th century Prague painter, Jakub Schikaneder. Mr. Smith received his Bachelors of Music from the Mannes College of Music where he received the Associated Music Teacher’s Award in 2006. Mr. Smith received his Masters of Music from the Juilliard School, where he received the McCabe Teaching Artist Fellowship and was a recipient of a Hearst Foundation Scholarship, assisting his premiere of Robert Cuckson’s Concerto for Guitar, under Maestro David Hayes and the Mannes Composer’s Orchestra.

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## TUNE UP PHILLY FACULTY • 2021-2022

### **Daniel Wright**

*Site Supervisor & Teaching Artist*

As a native of the Philadelphia Metropolitan Area, **Daniel Wright** grew up garnering musical inspiration from the likes of Terrell Stafford, Dave Bilger, John Swana, and Matt Gallagher. Being as diverse a trumpet player as possible has always been of the utmost importance.

From 2001 to 2006 Daniel studied Classical and Jazz Performance at Eastman School of Music in Rochester, NY. During this time Daniel was a member of Groove Brewery and The Very Tall Band. Both groups, the former being a funk band and latter being a jazz septet, received a Downbeat Award in their respective categories.

Since returning to the Philadelphia Metro in 2007, Daniel has performed and taught extensively in the area as well as taken opportunities to perform at a variety of venues across the Northeast United States and Canada.

Currently, as a member of the Philly Pops, Daniel recently performed in concert series at the Kimmel Center for the Performing Arts, The Mann Center, and The Met Philly. He's also recently toured with, as well as performed a series of spot dates, with Grammy Award winning singer/songwriter, Seal. Additionally, he is in his tenth year as a Brass Instructor for Tune Up Philly, teaches Music Theory at the University of the Arts, and teaches Jazz Trumpet and Jazz Small Group at University of Penn.

**Jimmy Boyle** is a freelance trumpet player and teacher located in Philadelphia PA. Jimmy has been active in the area since graduating from University of the Arts in 2016 where he studied under Matthew Gallagher. In 2018 he completed a Masters degree while studying with the Principal Trumpet player of the Philadelphia Orchestra, David Bilger. He maintains an active private studio as well as working as Teaching Artist with the Philadelphia Youth Orchestra Music Institute. His career has brought him to many cities along the east coast performing a variety of classical, commercial, and theater work.

**Joe Dvorak** is a Philadelphia-based clarinetist, specializing in the performance of contemporary music. He has performed the solo basset horn movement of Stockhausen's Klang and the solo clarinet part in Davidovsky's Synchronism no. 12 with a Change of Harp, and has also performed with Arcana New Music Ensemble and ENA Ensemble. Joe has over ten years of experience as an educator, and teaches at Nelly Berman school and several Tune Up Philly sites. He holds degrees in clarinet performance from UW-Milwaukee and Temple University, and has studied primarily with Ricardo Morales, Todd Levy, Paul Demers and Lawrence Wagner, with additional studies performed under Sam Caviezel, Donald Montanaro, and Michael Rusinek. Joe's students have earned scholarships at both high school and collegiate levels, including a scholarship to study at New England Conservatory through a partnership with MIT, successfully auditioned for area youth orchestras and PMEA All State ensembles, performed solos at venues such as Carnegie Hall, and more.



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## TUNE UP PHILLY FACULTY • 2021-2022

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

**Esau Jones** is a classically trained educator, composer and multi-instrumentalist from Covington and New Orleans, LA. He holds a Bachelor's of Arts degree from Loyola University New Orleans with a double major in Music Education and Composition, and is currently pursuing a Hybrid Masters in Music and Music Education from Columbia University. Additionally, Jones serves as PreK-8th music teacher for two schools throughout the city of Philadelphia. Heavily influenced by his personal experiences, Jones centers music on experiencing life through and with others. He hopes to create safer, healthier, and enjoyable environments through collaboration and incorporation of shared experiences by way of music making.

**Dorothy Mackey** received her Bachelor's degree in Music Performance from University of Dayton, in Ohio, where she studied violin, viola, and voice. 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 in 2016, when she began working for the Tune Up, Philly! branch of PYO Music Institute as a violin/viola instructor for multiple sites. She now maintains a robust studio of violin students at the KROC center site through TUP, privately in the Philadelphia area, and through Taylor's Music Store in West Chester. Dorothy also enjoys freelancing locally, and has stepped in with Morris String Quartet, as well as started her own duo A Terra, with fellow PYO teaching artist Julia Morelli.

