



ANNUAL FESTIVAL CONCERTS

2023

**PHILADELPHIA YOUTH ORCHESTRA**

JUNE 4 • 83rd Annual Festival Concert

**PHILADELPHIA YOUNG ARTISTS ORCHESTRA**

MAY 21 - 28th Annual Festival Concert

**YOUNG MUSICIANS DEBUT ORCHESTRA**

MAY 27 - 7th Annual Festival Concert

**BRAVO BRASS**

MAY 6 - 20th Annual Festival Concert

**PRYSM STRINGS**

MAY 13 - 16th Annual Festival Concert

**TUNE UP PHILLY**

MAY 27 - 13th Annual Festival Concert

**PHILADELPHIA YOUTH SYMPHONIC BAND**

MAY 27 - Inaugural Festival Concert

**PHILADELPHIA YOUTH JAZZ ORCHESTRA**

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## PHILADELPHIA YOUTH ORCHESTRA

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### 83rd Annual Festival Concert

Louis Scaglione • *Music Director & Conductor*  
Ranaan Meyer • *Double Bass*

Kimmel Cultural Campus  
Verizon Hall

Sunday, June 4, 2023 • 3:00 p.m.

## PROGRAM

*Flourishes and Dreams* - World Premiere Sheridan Seyfried  
*for the Philadelphia Youth Orchestra in celebration of its 80th anniversary*

*Concerto for My Family* Ranaan Meyer  
I. CHG  
II. Winnie's Waltz  
III. Peace for Atlanta  
IV. Emily  
V. My Irish Mother

Ranaan Meyer • *Double Bass*

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## INTERMISSION

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*Symphonie Fantastique*, Op. 14 Hector Berlioz  
I. Rêveries  
II. Un bal  
III. Scène aux champs  
IV. Marche au supplice  
V. Songe d'une nuit du sabbat

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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

Joshua Chou

Miles Zhou

**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

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**PHILADELPHIA YOUTH ORCHESTRA • 2022-2023**

Andrew Li  
 Winston Hewitt  
 Jason Oh  
 Hayden Kang  
 Peter Moon  
 Kwanyun Loo  
 Elena Chang  
 Owen Li  
 Daniel Loza  
 Jessica Wang  
 Evan Yoon

**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  
 Christian Lee  
 Botong Li

**Bassoon**

Jason Xi  
 Roger Wang\*  
 Anna Zhang

**French Horn**

Aiden Baxter  
 Evan Bretz\*  
 Charles Krieg  
 Aiden Lewis  
 Wesley Sydnor

**Trumpet**

Kokayi Jones  
 Zimo Liu  
 Matthew Mailman\*  
 Joshua Yamamoto

**Trombone**

Yi-En Ho  
 Maryam Saburah Kahn  
 Javid Labenski  
 Nicholas Mahoney\*

**Tuba**

Eric Amorelli#  
 Niklas Umland\*

**Percussion**

Tristan Bouyer  
 Joseph Fiore\*  
 Austin Snavelly  
 Ian Sun

**Harp**

Zora Dickson  
 Maya Lindsey\*

**Piano/Celeste**

Jaden Shkolnikov\*

PHILADELPHIA YOUTH ORCHESTRA





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**PHILADELPHIA YOUTH ORCHESTRA • 2022-2023**

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

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****Sheridan Seyfried**  
*Composer*

Composer Sheridan Seyfried is a native of Philadelphia, where he grew up playing violin in the Philadelphia Youth Orchestra. Educated in composition at the Curtis Institute and the Manhattan School of Music, he worked with composers including Richard Danielpour, Jennifer Higdon and Ned Rorem. His music has been performed by musicians including Ray Chen, Ida and Ani Kavafian, Jonah Kim, Anne-Marie McDermott, David Shifrin, Steven Tenenbom, and Peter Wiley. His 2013 Violin Concerto was written for and premiered by violinist Dennis Kim with the Tampere Philharmonic (Finland). In 2017, the Lake George Music Festival Orchestra, under the direction of Roger Kalia, premiered his Double Concerto with Nikki and Timmy Chooi as violin soloists. His catalogue of orchestral, chamber and vocal music includes a Bass Trombone Concerto (written for soloist Zachary Bond), a concert length choral arrangement of folk music from the Holocaust (*Voices of the Holocaust*), and a Sextet for clarinet, piano and string quartet which has recently been championed by Belgian clarinetist Roeland Hendrikx. Sheridan previously served on the music theory faculties of both the Curtis Institute and Mannes College. He is active as a music educator, choir director, concert producer and arranger.

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**PHILADELPHIA YOUTH ORCHESTRA • 2022-2023**

**Ranaan Meyer**  
*Double Bass*

Multi Grammy winning, Emmy award winning, and Gold record Double Bassist Ranaan Meyer is most known as a founding member and performer with the string trio Time for Three, Founder and Artistic Director of Honeywell Arts Academy, and as a solo performing artist, composer and educator.

In June 2022, Time for Three released an album entitled: "Letters for the Future" on Deutsche Grammophon recording with The Philadelphia Orchestra two concertos titled "Concerto 4-3" by Pulitzer Prize and Grammy award winner Jennifer Higdon and "Contact" by Pulitzer Prize winning composer Kevin Puts. Alongside Time for Three, Ranaan recorded and composed the film scoring for Robin Wright's Focus Feature film: LAND, and co-produced and recorded on Love Renaissance: Summer Walker's 2nd album. TF3 has additionally performed around the world including Musik Verein, Czech Philharmonic, Schleswig Holstein Musik Festival, Hong Kong Philharmonic Orchestra, Sydney Opera House, Royal Albert Hall, Night of the Proms Tour and is in demand across North America.

As Founder and Artistic Director of Honeywell Arts Academy Meyer has helped to empower each next generation of emerging artists through a philosophy called "sharing of knowledge". In 2020 upon completing season 13 of Wabass Institute for the Double Bass, Artistic Director Ranaan Meyer, CEO Tod Minnich, CDO Cathy Gatchel and Program Director Emily Meyer expanded programs for the 2021 season forming the Honeywell Arts Academy. Founded in 2008, Wabass quickly became known to the bass community as a premier summer program. The Institute now approaches season 16, and Wabass alumni are worldwide spreading the "sharing of knowledge." The evolution of Wabass into Honeywell Arts Academy is a unique emerging artist, full scholarship summer music institute held annually in Wabash, Indiana. All fueled by the same mission to foster an inclusive, supportive environment where ideas are free flowing from teacher to student and vice versa which is this philosophy referred to as the "sharing of knowledge". As a National Endowment for the Arts grantee all programs of the Honeywell Arts Academy are full scholarships and funded purely by the generosity of charitable donations and grants.

As a soloist, Ranaan most recently composed his first concerto for double bass and orchestra entitled: 'Concerto for My Family' (2021) which is his homage to the people who lifted him up all along the way. He also is an alumnus of The Philadelphia Youth Orchestra, Temple Prep, Manhattan School of Music, and the Curtis Institute of Music. Ranaan co-founded Time for Three while at Curtis but prior to Time for Three's demanding touring schedule he spent several weeks per year performing and touring in the double bass section of The Philadelphia Orchestra.

