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PYO Music Institute  
Louis Scaglione • *Music Director*  
Presents

PHILADELPHIA  
YOUTH  
ORCHESTRA

Louis Scaglione • Conductor



.MUSIC  
INSTITUTE

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Sunday • November 13, 2022 • 7:00 p.m.

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The Kimmel Center for Performing Arts • Verizon Hall



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## A LETTER FROM MAESTRO LOUIS SCAGLIONE

Dear Friends,

We thank you, our arts education advocates, classical music lovers, and generous patrons, for supporting the PYO Music Institute and its students as we embark on another year of musical learning and growth within our nine program divisions.

We are pleased to present an exciting program for you this evening in the magnificent Verizon Hall at The Kimmel Center for the Performing Arts. A highlight of tonight's concert includes the iconic American composer Aaron Copland's *Lincoln Portrait* with guest narrator, Dr. Allen C. Guelzo. Dr. Guelzo is the Senior Research Scholar in the Council of the Humanities at Princeton University and Director of the James Madison Program's Initiative in Politics and Statesmanship, and has written award-winning publications on Abraham Lincoln. I am honored he could join us tonight as he brings his vast knowledge and historical context on one of the most prominent figures in American history.

Each Sunday afternoon at 4 p.m. during the month of November, WRTI 90.1 FM is partnering with PYO Music Institute and broadcasting previously recorded PYO Concerts. We invite you to tune into the remainder of this month's broadcasts. We would like to thank WRTI for their support of music education and for the opportunity to share the talents of our students with an international audience. We are grateful for our partnership and their generous support of PYO Music Institute throughout the years.

Thank you again for joining us this evening, and for your tremendous support of our mission. You—as audience members, parents, patrons, and advocates—make excellent music education possible for our youth, for which we are profoundly thankful.

With all best regards and much appreciation,



**Louis Scaglione,**  
*President & Music Director*



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## PHILADELPHIA YOUTH ORCHESTRA

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Philadelphia Youth Orchestra Music Institute  
Louis Scaglione • *Music Director*

*Presents*

Philadelphia Youth Orchestra  
Louis Scaglione • *Conductor*  
Dr. Allen C. Guelzo • *Narrator*  
The Kimmel Center for the Performing Arts  
Verizon Hall

Sunday, November 13, 2022 • 7:00 p.m.

### PROGRAM

<i>Festive Overture</i> , Op. 96	Dmitri Shostakovich
Symphony No. 4, <i>Autochthonous</i>	William Grant Still
I. Moderately	
II. Slowly	
III. With a graceful lilt	
IV. Slowly and reverently	

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### INTERMISSION

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<i>Lincoln Portrait</i>	Aaron Copland
Dr. Allen C. Guelzo • Narrator	
<i>Symphonic Metamorphosis of Themes by Carl Maria von Weber</i>	Paul Hindemith
I. Allegro	
II. Scherzo (Turandot): Moderato – Lively	
III. Andantino	
IV. Marsch	

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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 • 2022–2023**

**Louis Scaglione**, *Music Director & Conductor*

**Violin I**

Gabriela Salvador-Riera, *Concertmaster*  
 Miro Raj, *Associate Concertmaster*  
 Angie Chen, *Assistant Concertmaster*  
 Kai Freeman  
 Maxine Chen  
 Chloe Hyun  
 Vivian Ma  
 Benjamin Roses  
 Daniel Cheng  
 Anagha Kapsi  
 Isabella Cho  
 Cyrano Rosentrater  
 Sehoon Kim  
 Rishab Das  
 Adam Elbohy  
 Victoria Zimmerman  
 Isabella Vitales  
 Elise Hwang  
 Hannah Han  
 Amber Chang  
 Carsten Liu  
 Justin Chow  
 Daniel Huang  
 Elizabeth Yeh  
 Miles Zhou  
 Joshua Chou

**Violin II**

Hannah Adams, *Principal*  
 Ritsu Nakagawa, *Associate Principal*  
 Natalie Chen, *Assistant Principal*  
 Heather Lee  
 Grace Opong  
 Anthony Zhai  
 Aditi Pothukuchi  
 Sophie Odia  
 Emily Gelok  
 Adelle Sullivan-Cozza  
 Lauren Wu  
 David Ma  
 Michael Fisher