**Chelsea Meynig** is currently a freelance musician in the Philadelphia area, and is a member of both The Revolution Winds and the ENA Ensemble. Chelsea frequently works with composers premiering and recording new music, and has appeared on several composer's albums as a soloist and chamber musician. She has participated in tours both international and domestically, performing in such spaces as Carnegie Hall, The Kimmel Center Verizon Hall, The Auditorio de Zaragoza, and the Auditorio Nacional de Música in Madrid Spain, to name a few. Chelsea graduated from Temple University with her Masters Degree where she studied with Mr. David Cramer. At Temple she played principal flute in the Grammy Nominated Temple Symphony Orchestra, and was section leader with the Temple University Wind Symphony, in addition to playing with the New School Woodwind Quintet. In 2014 Chelsea graduated from Shenandoah Conservatory in flute performance where she studied with Mr. Jonathan Snowden, one of Britain's première flute players, as well as Dr. Frances Lapp Averitt. Chelsea was principal flute with the Shenandoah Conservatory Symphony Orchestra from 2012-2014. Her previous primary teacher was Margaret Newcomb.

**Julia Morelli** is a cellist, teacher and artist in the Philadelphia area. This year marks her 8th year as a Teaching Artist for Tune Up Philly. During the last 8 years, Morelli has grown as a pedagogue gaining experience as The Haverford School's Director of Lower School String Ensembles and Penn Charter's Lower School Music Teacher. She maintains a private cello studio and is expanding her professional endeavors to include visual arts and digital design.

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## 2021-2022 SEASON PERFORMANCE SCHEDULE

**Jan. 22, 2022** **4 p.m.**

### **Young Musicians Debut Orchestra**

Temple Performing Arts Center

**Jan. 22, 2022** **7:30 p.m.**

### **Bravo Brass**

St. Mark's Church of Philadelphia

**Jan. 23, 2022** **3 p.m.**

### **Bravo Brass**

St. Mary's Church of Burlington

**Feb. 5, 2022** **3 p.m.**

### **Prysm Strings & Prysm Strings Young Artists**

Centennial Hall, The Haverford School

**Feb. 13, 2022** **7 p.m.**

### **Philadelphia Youth Orchestra**

Verizon Hall, Kimmel Center

**Feb. 27, 2022** **3 p.m.**

*PYO Music Institute Showcase*

### **Philadelphia Youth Orchestra, Philadelphia Young Artists Orchestra, Young Musicians Debut Orchestra, Prysm Strings, Bravo Brass, Tune Up Philly**

Verizon Hall, Kimmel Center

**Mar. 12, 2022** **7:30 p.m.**

### **Bravo Brass**

St. Mark's Church of Philadelphia

**Mar. 13, 2022** **3 p.m.**

### **Bravo Brass**

St. Mary's Church of Burlington

**Mar. 20, 2022** **3 p.m.**

### **Philadelphia Young Artists Orchestra**

Perelman Theater, Kimmel Center

**Mar. 25, 2022** **6 p.m.**

*Legacy Gala*

### **Philadelphia Youth Orchestra**

The Union League of Philadelphia

**Apr. 24, 2021** **7 p.m.**

### **Philadelphia Youth Orchestra**

Verizon Hall, Kimmel Center

**May 14, 2022** **3 p.m.**

*15th Annual Festival Concert*

### **Prysm Strings & Prysm Strings Young Artists**

Centennial Hall, The Haverford School

**May 21, 2022** **1 p.m.**

*12th Annual Festival Concert*

### **Tune Up Philly**

Temple Performing Arts Center

**May 21, 2022** **4 p.m.**

*6th Annual Festival Concert*

### **Young Musicians Debut Orchestra**

Temple Performing Arts Center

**June 5, 2022** **3 p.m.**

*27th Annual Festival Concert*

### **Philadelphia Young Artists Orchestra**

Perelman Theater, Kimmel Center

**June 5, 2022** **7 p.m.**

*82nd Annual Festival Concert*

### **Philadelphia Youth Orchestra**

Verizon Hall, Kimmel Center

**June 12, 2022** **3 p.m.**

*19th Annual Festival Concert*

### **Bravo Brass**

Temple Performing Arts Center

**For complete schedule information, tickets, and performance updates, please visit [pyomusic.org](http://pyomusic.org)**

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## AUDITIONS • 2022-2023 SEASON

**PYO Music Institute is currently accepting audition applications for our 2022-2023 season. For more information, and to schedule an audition, visit [pyomusic.org](http://pyomusic.org)**

### **Philadelphia Youth Orchestra Philadelphia Young Artists Orchestra Young Musicians Debut Orchestra**

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

Auditions open to strings, woodwind, brass, piano, harp, and percussion.