## PROGRAM NOTES

### SHERIDAN SEYFRIED

*Born: Philadelphia, PA, 19 May 1984*

#### **Flourishes and Dreams (2020)**

*Flourishes and Dreams* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, cymbals, bass drum, glockenspiel, harp, piano/celesta, and divided strings.

**Duration:** 8 minutes

When writing this work, I sought to feature the piano, but to avoid writing a piano concerto per se. Since the modern piano lends itself so well to being a solo instrument, the premise is a challenging one. The piano's large sound, its instant recognizability, and its striking sound color are all factors keeping it in the spotlight when placed on stage with an orchestra. It wasn't until the 20th century that composers including Stravinsky, Barber and Copland sought to liberate the piano from its soloistic role, emphasizing its percussive qualities and bell-like sonorities, rather than its melodic and lyrical capacities.

Approaching the piano in this 20th century manner naturally led me to musical ideas that were less along the lines of traditional melodies and more along the lines of gestures (flourishes). It is these flourishes that are heard during the first section of the piece. In the next (soft) section of the piece, I instead employed the celesta—a keyboard instrument related to the piano but with a softer, more obviously bell-like, high-pitched sound. To analogize, the piano and celesta are, in this work, meant to be two different sides to the same personality, and so never appear simultaneously.

This dream-like middle section of this piece at one point becomes a nightmare. The piano joins forces with the cellos and basses in a pounding ostinato. A climax is reached, the tension is resolved, and we gradually return to a dream-like state. As the music moves toward its serene conclusion, the earlier flourishes played by the piano are, for the first time, incorporated into the context of the dream-like music, providing the denouement for the work.

By Sheridan Seyfried ©

### RANAAN MEYER

*Born: Turnersville, New Jersey, 16 March 1978*

#### **Concerto for My Family**

*Concerto for My Family* is scored for piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, one tuba, timpani, cymbals, bass drum, glockenspiel, xylophone, vibraphone, marimba, triangle, tambourine, gong, woodblock, shaker, djembe, drum set, mark tree, harp, piano, and divided strings.

**Duration:** 25 minutes

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## PROGRAM NOTES

*Concerto for My Family*, composed by Ranaan Meyer, is a concerto for Double Bass and Orchestra consisting of five movements with a cadenza/improvisation between movements four and five. Lasting approximately 25 minutes in duration, the work was commissioned and premiered by Matthew Oberstein and the Philharmonic of Southern New Jersey in October 2021. Movement Titles: Movement 1: *CHG* - Movement 2: *Winnie's Waltz* - Movement 3: *Peace for Atlanta* - Movement 4: *Emily - Cadenza/Improv* - Movement 5: *My Irish Mother*

Most movements are dedications to family members while the middle movement is inspired by the Atlanta tragedy during the pandemic entitled *Peace for Atlanta*. While the concerto is composed by Ranaan, it is orchestrated by four extraordinary collaborators: Andrew Lipke, Matt Podd, TJ Cole, and Jaron Olevsky. The Philharmonic of Southern New Jersey impacted the theme of the work as several members of the volunteer ensemble were members of Ranaan's community. His music teachers, family friends, wife (who is also the General Manager), parents-in-law, and mother all play in the orchestra. This found its way naturally into becoming a family theme.

The concerto is all the joy of the double bass and more. This piece encompasses Ranaan Meyer's compositional style which is what you may be familiar hearing based on the Time for Three compositional cannon. Meyer will perform this work with varying ensembles and arrangement variations including: Full Orchestra, String Orchestra (plus optional piano), String quintet (plus optional piano). This piece can also be performed with varying levels but is best for more advanced players. Further, Ranaan has also performed just two to three movements with student groups based on programming and level variables.

Movement 1: *CHG*: is an overture in tone poem style reflecting joy and celebration. It is intended to be the sound of something beginning. Dedicated to Carole Haas Gravagno (*CHG*) who is an extraordinary person and known to Ranaan as one of the most generous souls to walk this earth. Upon Carole pledging a financial gift of support towards Wabass as part of Honeywell Arts Academy (a full scholarship emerging arts fellowship), Ranaan, as founder, was overjoyed and wrote this overture to the concerto.

Movement 2: *Winnie's Waltz*: was written for Ranaan's little boy Erwin who as a baby was referred to as: Winnie Bear. He visualized a dance of levitation with energy that can not be interrupted and only embraced.

Movement 3: *Peace for Atlanta*: was inspired by the Atlanta shooting during the pandemic. Ultimately this piece is recognizing the resilience of the Atlanta culture and how a singular action of hatred does not have power over all that is good. This piece is a celebration of blues, rhythm and blues, jazz, and soul.

Movement 4: *Emily*: was composed for the love of Ranaan's life: his wife Emily. It is in the style of pop fused with the Romantic era, ultimately a love ballad.

*Cadenza/Improv*: will always be something new invented for each live performance most likely improvising on the themes from the previous movements into the finale.

Movement 5: *My Irish Mother*: is a celtic rock piece impacted from levity during Ranaan's upbringing as a jewish boy raised in an Italian, Irish, Polish community.

By Ranaan Meyer ©

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## PROGRAM NOTES

### HECTOR BERLIOZ

*Born: La Côte-Saint André, France, 11 December 1803*

*Died: Paris, France, 8 March 1869*

#### ***Symphonie fantastique, Op. 14 (Episode in the Life of an Artist)***

The *Symphonie fantastique* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two E-flat clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, two tubas, four timpanists, bass drums, cymbals, chimes, two harps, and divided strings.

**Duration:** 50 minutes

#### **Parallel Events/1876**

Revolutions in France

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First U.S. Railroad opens in Baltimore

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The Mormon Church is founded by Joseph Smith

---

William IV is crowned king in the United Kingdom

---

The poem "Mary Had A Little Lamb" is published

---

Poet Emily Dickinson, painter Camille Pissaro, and U.S. President Chester Arthur are born

---

British King George IV dies

---

Ketchup is commercially bottled

Few works in music did more to give shape to the immediate post-Beethoven era (the early Romantic period) than the highly individualized compositions of Hector Berlioz. The son of a liberal, free-thinking doctor father and an intensely devout Catholic mother, Berlioz cultivated an eccentric personality from a young age. Originally inclined toward a career in medicine, Berlioz became fascinated with death and the macabre as a Romantic artist rather than as a scientific investigator. Strongly influenced by the raw and personalized works of Beethoven, Berlioz left medicine to begin a career as a composer. Against his parents' wishes, he enrolled at the Paris Conservatory.