Kaileb Kim  
 Josiah Mendenhall  
 Emily Samuel  
 Peter Woo  
 Ala Cho  
 Megan Chan  
 Emilie Xie  
 Patricia Harden  
 Ethan Chan  
 Molly Coleman  
 Andrew Lu

**Viola**

Holly Bogle, *Principal*  
 Alena Zhang, *Associate Principal*  
 Emily Demers, *Assistant Principal*  
 Lucas Lauprasert  
 Hannah Lee  
 Livia Kam  
 Jacqueline Chow  
 Shinnyom David Park  
 Mona Redder  
 Helen Zheng  
 Justine Sullivan-Cozza

**Violoncello**

Kwanchi Loo, *Principal*  
 Alexander Kwak, *Associate Principal*  
 Alexander Steketee, *Assistant Principal*  
 Samuel Cao  
 Grant Kane  
 Andrew Li  
 Winston Hewitt  
 Jason Oh  
 Hayden Kang  
 Peter Moon  
 Kwanyun Loo  
 Elena Chang  
 Owen Li  
 Daniel Loza  
 Jessica Wang  
 Evan Yoon

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**PHILADELPHIA YOUTH ORCHESTRA • 2022–2023**
**Double Bass**

John Tomlinson, *Principal*  
 Gaurav Kakarla, *Associate Principal*  
 Aram Karpeh, *Assistant Principal*  
 Cooper Bruce  
 Luke Halpern  
 Surya Penna  
 Milan Merchant

**Flute/Piccolo**

Samantha Bedenko  
 Jessica Hou  
 Jianna Kim  
 Sabrina Stemetzki  
 Kevin Yuan\*

**Oboe/English Horn**

Nicole Guo\*  
 Sarah Li  
 Celia Wojcik

**Clarinet**

Jeffrey Bedford\*  
 Alexander Kang  
 Botong Li

**Bass Clarinet**

Simon Bakos +

**Bassoon**

Jason Xi  
 Roger Wang\*  
 Anna Zhang

**Contra Bassoon**

Zachary Feingold +

**French Horn**

Aiden Baxter  
 Evan Bretz\*  
 William Czartoryski  
 Connor Decasse  
 Charles Krieg  
 Aiden Lewis  
 Wesley Sydnor