**Thursday, May 26 • 4:30 p.m. – 7:30 p.m.**

**Friday, May 27 • 4:30 p.m. – 8:30 p.m.**

**Saturday, May 28 • 12:30 p.m. – 6:30 p.m.**

**Saturday, June 4 • 1:30 p.m. – 6:30 p.m.**

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### **Bravo Brass**

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

Auditions open to French horn, trumpet, trombone, euphonium, and tuba.

**Monday, June 13 • 5:30 p.m. – 8:00 p.m.**

### **Prysm Strings & Prysm Strings Young Artists**

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

Auditions open to violin, viola, cello, and double bass.

**Friday, June 3 • 6:30 p.m. – 8:30 p.m.**

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### **Pizzicato Players**

Auditions are open to musicians from 12 through 14 years of age. Advance registration is required.

Auditions open to guitar, mandolin, and harp.

Please contact the PYOMI office for more information at [info@pyomusic.org](mailto:info@pyomusic.org) or **215.545.0502**.

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## **PYO Music Institute**

### **Give to PYO Music Institute**

The PYO Music Institute 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:

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**Office: 215 545 0502**

**Email: [info@pyomusic.org](mailto:info@pyomusic.org)**

**[www.pyomusic.org](http://www.pyomusic.org)**

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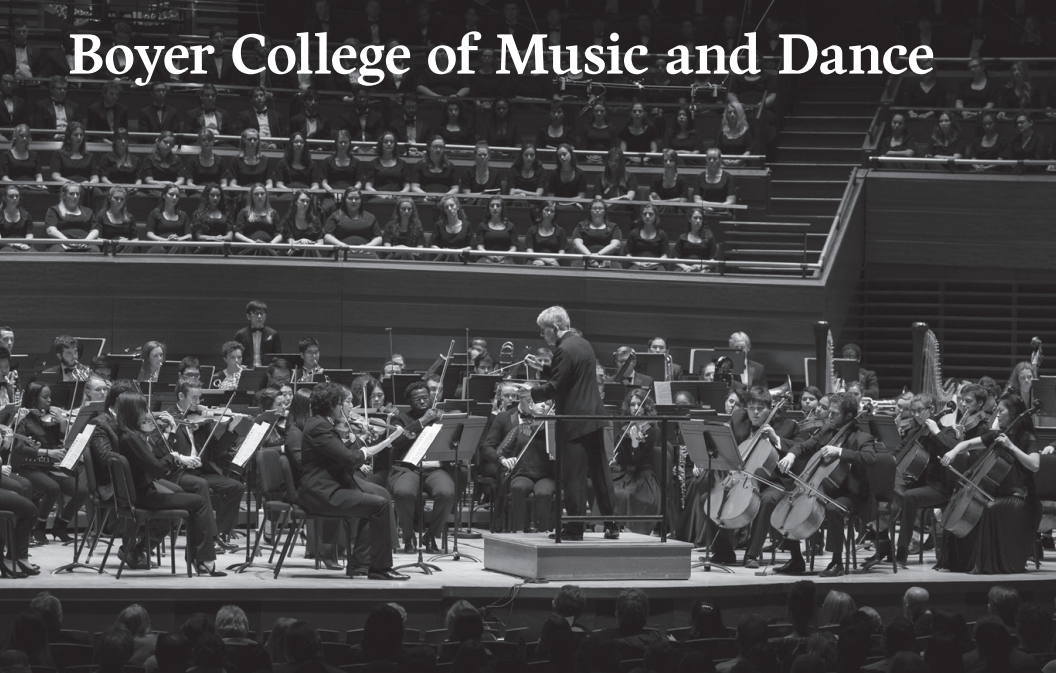
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