The young Berlioz met several difficulties along the way, and had to find work as a music critic to supplement his income. Berlioz's compositions, especially his operas, were met with very mixed reaction from audiences and critics. Determined to win the famous *Grand Prix de Rome*, the most coveted prize for composers, Berlioz finally did achieve his goal and won, though only after failing to win on three prior occasions. Typical of a Romantic artist, Berlioz's personal life was in constant upheaval, marked by tumultuous love relationships and suicidal depressions. Berlioz ended life a lonely and eccentric hermit.

The influence of Berlioz's music during his lifetime was largely confined to Russian composers, though Liszt and Wagner borrowed and developed Berlioz's new concept of orchestral color and its importance as an integral element in music. After Berlioz's death, his music became an important influence on other great composers of large-scale works such as Richard Strauss, Leos Janáček, and Carl Nielsen. For nearly a century after his death, most of Berlioz's works were rarely performed, with one exception: the *Symphonie fantastique*, the most autobiographical as well as the most admired of the composer's works.

A medley of romantic idealism, blasphemy, witchcraft, and the macabre, the five movement

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## PROGRAM NOTES

*Symphonie fantastique* is a tone poem that depicts the artist's obsession with love coupled with morbid visions. Bearing the subtitle "Episode in the Life of an Artist," *Symphonie fantastique* was first issued with an elaborate narration corresponding to each movement. The narration concerns an artist who is deeply jealous that his lover has betrayed him.

Berlioz's symphony tell the story of how the artist poisons himself to the point of death, experiences bizarre visions, murders his lover in a jealous rage and then is sentenced and executed for the crime. It tells the story of "an artist gifted with a lively imagination" who has "poisoned himself with opium" in the "depths of despair" because of "hopeless love." Berlioz captures the lover with a reoccurring theme (called an *idée fixe* – performed by the E-flat clarinet, oboe, and flute) that appears in passionate scenes and haunting recollections.

In his program notes about the first movement (Reveries – Passions), Berlioz explains, that he:

*...imagines that a young vibrant artist sees for the first time a woman who unites all the charms of the ideal person his imagination was dreaming of, and falls desperately in love with her. This melodic image and its model keep haunting him ceaselessly. The transitions from this state of dreamy melancholy interrupted by occasional upsurges of aimless joy, to delirious passion, with its outbursts of fury and jealousy, its returns of tenderness, its tears, its religious consolations.*

Titled "A Ball" and set in a brilliantly exciting waltz, the second movement finds the artist sitting in "peaceful contemplation of the beautiful sights of nature; yet the beloved image of his lover haunts him and throws his spirit into confusion." In the third movement, "Scene in the Fields," two shepherds call to one another in the pasture and the artist's spirit calms. Anxiety begins to brew and the artist broods over his loneliness and begins to obsess if his lover has betrayed him. The final shepherd's call goes unanswered, and the movement ends with "distant thunder...solitude...silence."

In the final two movements, "March to the Scaffold" and "Dream of a Witches Sabbath," the artist poisons himself with opium, has visions he killed his beloved, dreams of his trial, execution and damnation. The artist watches as evil spirits dance before leading him to hell to the well-known *Dies irae* ("Day of wrath") theme from the Roman Catholic funeral mass. The distorted tones in the final movement symbolize the transformation of his love and admiration for his beloved into jealousy, revenge, and guilt.

Berlioz insisted that *Symphonie fantastique* was "entirely autobiographical in intention." Like the artist in the *Symphonie fantastique*, Berlioz lost his lover to a rival, causing him first to attempt suicide, and then to plot to murder his lover. (A meeting with Mendelssohn side-tracked him). While courting another woman, Berlioz threatened to poison himself if she did not marry him. Moreover, Berlioz specifically used this *Symphonie fantastique* to come to terms with his unrequited love for the Irish actress Harriet Smithson and to compensate for emotional frustrations through the medium of his art. It is clear that Berlioz saw himself as a hero and unrecognized artist at the focus of an imaginary five movement opera.

Like all of Berlioz's works, the *Symphonie fantastique* strives for the unconventional, aiming for (in the composer's words) "overwhelming" effects "of horrifying grandeur" and "Babylonian immensity." Although many other artists, such as Mahler, contemplate life after death in their art, the *Symphonie fantastique* confirms that Berlioz possessed dramatic gifts and a sonorous imagination that are uniquely and unmistakably his. Although many other artists, such as Mahler, contemplate life after death in their art, the *Symphonie fantastique* confirms that Berlioz possessed dramatic gifts and a sonorous imagination that are uniquely and unmistakably his.



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

Nicholas Mahoney, *trombone*

Evan Bretz, *horn*

Matthew Mailman, *trumpet*

Maya Lindsey, *harp*

Jeffrey Bedford, *clarinet*

Roger Wang, *bassoon*

Nicole Guo, *oboe*

Kevin Yuan, *flute*

Gaurav Kakarla, *double bass*

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

Niklas Umland, *tuba*

Jaden Shkolnikov, *piano*

Gabriela Salvador-Riera, *concertmaster*

Hannah Adams, *violin II*

Holly Bogle, *viola*

Kwanchi Loo, *cello*

Joseph Fiore, *percussion*

**Not Pictured**

John Tomlinson, *double bass*

---

**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! For the most up to date listing, please visit [pyomusic.org/2023seniors](http://pyomusic.org/2023seniors).**

**PYO**

Jeffrey Bedford +, *Clarinet*  
 Holly Bogle, *Viola*  
 Tristan Bouyer, *Percussion*  
 Cooper Bruce, *Double Bass*  
 Ethan Chan, *Violin*  
 Amber Chang, *Violin*  
 Angie Chen, *Violin*  
 Ara Cho, *Violin*  
 Isabella Cho, *Violin*  
 Joshua Chou, *Violin*  
 William Czartoryski\*, *French Horn*  
 Emily Demers, *Viola*  
 Michael Fisher, *Violin*  
 Nicole Guo, *Oboe*  
 Patricia Harden, *Violin*  
 Chloe Hyun, *Violin*  
 Anagha Kapsi, *Violin*  
 Kaileb Kim, *Violin*  
 Sehoon Kim, *Violin*  
 Alexander Kwak, *Cello*  
 Javid Labenski\*, *Trombone*  
 Maya Lindsey, *Harp*  
 Carsten Liu, *Violin*  
 Nicholas Mahoney\*, *Trombone*  
 Matthew Mailman, *Trumpet*  
 Sophie Odia, *Violin*  
 Jason Oh, *Cello*  
 Grace Opong, *Violin*  
 Surya Teja Penna, *Double Bass*  
 Aditi Pothukuchi, *Violin*  
 Mona Redder, *Viola*  
 Benjamin Roses, *Violin*  
 Emily Samuel, *Violin*  
 Ian Sun, *Percussion*  
 Wesley Sydnor, *French Horn*  
 John Tomlinson, *Double Bass*  
 Niklas Umland\*, *Tuba*  
 Isabella Vitales, *Violin*  
 Celia Wojcik, *Oboe*

Peter Woo, *Violin*  
 Anthony Zhai, *Violin*  
 Alena Zhang, *Viola*  
 Anna Zhang, *Bassoon*  
 Miles Zhou, *Violin*  
 Victoria Zimmerman, *Violin*