**Trumpet**

Kokayi Jones  
 Zimo Liu  
 Matthew Mailman\*

**Trombone**

Maryam Saburah Kahn  
 Javid Labenski  
 Nicholas Mahoney\*

**Tuba**

Niklas Umland\*

**Percussion**

Tristan Bouyer  
 Joseph Fiore\*  
 Austin Snavelly  
 Ian Sun  
 Sydney Vance #

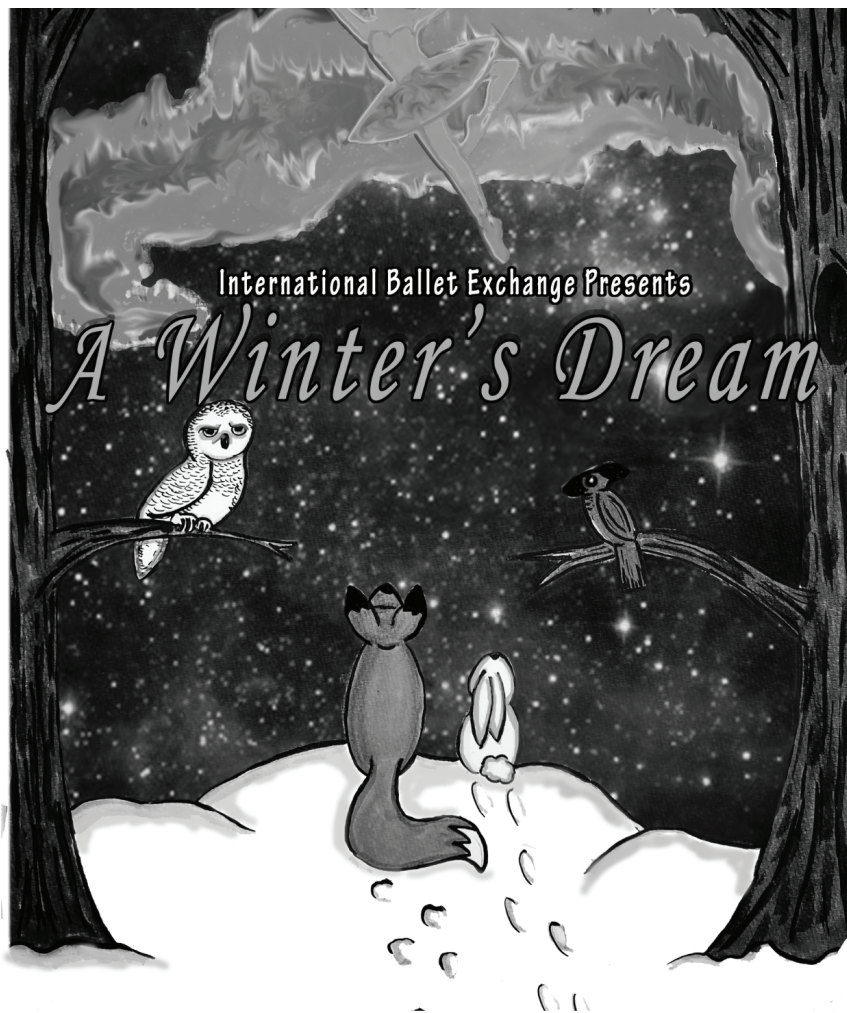
**Harp**

Zora Dickson  
 Maya Lindsey\*

**Piano**

Jaden Shkolnikov\*





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**PHILADELPHIA YOUTH ORCHESTRA • 2022–2023****Louis Scaglione*****President & 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.

For the past 26 years, he has worked with PYO Music Institute (PYOMI) and he is currently President, CEO, and Music Director. Celebrating its 83rd anniversary, PYO Music Institute has grown exponentially during his tenure and under his direction to include nine 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 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.

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.

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**PHILADELPHIA YOUTH ORCHESTRA • 2022-2023**
**Dr. Allen C. Guelzo**
**Narrator**

Dr. Allen C. Guelzo is the Thomas W. Smith Distinguished Research Scholar and Director of the James Madison Program Initiative on Politics and Statesmanship at Princeton University. He is the author of *Abraham Lincoln: Redeemer President* (1999), *Lincoln's Emancipation Proclamation: The End of Slavery in America* (2004) and *Gettysburg: The Last Invasion* (2013), which spent eight weeks on the *New York Times* best-seller list. In 2010, he was nominated for a Grammy Award along with David Straithern and Richard Dreyfuss for their production of the entirety of The Lincoln-Douglas Debates

(BBC Audio). Together with Patrick Allitt and Gary W. Gallagher, he team-taught The Teaching Company's American History series, and as well as courses on Abraham Lincoln (*Mr. Lincoln*, 2005) on American intellectual history (*The American Mind*, 2006), the American Revolution (2007), and the Founders (*America's Founding Fathers*, 2017). From 2006 to 2013, he served as a member of the National Council of the National Endowment for the Humanities. He lives in Paoli with his wife, Debra. His website is [www.allenguelzo.com](http://www.allenguelzo.com).



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Oct. 16 Ying Li, piano <b>LIVE</b>	Nov. 30-Dec. 13 SooBeen Lee, violin
	
Feb. 5 Canellakis-Brown Duo <b>LIVE</b>	Mar. 1-14 Jordan Bak, violin
	
Apr. 16 Balourdet Quartet <b>LIVE</b>	

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**PYO Music Institute • 2022-2023****Louis Scaglione,**  
*President & 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 83 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 nine programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Young Musicians Debut Orchestra (YMDO), Bravo Brass, Prysm Strings, Pizzicato Players, Philadelphia Youth Jazz Orchestra (PYJO), Philadelphia Youth Symphonic Band (PYSB), and Tune Up Philly - Orchestral Pathways Program, an El Sistema-inspired program. Ranging in age from 5 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 • 2023-2023****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. 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. 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 serves as Associate Director of the Primavera Fund.