**PYAO**

Calder Burke, *Violin*  
 Andy Chang, *Violin*  
 Alisa Deczynski, *Violin*  
 Gavin Durham, *Oboe*  
 Anita Liu, *Clarinet*  
 Aidan Saul, *Cello*  
 Michele Schwartz, *French Horn*  
 Aileen Tian, *Viola*  
 Julianna Vlassopoulos, *Violin*

**YMDO**

Evelyn Feldman, *Cello*  
 Isaac Lo, *Violin*

**Bravo Brass**

Madeline Heng, *Trombone*  
 Quinn Milliken, *French Horn*  
 Christian Stopyra, *French Horn*

**PYSB**

Tomas Tarnopolsky, *Clarinet*

**PYJO**

Jeff Dieteman, *Trombone*  
 Jesse Grollman, *Guitar*  
 Katharine Neary, *Alto Saxophone*

*Listing as of April 15, 2023*



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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 program divisions: 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. Ranging in age from 5 to 21 years, the musicians of the PYO Music Institute 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 the highest 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 PYOMI 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 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 high-level wind band repertoire. PYSB provides the opportunity to work with highly experienced professional conductors, musicians, and teachers; and to perform in 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.

**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; and to perform in 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.



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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, The Philly POPS, and Northeastern Pennsylvania Philharmonic, 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**

Hirono Oka  
Amy Oshiro  
William Polk

### **Viola**

Kerri Ryan

### **Cello**

Gloria DePasquale

### **Bass**

Michael Franz  
Mary Javian  
Nathaniel West

### **Woodwinds**

Angela Anderson Smith  
Jonathan Blumenfeld  
Paul Demers  
David Schneider  
Olivia Staton

### **Brass**

William Gregory  
Chelsea McFarland  
Anthony Prisk  
Ernesto Tovar  
Matthew Vaughn

### **Percussion**

Christopher Deviney  
Don Liuzzi  
Angela Nelson  
Phil O'Banion  
Anthony Orlando



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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  
Paulette Dela Cadena  
Rishab Das  
Adam Elbohy  
Therese Gasser  
Chloe Hyun  
Anagha Kapsi  
Bailey Minyard  
Isabella Munoz  
Miro Raj  
Gabriela Salvador-Riera  
Emily Samuel  
Sanjay Srinivasan



### **Viola**

Adora Abdul  
Lucas Lauprasert  
Madelyn Mingo



### **Cello**

Samuel Cao  
Jayla Jones  
Kwanchi Loo  
Kwanyu Loo  
Julio Martin-Navas  
Isabelle Mingo  
Amaru Muhammad  
Thayne Sharp  
Kealia Grace Smith



### **Double Bass**

Aram Karpah

### **Oboe**

Liliana Ortiz  
Maya Srinivasan

### **Clarinet**

Brahin Ahmaddiya  
Jeffrey Bedford

### **Bassoon**

Anna Zhang

### **Percussion**

Kenneth Felton  
Sydney Vance



## PYO Music Institute • OVATION AWARD 2023



### 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 • 2023

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

The Top Ten Finalists have been invited, with their nominators, to attend the PYO Annual Festival Concert on Sunday, June 4, 2023 at 3:00 p.m. in Verizon Hall at the Kimmel Cultural Campus.

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

### 2022 Finalists

Walter Choi - Turnersville, NJ

Vladimir Dyo - Mount Laurel, NJ

Joanne Erwin - Cherry Hill, NJ

Noelle Grand - New Hope, PA

Michael Ludwig - Cherry Hill, NJ

Sergei Nuissl - Phoenixville, PA, *In Memory - July 29, 1958 - March 7, 2022*

Christian Oatts - Philadelphia, PA

Lionel Thomas - Wilmington, DE

Scott Wagner - Philadelphia, PA

### 2022 Ovation Award Recipient

Sergei Nuissl - Phoenixville, PA, *In Memory - July 29, 1958 - March 7, 2022*



## 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  
 2021-22 Sophia DeLong, violin  
 Dillon Scott, viola

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**SEASON REPERTOIRE • 2022-2023**
**Philadelphia Youth Orchestra**

Copland	<i>Lincoln Portrait</i>
Elgar	Cello Concerto
Hindemith	<i>Symphonic Metamorphosis</i>
Meyer	<i>Concerto for My Family</i>
Berlioz	<i>Symphonie Fantastique</i>
Seyfried	<i>Flourishes and Dreams</i> , World Premiere
Shostakovich	<i>Festive Overture</i>
Shostakovich	Symphony No. 5
Still	Symphony No. 4

**Philadelphia Young Artists Orchestra**

Brhams	Symphony No. 1
Copland	<i>Billy The Kid: Suite</i>
Hanson	Symphony No. 2
Kabalevsky	Overture to <i>Colas Breugnon</i>
Neilsen	<i>Helios Overture</i>
Rimsky-Korsakov	<i>Capriccio espagnol</i>
Tchaikovsky	<i>Romeo &amp; Juliete Fantasy-Overture</i>
Verdi	Overture to <i>I vespri siciliani</i>
Wieniawski	Violin Concerto No. 2

**Young Musicians Debut Orchestra**

Beethoven	<i>Coriolan Overture</i>
Fauré	<i>Pavane</i>
Mascagni / Bean	Intermezzo from <i>Cavalleria Rusticana</i>
Mendelssohn	<i>The Hebrides</i>
W.A. Mozart	Symphony No. 31
Schubert	Symphony No. 6

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**SEASON REPERTOIRE • 2022-2023**
**Bravo Brass**

Alford / Allen	<i>Colonel Bogey March</i>
Beethoven / Hoffman	Sonata in C Minor - "Pathetique"
Bull / Allen	Pavan - <i>St. Thomas Wake</i>
Conti / Hart	<i>Gonna Fly Now</i> - Theme from Rocky
DiLorenzo	<i>Luminosity</i>
Farnaby / Allen	<i>A Toy</i>
Farnaby / Allen	<i>His Dreame</i>
Gabrieli / King	<i>Sonata Octavi Toni</i>
Gershwin / Allen	<i>Rialto Ripples</i>
Holsinger / Prentice	<i>On a Hymnsong of Philip Bliss</i>
Holst / Craig	First Suite in E-flat
Lecuona / Malcolm	<i>Malagueña</i>
Prez / Thomas	<i>Absolom Fili Mi</i>
Scheidt / Singelton	<i>Galliard Battaglia</i>
Sherwin / Hischman	<i>A Nightingale Sang in Berkeley Square</i>
Standridge	<i>Celebrations for Christmas</i>
Susato / Iveson	<i>Suite of Dances</i>
Traditional / Bernotas	<i>A Hanukkah Festival</i>
Traditional / Daughtrey	<i>Ye Merry Fantasy</i>
Traditional / Mclvo	<i>Adeste Fidelis</i>
Valmé	<i>Legacy Rising</i> , World Premiere
Victoria / Hoffman	<i>Missa Pro Defunctis</i>

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## SEASON REPERTOIRE • 2022-2023

### **Prysm Strings, Prysm Young Artists, Prysm Prep**

Arensky	<i>Variations on a Theme by Tchaikovsky</i>
J.S. Bach / Latham	Brandenburg Concerto No. 3
Bernofsky	<i>Kalimba Lullaby</i>
Donahoe	<i>Andalusian Adventure</i>
Dvořák	Serenade in E Major
Mendelssohn	String Octet
W.A. Mozart	<i>Dona Nobis Pacem</i>
Price / Dee	<i>Adoration</i>
Ravel / Goldsmith	<i>Pavane</i>
Rich	<i>Bossa Nova Triste</i> , "Shakin and Eggs"
Smetana / Frost	Themes from <i>The Moldau</i>
Spata	<i>Atishbaji</i>
Telemann / Mosier	"Allegro" from Sonata No. 1
Traditional / Dackow	<i>Ukrainian Folk Songs</i>
Traditional / Gackstatter	<i>Blackberry Blossom</i>
Traditional / Barley Givler	<i>Tzena, Tzena</i>
Traditional / Harvey	<i>Blarney Pilgrim</i>

### **Philadelphia Youth Symphonic Band**

Collins / Trentadue	<i>O rose of May</i>
David	<i>Lookfar</i>
Day / Trentadue	<i>Dancing Fire</i>
Giroux	<i>One Life Beautiful</i>
Grainger / Sweeney	<i>Lincolnshire Posey</i>
Mendelssohn / Bukin	<i>Selections from Das Jahr</i>
Standridge	<i>Vanishing Point</i>
Ticheli	<i>Vesuvius</i>
Zare	<i>Mare Tranquillitatis</i>

### **Philadelphia Youth Jazz Orchestra**

Basie	<i>April in Paris</i>
Ellington	<i>C Jam Blues</i>
Ellington	<i>Chinoiserie</i>
Oliver	<i>Deep Henderson</i>



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## PHILADELPHIA YOUNG ARTISTS ORCHESTRA

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### 27th Annual Festival Concert

Rosalind Erwin • *Director & Conductor*  
Noëlle Streuber-Eden • *Violin*

Kimmel Cultural Campus  
Perelman Theater

Sunday, May 21, 2023 • 3:00 p.m.

### PROGRAM

Overture to *Colas Breugnon*, Op. 24 Dmitri Kabalevsky

Violin Concerto No. 2 in D Minor, Op. 22 Henryk Wieniawski  
I. Allegro moderato

Noëlle Streuber-Eden, *Violin*  
*Winner, 9th Annual Young Artists Solo Competition*

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### INTERMISSION

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Symphony No. 1 in C Minor, Op. 68 Johannes Brahms  
I. Un poco sostenuto – Allegro – Meno allegro  
II. Andante sostenuto  
III. Un poco allegretto e grazioso  
IV. Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro

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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.*

PHILADELPHIA YOUNG ARTISTS ORCHESTRA



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**PHILADELPHIA YOUNG ARTISTS ORCHESTRA • 2022–2023**
**Rosalind Erwin, Director & Conductor**
**Violin I**
 Noëlle Streuber-Eden,  
*Concertmaster*

Suri Ahn,

*Assistant Concertmaster*

Darby Ko

Julie Zheng

Daniella Roh

Grace Lipinski

Eliot Anderson

Therese Gasser

Kyle Xie

Shloka Bhattacharyya

Brooklyn Jang

Kylan Chen

Monica Yang

Zoe Zhang

Calder Burke

Jennifer Yang

Yiguo Zhang

Liam Gately

Ryan Ye

**Violin II**
 Lyev Pitram, *Principal*

Thomas Uchiumi-Jones

Tancey Li

Eliana Song

Jonny Chang

Fiona Basta

Chloe Yang

Alisa Deczynski

Victoria Fan

Max Wu

Bryan Jang

Julianna Vlassopoulos

Cynthia Wu

Liana Yau

Claire Li

Daniel Kwon

Andy Chang

**Viola**
 Aileen Tian, *Principal*

Aiden Lee

Joy Roh

Anh Linh McCaskill

Gwendolyn Teske

Adora Abdul

Chloe Zhou

Madelyn Mingo

Kylee Guo

Arav Menon

**Violoncello**
 Julio Martin-Navas, *Principal*

Isabel Morales

Kealia Grace Smith

Emily Zheng

Eric Jiang

Martin Boeckheler

Jayla Jones

Yeajee Choi

Jeremy Ho

Elijah Song

Aila McCaskill

Joseph Zeng

Apollo Murray

Isabelle Mingo

Thayne Sharp

Brandon Rashid

Vivian Yang

**Double Bass**
 Micah Sommons, *Principal*

Grace Campling

**Flute/Piccolo**

Isabella D'Agostino

Daniel Ham

Shiloh Lee\*

Jingxuan Wang

**Oboe/English Horn**

Gavin Durham

Audrey Ling\*

Maya Srinivasan

**Clarinet**

Brahin Ahmaddiya

Chloe Bidegary\*

Jeremy Green

Kyler Parker

Henry Zhang

**Bassoon**

Adam Kraynak %

Joshua Schairer %

**French Horn**

Evan Bretz +

Bruno Kléna

Michele Schwartz\*

Theodore Silio

Rufe Tang

**Trumpet**

Jacob Flaschen %

Frederick Kerby\*

**Trombone**

Clayton Falciani %

Nicholas Mahoney\* +

**Bass Trombone**

Micah Miles %

**Tuba**

Eric Amorelli\*

**Timpani/Percussion**

Kenneth Felton, III

Emmett Morison

Ajay Ostrem\*

Sydney Vance

**Harp**

Maddalena Shollenberger\*

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**PHILADELPHIA YOUNG ARTISTS ORCHESTRA • 2022-2023**

**Rosalind Erwin**  
*Director  
 & Conductor,  
 Philadelphia  
 Young Artists  
 Orchestra*

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 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. Prepandemic, 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, and in 2021 Erwin created a very successful *Introduction to Conducting* course for the PYO Music Institute, which is open to members of the PYO, PYAO and YMDO. This August, Erwin will travel to the Orvieto Festival of Strings, where she will guest conduct Antonio Vivaldi's *Le Quattro Stagioni (Four Seasons)* with Rumanian violinist Lenuta Ciulei.



**Noëlle Streuber-Eden**

*Violin*

Noëlle Streuber-Eden received her first violin lesson at the tender age of three and three-quarters, and the rest is history. An eighth-grader with a knack for advanced mathematics, she studied solo violin with Tamara Ringas for 7 years and is currently continuing her advanced training with Guillaume Combet in Philadelphia. Noëlle plays on an instrument made in 2011 by Chicago-area luthier Gary Rickman and is a die-hard fan of Hilary Hahn, Ray Chen, and Twoset Violin.