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**PYO Music Institute • 2022-2023**
**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. Paul Bryan serves as an administrator at the Curtis Institute of Music. An accomplished trombonist and teacher, he also holds positions as Music Director of Symphony in C's Summer Symphony Camp and Head Conductor of the Young Artist Summer Program at Curtis.

**Prysm Strings**

Prysm Strings offers unparalleled, personalized small group instruction and educational support for beginning to intermediate string students, under the direction of 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. Gloria dePasquale, Cellist for The Philadelphia Orchestra (1977-2022) was hired by Eugene Ormandy and served four and a half decades under ensuing artistic leadership, including Riccardo Muti, Wolfgang Sawallisch, Christoph Eschenbach, Charles Dutoit, and Yannick Nézet-Séguin. 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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**PYO Music Institute • 2022-2023****Philadelphia Youth Jazz Orchestra**

The Philadelphia Youth Jazz Orchestra, a new program division of the Institute, provides advanced instrumental music students access to training, musical and personal development, and performance opportunities through professional-level jazz orchestra repertoire. PYJO offers the chance to work with world-renowned and highly experienced professional conductors, musicians, and teachers, rehearse professional-level jazz orchestra literature, and perform in high-profile professional venues throughout the greater Philadelphia region. Justin Faulkner, the Director, and Conductor of the PYJO, currently holds the drum chair in the Grammy Award Winning/Six-Time Grammy Nominated Branford Marsalis Quartet. He is an Artist in Residence at Temple University's Boyer College of Music and Dance, is a Governor of the Philadelphia Chapter of the Recording Academy, and creative consultant for the Clef Club of Jazz and Performing Arts.

**Philadelphia Youth Symphonic Band**

The Philadelphia Youth Symphonic Band, a new program division of the Institute, provides advanced instrumental music students access to training, musical and personal development, and performance opportunities through professional level wind band repertoire. PYSB provides the opportunity to work with highly experienced professional conductors, musicians, and teachers; to rehearse professional level wind band repertoire; and to perform in high-profile professional venues throughout the greater Philadelphia region. Patrick Bailey, Director and Conductor of the PYSB, currently serves as Director & Conductor of the Drexel University Concert Band program and is a tenured faculty member in the Pennsbury School District's internationally recognized instrumental music program.

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## PROGRAM NOTES

### Dmitri Shostakovich

*Born: St. Petersburg, Russia,*

*25 September 1906*

*Died: Moscow, Soviet Union, 9 August 1975*

### **Festive Overture, Op. 96**

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

**Duration:** 7 minutes

### **Parallel Events/1954**

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

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William Golding's novel *Lord of the Flies*

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Musical *The Pajama Game* premieres

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Bill Haley's *Rock Around the Clock*

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Elvis Presley records first record

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*Sports Illustrated* released

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*The Tonight Show* premieres

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Oprah Winfrey, Jerry Seinfeld, Denzel Washington were born

### **About the Composer ~**

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

Like any artist, Shostakovich's curiosities led him to seek other influences, especially the works of Prokofiev and Stravinsky who had become Western-ized. Shostakovich's

discovery of modernism and post-modernism was quickly squashed by the Soviet government, as everything in the Soviet Union was viewed in political terms. Soviet musicologists proclaimed that the new Soviet Union awaited "a composer whose melodies will touch the hearts of all sections of the populations and...will not only warm the concert hall but the streets and fields as well, because it will be music with roots deep in Russian life..."

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

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

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

Despite all the turmoil and being in and out of good graces with the Soviet regime, Shostakovich never fled his homeland. After Stalin's death in 1953 there was a pronounced relaxation of the harsh restraints that affected



## PROGRAM NOTES

the work of artists, specifically Prokofiev and Shostakovich (even though Prokofiev died within hours of Stalin's death.)

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

There are no musical references in the *Festive Overture* to political upheavals, militant multitudes, or conflicts being

engaged. There is, however, the sheer joy of shackles falling open to the ground – almost as if to proclaim “Ding! Dong! Stalin is dead.” But the *Festive Overture* is still a celebration of communist ideals and the “good fortunes of life in the Soviet Union.”

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



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## PROGRAM NOTES

### WILLIAM GRANT STILL

*Born: Woodville, Mississippi, 11 May 1895*

*Died: Los Angeles, California,*

*3 December 1978*

#### **Symphony No. 4, *Autochthonous***

Still's Symphony No. 4 is orchestrated for piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, snare drum, military drum, triangle, gong, glockenspiel, resonator bell, cymbals, suspended cymbals, harp, celeste, and divided strings.

**Duration:** 25 minutes

#### **Parallel Events/1947**

Jackie Robinson becomes first black professional baseball player

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Arthur Miller writes play *All My Sons*

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Tennessee Williams's play *A Streetcar Named Desire* premieres on Broadway

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Musical *Brigadoon* premieres

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*Meet the Press* and game show *You Bet Your Life* premiere

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Tony Awards are first held

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Gangster Al Capone dies

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Composer John Adams, Hillary Clinton, Arnold Schwarzenegger, Steven Spielberg, David Letterman, Stephen King, Elton John, Glenn Close, Billy Crystal, Cat Stevens, and Richard Dreyfuss are born

#### **About the Composer**

Proclaimed the "Dean of Afro-American Composers," black American musician William Grant Still is one of the most noteworthy 20th century American composers. In addition to receiving two Guggenheim Fellowships, Still holds the title of so many "firsts," including: the first Afro-American to conduct a major American

orchestra; the first Afro-American to have a symphony performed by a major orchestra; the first to have an opera performed by a major opera company; and the first to have a national televised opera. In all, Still composed nearly 200 works, including eight operas, four ballets, five symphonies, and many works for solo instruments, chamber works, and choral works.

Born in Mississippi to two teachers, his father was also a local bandleader before he died a few months after William was born. Still's childhood was spent with his mother and stepfather in Little Rock, Arkansas where he studied violin at the age of 15 and taught himself to play the bass, cello, viola, oboe, clarinet, and saxophone. At the encouragement of his mother, Still enrolled in the historically black Wilberforce University in Ohio in hopes to go to medical school, but Still mostly focused on music in college before leaving Wilberforce to enroll at the Oberlin Conservatory. There he struggled financially until a professor taught him composition privately for free, and eventually Still studied with American composer George Whitefield Chadwick and modern French composer Edgard Varèse.

Still eventually worked for the celebrated bandleader W.C. Handy in Memphis before serving in the Navy during World War I. His work for Handy continued after the War in Harlem, and Still connected with the important figures of the Harlem Renaissance, including playwright and activist Langston Hughes, writer and philosopher Alain Locke, and poet Arna Bontemps. Still recorded with Fletcher Henderson's Dance Orchestra, arranged for Paul Whiteman and James P. Johnson, and played in the pit orchestras for Artie Shaw and others.

By 1930 Still composed his Symphony No. 1, *Afro-American Symphony* which remains his most famous work today.

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## PROGRAM NOTES

The work was given its premiere by the Rochester Philharmonic and conducted by American composer Howard Hanson, and was eventually performed by orchestras in Chicago, Los Angeles, New York, London, Paris, and Berlin, and remained the most popular symphony composed by any American composer until 1950. During the 1930s, Still worked with other composers to arrange their music for films, including *Pennies from Heaven* (featuring Bing Crosby) and *Lost Horizon*. By 1939, he was commissioned to write music for the World's Fair in New York City.

Still's Symphony No. 2, *Song of a New Race* (1937), is the sequel or the companion to his Symphony No. 1. The Symphony No. 3, *The Sunday Symphony*, was composed in 1958 and not premiered until 1984 (six years after Still's death). In 1947 Still composed his Symphony No. 4 and was a departure from his first two symphonies. Still explained in the original program note that the *Fourth Symphony* "speaks of the fusion of musical cultures in North America." The composer's daughter, Judith, stated that the Fourth Symphony is:

*praise for people who came 'from the soil,' abused and enslaved, and recognizes the power of those who had been so mightily put upon when they triumphed with honor over a difficult past. Out of the soil of oppression and forced degradation they rose up and acquitted themselves, bringing along their unique songs, humor, and distinctive, vibrant culture.*

Instead of isolating the African American musical identity, the *Fourth Symphony* suggests the black American cultural is part of a larger fabric. This explains the subtitle to the work - "Autochthonous," meaning indigenous rather than descended from migrants or colonists. Most importantly, Still was inspired by the ideas of "the American ability to get things done."