An avid orchestra musician, Noëlle currently serves as the Concertmaster of the Philadelphia Young Artist's Orchestra and has previously been co-concert master and soloist in the Philharmonic and Concert Orchestras of the Chicago Youth Symphony Orchestra. Since she thoroughly enjoys ensemble collaborations--the more innovative, the better--Noelle loves the creative, collaborative environment of Temple University's Center for Gifted Young Musicians and of the Ann Newman String Quartet, sponsored by the Settlement Music School's Advanced Study Program.

Noëlle has performed in numerous violin master classes for the legendary Almita Vamos, Grammy Award winner Jennifer Koh, Cleveland Orchestra Associate Concertmaster Amy Lee, and Shanghai Isaac Stern International Violin Competition finalist/ winner Angela Sin Ying Chan, and has studied with Desirée Ruhstrat during the 2022 Heifetz Summer Institute.

As a former proud Fellow (and one of the youngest ones) of the Chicago Musical Pathways Initiative 2020-21, her composition for the "Chicago, From Scratch" project, "Wired Chocolate" for solo violin and percussion, premiered in 2021 with her coaches, Chicago Civic Orchestra members Joe Bricker and Hannah Christensen. Noëlle currently studies conducting with Maestra Rosalind Erwin of the PYAO.

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## PROGRAM NOTES

### DMITRY KABALEVSKY

*Born: St. Petersburg, Russia, 30 Dec. 1904*

*Died: Moscow, Russia, 14 February 1987*

#### **Colas Breugnon, Op. 24: Overture**

Kabalevsky's Overture to *Colas Breugnon* is orchestrated for piccolo, three flutes, three oboes, three clarinets, three bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, triangle, field drum, cymbals, bass drum, harp, celeste, and divided strings.

**Duration:** 5 minutes

#### **Parallel Events/1938**

Hitler seizes control of German army

Japan declares war on China

FDR establishes March of Dimes to eradicate polio

Thornton Wilder's play *Our Town* premieres

Orson Welles reads *War of the Worlds* on the radio creating mass panic

Picasso paints *Young Girl with a Boat*

Copland's ballet *Billy the Kid* premieres

Superman premieres in D.C. Comics

*Bugs Bunny* premieres

King of Spain Juan Carlos I, singer Kenny Rogers, and actors Brian Dennehy, Jon Voight, Natalie Wood, and Christopher Wood are born

#### **About the Composer -**

As one of the most prominent Russian composers in the early 20th century, Dmitry Kabalevsky lived under the strict regulations of the Soviet regime. Growing up as a promising young pianist and worked playing piano for silent films, Kabalevsky also proved to be well versed as a painter and poet. He went study and later teach at the Moscow Conservatory in addition to working as a radio music critic.

As a composer, Kabalevsky wrote film scores, ballets and operas, symphonies, concertos, and chamber music, but his

legacy is his determination to bring music to children. One of his last works was a book published in the United States in 1988 (after his death in 1987) titled *Music and Education: A Composer Writes about Musical Education*. Even though Kabalevsky, like so many artists, tried to avoid attention with the Soviet government his name was on the list of composers who were deemed guilty of "Western formalism." While Kabalevsky's music was not as landmark as his contemporaries such as Shostakovich or Prokofiev, many of his works are clever and even comical.

While teaching at the Moscow Conservatory Kabalevsky completed opera *Colas Breugnon* in 1938. Based on the French novel *Le martre de Clemecey*, the opera is set in the 16th century village of Clamecy, France. Breugnon is a local sculptor and artist along with being an optimistic, free spirit. The Duke in the region wishes to obtain a sculptor of a woman, Selina, but Breugnon refuses. As punishment, the Duke has all of Breugnon's works destroyed. When the Duke orders a statue of himself, Breugnon depicts the Duke sitting backwards on a donkey to humiliate the Duke. The comedic folk tale symbolizes much about the Soviet regime of the time.

The opera was praised for its music, but the libretto and subject matter were criticized, and Kabalevsky reworked the opera in 1953 and 1969. The only part of the opera that is mostly performed is the wonderfully fun overture to the work. The Overture to *Colas Breugnon* is a five-minute musical portrait of the title character. Full of energetic mischief, the Overture captures Breugnon's feelings for Selina and hatred for the Duke. Most of all, the Overture is fun, as Kabalevsky creates an ascending musical figure to open the work and uses rhythms from a rumba while passing the bracing motif throughout the orchestra. The explosive opening is temporarily tempered with a pensive, lush middle section before the rumba returns to a crashing conclusion.



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## PROGRAM NOTES

### HENRYK WIENIAWSKI

*Born: Lublin, Poland, 10 July 1835*

*Died: Moscow, Russia, 31 March 1880*

#### **Violin Concerto No. 2 in D minor, Op. 22**

Wieniawski's Violin Concerto No. 2 is scored for violin solo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and divided strings.

**Duration:** 22 minutes

#### **Parallel Events/1862**

Abraham Lincoln delivers Emancipation Proclamation

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Confederacy inaugurates Jefferson Davis president

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Robert E. Lee assumes command of Confederate Army

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Otto von Bismarck becomes German chancellor

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U.S. establishes first income tax and Internal Revenue Service

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U.S. first issues paper money and establishes U.S. Mint

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Victor Hugo publishes *Les Misérables*

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Verdi's opera *La Forza del Destino* premieres

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Novelist Edith Wharton and composer Claude Debussy are born

---

President Lincoln's son, Willie, author Henry David Thoreau, and 8th U.S. President Martin Van Buren die

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*Battle Hymn of the Republic* is published

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The bowling ball is invented

#### **About the Composer -**

"The greatest violinist of his time." Legendary pianist and founder of the Moscow Conservatory Anton Rubinstein proclaimed this about one of the fathers of the "Russian school" of violin playing. Ironically, Henry Wieniawski was not Russian at all. Born into a cultured family from Poland, Wieniawski showed promise as a violinist early on and by age 8 he was taken to the Paris Conservatory where he graduated three years later. He quickly embarked on a solo career throughout Europe and Russia. By age 25 he was named the private violinist to the Russian czar and concertmaster of the Russian court orchestra.

In addition to incredible technique, Wieniawski was praised for his sultry, rich tone – so much so, that his playing would often bring audience members to tears. As many virtuosos such as Liszt, Chopin, and Paganini, Wieniawski composed works for his own performances. He toured throughout Germany with his Violin Concerto No. 1 which brought him international acclaim.

By his late 20s, Wieniawski was appointed to the faculty of the new St. Petersburg Conservatory, perhaps one of the most influential music schools in the world for at least the next 50 years. In addition to Wieniawski, Leopold Auer also served on the faculty, and students such as Jascha Heifetz went on to impact violin playing throughout the world. The Russian style that Wieniawski help create was described as "classical purity without dryness, intensity without sentimentality."