The work opens with a Gershwin-like brightness, and Still said the melody "speaks of optimism and of progress, of America moving ahead." Using a reflective oboe solo, the second movement suggests America's "soft-heartedness, sympathy, benevolence, and generosity," wrote Still. In wonderful contrast to the second movement, the third movement is a three-minute lively jazz rhythmic interlude that captures the "unmistakably American humor." The prayerful, hymn-like finale opens slowly depicting "the warmth and the spiritual side of the American people" until a frenzied energy takes over as the work builds to an exciting ending. Even though Still deleted the final note about the ending to his *Fourth Symphony*, it still seems appropriate: "Men look devotedly and hopefully up to God and find solace and a newer life."

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## PROGRAM NOTES

### AARON COPLAND

*Born: Brooklyn, NY, 14 November 1900*

*Died: Peekskill, NY, 2 December 1990*

#### **Lincoln Portrait**

*Lincoln Portrait* is scored for two piccolos, two flutes, two oboes, optional English horn, two clarinets, optional bass clarinet, two bassoons, optional contra-bassoon, four horns, two trumpets, optional third trumpet, three trombones, tuba, timpani, snare drum, cymbals, bass drum, tam-tam, glockenspiel, sleigh bells, xylophone, optional celeste, harp, divided strings, and narrator.

**Duration:** 15 minutes

#### **Parallel Events/1947**

Height of World War II in Europe and Pacific

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Films *Yankee Doodle Dandie*, *Casablanca*, and Disney's *Bambi*

---

Copland's ballet *Rodeo* premieres

---

Artist Edward Hopper paints *Nighthawks*

---

Playwright Thornton Wilder *The Skin of Our Teeth* premieres

---

Richard Strauss composes his final opera, *Capriccio*

---

Bing Crosby records *White Christmas*

---

Boxer Muhammad Ali and singer Aretha Franklin were born

**"I felt that it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms."**

**– Aaron Copland**

#### **About the Composer**

Standing as we do at the close of the "American century," the hundred-year period during which the United States was, for the first time, a major power and contributor to the world economically, politically, and culturally, the question

that composer Antonín Dvořák posed almost a century ago still remains for us: what is "American" music?

Ralph Vaughan Williams, the grand old man of English music, declared that music, above all other arts, is "the expression of the soul of a nation." Today, Aaron Copland's name is synonymous with "American music" more than any other composer, even more than George Gershwin or Leonard Bernstein.

With the musical world still quivering from the impact of Igor Stravinsky's *Rite of Spring* (1913), Copland sought to recapture an America before the world wars; before its loss of innocence. By comparison, Leonard Bernstein depicted a postwar America, one increasingly divided along racial, religious, and political lines.

After studying with Rubín Goldmark (who studied with Dvořák) and Nadia Boulanger (a student of Gabriel Fauré), Copland learned, and eventually preached, the importance of finding one's own musical voice. Like most composers of the late nineteenth and early twentieth centuries, Copland composed initially with little or no regard for the listener – composed for the sake of composing.

With technological advances, such as the ability to permanently record live sound or broadcast it over airwaves, Copland changed his way of listening to and ultimately composing music. Copland is perhaps the first major composer who finally realized and appreciated the importance of the listener beyond the concert hall. "I have every reason to be particularly grateful to the creator of the phonograph," he said. "We composers owe a profound debt to Thomas Edison!"

This son of Russian Jewish immigrants quickly began to lead many of his fellow American artists in a commitment to capturing a wider audience and speaking

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## PROGRAM NOTES

to the concerns of the average citizen, the everyday American caught up in the dramas of the Great Depression and the Second World War. Copland responded to America's calling for culture, pride, and patriotism. Though he represented the pinnacle of an intense mid-century Americanism, Copland was not an insular nationalist; on the contrary, he was acutely interested in world politics and in how the United States fit into the larger sphere.

As the United States crept towards and through World War II, Copland was so distracted by what he read in the papers that he found it sometimes difficult to concentrate on composing. During the 1930s Copland was often associated with more liberal ideas, but he was always honest, saying "musicians make music out of feelings aroused out of public events."

During these times of global uncertainty and fear, Copland produced several works that were specifically and obviously related to the war effort. His *Lincoln Portrait*, in which a narrator recites Lincoln's thoughts on democracy and duties of citizenship, premiered in 1942, and several months later Copland accepted a commission "to boost American spirits" and composed his world-renowned *Fanfare for the Common Man*. He continued to capture and honor the roots of America's heritage and the soul of the country's present and future with his ballet *Rodeo* and his *Third Symphony* – perhaps the true great "American symphony."

### About the Work

*Lincoln Portrait* has been the object of much controversy since its premiere with poet Carl Sandburg reciting the words of President Lincoln.

Critics have questioned both the artistic merit and the integrity of *Lincoln Portrait*. Some intimated that it was written strictly for

the fee, or even worse, for the enhancement of Copland's popular reputation as a patriot, which was brought into question during the McCarthy Era resulting in a ban on the work from President Eisenhower's inauguration.

Others recognize it for its inspired and straightforward national sentiment, expressed through the understated words of a great president. Musically, the score uses the simple American folk tunes of "Springfield Mountain" and "Camptown Races" as a thematic basis. According to Copland, "I hoped to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. The challenge was to compose something simple, yet interesting enough to fit Lincoln." *Lincoln Portrait* has been performed before kings and presidents, in high school auditoriums, in the great concert halls, in English, and in Spanish. The work has been narrated by many political figures and cultural icons, such as Adlai Stevenson, Rosalynn Carter, Michael Dukakis, Ted Kennedy, Eleanor Roosevelt, Bill Clinton, Barack Obama, and Copland himself. It is the work that Copland has recorded under his direction more times than any other of his compositions.

The composer, who later turned to conducting, became one of the most honored cultural figures in American history, receiving awards such as the Presidential Medal of Freedom, Kennedy Center Award, National Academy of Motion Picture Arts and Sciences "Oscar," the Commander's Cross of the Order of Merit of the Federal Republic of Germany, and the Pulitzer Prize and New York Music Critics Award for his ballet score *Appalachian Spring*.

**"To Aaron Copland in recognition of his special achievement in creating a uniquely American style of composition, making a vital contribution to American artistic life."**

**– Congressional Gold Medal, 1986**

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## PROGRAM NOTES

### PAUL HINDEMITH

*Born: Hanau, Germany, 16 November 1895*

*Died: Frankfurt, Germany,*

*28 December 1963*

#### ***Symphonic Metamorphosis on Themes of Carl Maria von Weber***

*Symphonic Metamorphosis* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, bass drum, chimes, cymbals, glockenspiel, small cymbals, gong, snare drum, tambourine, tenor drum, tom-tom, triangle, wood block and divided strings.

**Duration:** 20 minutes

#### **Parallel Events/1943**

Height of World War II in Europe and the Pacific

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Italy surrenders to the Allies

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Aaron Copland's *Fanfare for the Common Man* premieres

---

Béla Bartók composes *Concerto for Orchestra*

---

Picasso paints *First Steps*

---

Leonard Bernstein debuts with the New York Philharmonic as a last-minute substitute

---

Composer & Pianist Rachmaninoff dies

---

Rodgers & Hammerstein's *Oklahoma!* premieres

#### **About the Composer**

As one of the most significant German composers of the first half of the twentieth century, Paul Hindemith is remembered largely by musicians. Today he is considered one of the main innovators of musical modernism, along with Schoenberg, Stravinsky, and Bartók. All four were very different, and Hindemith was by far the more scholarly and intellectual.