While a popular hit during his lifetime, Wieniawski's First Violin Concerto has been fairly ignored since then. Composing a new violin concerto was not an easy task, especially when writing it for one's own performance. In order to capture audiences' praise, virtuosos would often appeal to shifting trends of the day, knowing full well

**PROGRAM NOTES**

that the piece may be considered dated and out of fashion not long afterwards. To compose a work with lasting value combined with the needed jaw-dropping spectacle was a real balancing act. When Wieniawski decided to compose a second violin concerto he wanted to ensure that the work contained plenty of flash-and-awe and impeccable beauty, but with more depth and structure to its drama.

Wieniawski composed his Violin Concerto No. 2 while on the faculty of St. Petersburg and, naturally, performed the premiere. Unexpectedly and perhaps importantly, most critics and musicians who attended the premiere performance were more excited about the work itself than Wieniawski's playing! Set in the conventional three movements yet without pause, the Concerto comprises the rich, lush melodies associated with Wieniawski's violin playing and virtuosic passages, along with wonderful orchestral sections. The first movement contains a sense of lyrical somberness and restlessness yet with Wieniawski's hallmark razzle dazzle. The second movement, Romance, continues without interruption that exudes a simple, lilting, operatic melody. Labeled "à la Zingara" ("gypsy style"), the finale captures a Hungarian-inspired, frantic, feverish rhapsody that dances its way to a show-stopping close.

The Concerto is considered Wieniawski's greatest work, as it raised his reputation as a composer to on par with his reputation as a violinist. Interestingly, Wieniawski dedicated his Second Violin Concerto to a fellow virtuoso – Spanish violinist Pablo Sarasate. Little did Wieniawski know at the time he composed the Concerto, that years later, the two would be musical and commercial rivals.

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## PROGRAM NOTES

### JOHANNES BRAHMS

*Born: Hamburg, Germany, 7 May 1833*

*Died: Vienna, Austria, 3 April 1897*

#### **Symphony No. 1 in C minor, Op. 68**

Brahms' *First Symphony* is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and divided strings.

**Duration:** 43 minutes

#### **Parallel Events/1876**

Colorado becomes 38th U.S. State

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Thomas Edison patents the mimeograph

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Rutherford B. Hayes is narrowly elected 19th U.S. President by one electoral vote even though he lost the popular vote

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Alexander Graham Bell makes first telephone call

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Wagner's *Ring Cycle* premieres

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Tchaikovsky completes ballet *Swan Lake*

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Monet's paints *Dans La Prairie* and *La Repos Dans le Jardin*

---

Henrik Ibsen's play *Peer Gynt* premieres

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Johns Hopkins University is founded

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Cellist Pablo Casals is born

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National League of Professional Baseball Clubs is founded

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Al Spalding opens first sporting good shop

#### **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.

Composers throughout the world followed this new movement, what is referred to today as the Romantic Era (1820-1900). 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, including Beethoven who was the bridge between the Classical and Romantic periods. 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. He preferred more intangible works. Even Brahms' funeral mass, *German Requiem* (his first major success), avoided the liturgical text that traditionally employed the words from the funeral mass. Instead, Brahms used the texts from the more poetic Beatitudes and suggested that death is more concerned

## PROGRAM NOTES

about consoling the living than the one who died (“Blessed are they that mourn for they shall be comforted.”)

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 works, they are plagued with an “inner demon,” as Beethoven called it, which aided their plight to express themselves artistically.

Beethoven lost his hearing, Tchaikovsky struggled with serious bouts of depression, and Robert Schumann went insane. 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 – 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. Robert Schumann observed in a famous article that Brahms was one of “music’s mysteries in arriving

fully armed, like Athena from the head of Zeus.”

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.

Brahms’ published works include the *Variations on a Theme of Haydn*, the *Academic Festival Overture*, the *Tragic Overture*, sonatas for piano, violin, cello and clarinet, piano trios, quartets and a quintet, string quartets, many works for solo piano, organ preludes, many songs, vocal quartets and duets (*Liebeslieder Waltzes*, *Zigeunerlieder*), choral works (*German Requiem*, *Alto Rhapsody*, *Nanie*, *Gesang der Parzen*, *Schicksalslied*), and four perfect symphonies.

## PROGRAM NOTES

### About the Work -

The precocious prodigy Mozart composed his first symphony at the age of nine; Mendelssohn was 15; Schubert was 16; Haydn was 25; Beethoven was 29; and Schumann reached the ripe old age of 31 before composing his first symphony. Brahms unveiled his first symphony to the public at the age of 43; however, unlike the previous composers mentioned, Brahms' first attempt immediately entered the mainstream of the symphonic repertoire.

Admiration is a powerful thing. Brahms was so awed by the works of Beethoven that Brahms was burdened by the legacy of Beethoven's symphonies, saying "I shall never compose a symphony. You have no idea how it feels to be dogged by Beethoven's footsteps; to hear behind you the tramp of a giant like Beethoven." It did not help Brahms that twenty years earlier his close friend and composer Robert Schumann published an article suggesting Brahms would be the heir to Beethoven, saying that "if Brahms directs his magic wand where the massed power in chorus and orchestra might lend him their strength, we can look forward to even more wondrous glimpses into the secret world of the spirits." At the time of Schumann's proclamation, Brahms had yet to write anything for orchestra.

The long wait for Brahms' First Symphony is generally explained by the intimidation at the prospect of composing a symphony worthy of the Beethovenian ideal, in addition to Brahms' meticulous and methodical approach to composing. After his German Requiem (1868) and then his Variations on a Theme of Haydn (1873) Brahms' confidence grew as well as his mastery of writing for orchestra. Finally, 23 years after Schumann's article and almost 20 years after Brahms began to sketch out his first symphony, on 4 November 1876, Brahms' Symphony No. 1 in C minor, Op. 68 premiered at the court of Karlsruhe.

Brahms' friend and critic, Eduard Hanslick, captured the premiere performance of the First Symphony: "Seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation... The new symphony is so earnest and complex, so utterly unconcerned with common effects, that it hardly lends itself to quick understanding...but even the layman will immediately recognize it as one of the most distinctive and magnificent works of symphonic literature." In many ways the description was subtly suggesting that Brahms' First Symphony was not concerned with pleasing the public. Brahms furthered this by stating "My symphony is long and not exactly lovable."

In many ways this is Brahms' most personal work and conforms to the Romantic creeds established by Beethoven and epitomized by Mahler, where the composer writes to say what he feels, thinks, desires, etc. - art for art's sake - the composer and the art are inseparable. Brahms, who almost seemed to reject Romantic ideals and the charge led by opera composer Richard Wagner, could not resist the influence of the pressure from, insecurity about, and admiration for Beethoven that haunted his writings in his First Symphony.

With elevated emotions and responses to the world above abstract ideas, Brahms opens the First Symphony with a slow introduction, a tormented cry in the strings accompanied by the relentless undercurrent of the timpani. This tense, darkly shifting musical landscape is riveting in its intensity which carries through the rest of the opening movement that pulses with driving rhythms and dense harmonies and a sense of restlessness, urgency, and defiance.