Trained as a violinist, violist, conductor, and composer, Hindemith initially made his living as a concertmaster in several ensembles, and by playing viola in two different string quartets that tour throughout Europe. He also premiered the viola solo for the famous Viola Concerto by British composer William Walton.

Hindemith's relationship with the Nazi government in the 1930s was complicated, and after several years of falling in and out of favor with the Nazis he was publicly denounced as an "atonal noisemaker." The Nazis said Hindemith was not upholding his duty as a German composer because he was more interested in composing music for artistic expression rather than practical reasons, and subsequently his music was boycotted. Hindemith immediately moved to Switzerland (also because his wife was Jewish), and later to the United States to become the head of Yale University's School of Music. After thirteen years in the U.S. and becoming an American citizen, he returned to Europe.

Hindemith's compositional style evolved throughout his career. His early works maintained a post-Romantic sound, until he began writing works in the 1920s with jazz-like elements along with musical Expressionism (atonal music that avoided the traditional sounds of beauty and conveyed raw and often disturbing emotions). Hindemith quickly moved away from Expressionism and embraced the Neo-Classical movement that reached back to music that used structure, order, and balance and removed the unrestrained emotionalism of the late nineteenth century. By 1930, Hindemith began to find his musical voice and composed a series of masterpieces, and by the 1940s his compositional output peaked with such works as *The Four Temperaments*, *Mathis der Maler*, and *Symphonic Metamorphosis on Themes of Carl Maria von Weber*.

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## PROGRAM NOTES

Composers such as Rachmaninoff and Brahms have embraced the tradition of writing variations based on the melody of another composer. Hindemith had a volume of obscure piano works by Carl Maria von Weber (1786-1826), a lesser known, yet important figure in the development of German opera and influence on Romanticism. The idea of composing a work based on Weber's music was suggested by the choreographer and dancer Léonide Massine for a ballet. While Massine and Hindemith had worked together before on ballets, the Weber project failed because they had too many artistic differences. "I do not think the idea is any good at all," Hindemith wrote to his wife. "Massine thinks of it only as plain ballroom dance. The music is too complicated for the dancers and they simply want an exact orchestral arrangement of Weber's music. I will write what I want to write." The ballet was abandoned, but Hindemith came back to his score three years later while teaching at Yale. Instead of simply orchestrating Weber's piano music, Hindemith reshaped several excerpts into what became his most popular work (and perhaps the work with the longest title in all of music).

Each of the four movements of *Symphonic Metamorphosis* are loosely based on a different work by Weber. The work barges open with a heavy Hungarian four-minute flair that actually sounds very little like Weber's music, other than the solos in the woodwinds. Based on Weber's incidental music to the story of *Turandot* (the same story that Puccini used for his opera), Hindemith uses Chinese melodies that Weber attempted to create. While Hindemith alters the tune significantly, he does insistently repeat the opening theme that is a direct quote from Weber's overture to the play. The third movement is lyrical and playful, and is a welcomed

departure from the aggressive previous movements. The clarinet and bassoon sing the principal theme with the undercurrent of shimmering strings until the strings take over with a flowing, dream-like melody. As the flute quietly closes the third movement, the relaxed and contemplative mood is interrupted by a brass fanfare of the final movement. The work culminates with an exciting, witty, and powerful march – something that Hindemith knew American audiences would love.

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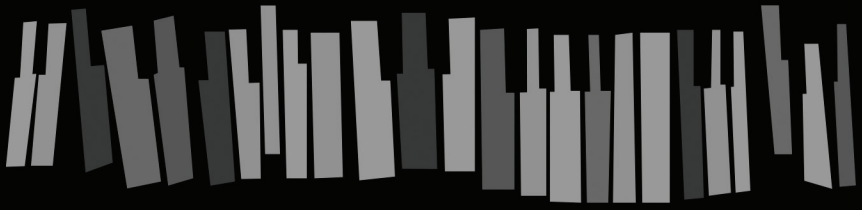
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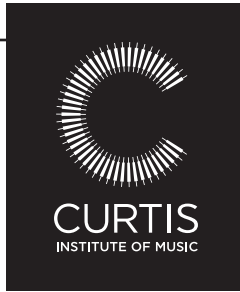


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