After the stormy and passionate opening movement, the prevailing mood of the second movement is one of heart-easing calm, solace, and a gentle relief from the highly focused dark power of the first. The

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## PROGRAM NOTES

strings and winds carry on an extended dialogue before a tempestuous minor key interlude recalls the opening movement. Without a single moment of muscle-flexing, the second movement eventually becomes a serene vision of peace, using a simple motif introduced by a solo violin and echoed in turn by the horn and various winds.

The third movement has a light, lilting melody that is traded playfully between the strings and the woodwinds. Not quite the typical Beethoven scherzo, Brahms creates more of a songlike intermezzo that is cheerful, gentle, and almost restrained with a touch of melancholy that enters most of Brahms' works, recalling his loneliness and unreciprocated love for Clara Schumann (his best friend's wife). Even the contrasting middle section, typical of the third movement in a symphony, is conspicuously more animated, but short-lived.

Now that the first three movements have played out their parts in the symphonic drama, the stage is set for the resolution in the form of a massive finale which announces its unmistakable character immediately. The mood of deep expectancy comes to a head in the suspended introduction when a peak of excitement and tension has been reached. There is an outburst of timpani and a noble, calming gesture from the horns, pushing back the clouds to make way for a brass chorale which seems to serve almost as a benediction to the whole work. The strings enter at last with the majestic theme and the movement progressively becomes more exultant and culminates in a blazing conclusion. The final movement features a theme that closely resembles Beethoven's Ode to Joy, which Brahms snapped that "any ass could see that!" Before giving way to the homage of Beethoven in the final moments of the First Symphony, Brahms makes his mark through the four movements in a way that suggests his own anticipation to see how this burden

from and admiration for Beethoven's legacy would measure up. One of the first and greatest conductors Hans von Bülow hailed Brahms' First Symphony as "Beethoven's Tenth Symphony," giving credence to Brahms' reputation and skill. Perhaps the most remarkable first symphony ever composed, Brahms' first effort immediately secured his own legacy and he still had three more to go!

Admiration is a powerful thing, but perfection is a rarity.

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

Nicholas Mahoney, *trombone*

Frederick Kercy, *trumpet*

Maddalena Schollenberger, *harp*

Noëlle Streuber-Eden, *concertmaster*

Lye Pitram, *violin II*

Aileen Tan, *viola*

Julio Martin-Navas, *cello*

Micah Sommons, *double bass*

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

Ajay Ostrem, *percussion*

Eric Amorelli, *tuba*

Audrey Ling, *oboe*

Shiloh Lee, *flute*

Chloe Bidegary, *clarinet*

**Not Pictured**

Michele Schwartz, *horn*



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## YOUNG MUSICIANS DEBUT ORCHESTRA

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### 7th Annual Festival Concert

Kenneth T. Bean • *Director & Conductor*  
Rachel Segal • *Associate Director & Conductor*

Temple Performing Arts Center

Saturday, May 27, 2023 • 4:00 p.m.

### PROGRAM

*The Hebrides*, Op. 26 Felix Mendelssohn

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

Symphony No. 6 in C Major, D. 589 Franz Schubert  
I. Adagio – Allegro  
II. Andante  
III. Scherzo: Presto  
IV. Allegro moderato

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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.*

**YOUNG MUSICIANS DEBUT ORCHESTRA**



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**YOUNG MUSICIANS DEBUT ORCHESTRA • 2022-2023**
**Kenneth T. Bean, *Director & Conductor***
**Rachel Segal, *Associate Conductor***
**Violin I**

 Blair Williams, *Concertmaster*

Ella Chen

Raymond Wu

Matthew Fang

Rana Roosevelt

Jane D'Andrea

Louisa Blix

Abigail Arnold-Treanor

Triona Tsai

Fiona Abraham

Arlene Kuri

Andrew Wu

**Violin II**

 Alexis Cho, *Principal*

Mia Nie

Hannah Jung

Elias Todd

Ethan Chung

Chloe Lin

Tyler Chung

Mary Miao

Isaac Lo

**Viola**

 Ivan Sanchez, *Principal*

Natalie Tran

Antonella Tarsia

Sanjay Srinivasan

**Violoncello**

 Anisa Kim, *Principal*

Yuhanhua Xia

Aldo Friedman

Cassia Campos

Ethan Hsu

Evelyn Feldman

Raphael Lo

Alliyah Hoke

**Double Bass**

 Joseph Tarsia, *Principal*
**Flute**

Yael Lebovic\*

Masha Lyshchik

**Oboe**

Lillian Martin

Liliana Ortiz\*

**Clarinet**

Hailey Deng

Emma Li

Zakyya McClenney\*

**Bassoon**

Jason Xi +

Anna Zhang +

**French Horn**

Max Aguas-Goelz\*

Priya Srinivasan

**Trumpet**

Frederick Kerby #

Elly Roses\*

**Timpani/Percussion**

Kevin Cheng

Caleb Cho\*

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**YOUNG MUSICIANS DEBUT ORCHESTRA • 2022-2023**


**Kenneth T. Bean**  
*Director and Conductor*

Kenneth T. 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. In the 2023-24 season, Maestro Bean will make his debut with the Columbus Symphony Orchestra as well as make return appearances with the Princeton Symphony Orchestra, Symphony in C and American Repertory Ballet, where in 2022, Maestro Bean led the world premiere of Ethan Stiefel's *A Midsummer Night's Dream*. 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, Music Director of Music and Mindfulness at Graves Mountain Farm in Northern Virginia 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 • 2022-2023**

**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 Orquesta 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.

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## YOUNG MUSICIANS DEBUT ORCHESTRA SECTION LEADERS



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

Caleb Cho, *percussion*  
Max Aguas-Goelz, *horn*  
Elly Roses, *trumpet*  
Blair Williams, *concertmaster*  
Alexis Cho, *violin II*  
Ivan Sanchez, *viola*

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

Zakyya McClenny, *clarinet*  
Liliana Ortiz, *oboe*  
Yael Lebovic, *flute*  
Anisa Kim, *cello*

### **Not Pictured**

Joseph Tarsia, *double bass*

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**BRAVO BRASS**

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**20th Annual Festival Concert  
“Brass by Popular Demand”**

Paul Bryan • *Director & Conductor*  
St. Mark's Church, Philadelphia

Saturday, May 6, 2023 • 7:30 p.m.

**PROGRAM**

“Chaconne” from First Suite in E-flat	Gustav Holst <i>Arranged by Jonathan Craig</i>
<i>Rialto Ripples</i>	George Gershwin <i>Arranged by Michael Allen</i>
Pavan – <i>St. Thomas Wake</i>	Dr. John Bull <i>Arranged by Michael Allen</i>
<i>Malagueña</i>	Ernesto Lecuona <i>Arranged by Stuart Malcolm</i>

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**INTERMISSION**

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<i>Gonna Fly Now</i> – Theme from <i>Rocky</i>	Bill Conti <i>Arranged by Joe Hart</i>
Sonata in C Minor, “Pathetique”, Op. 13	Ludwig van Beethoven <i>Arranged by Patrick Hoffman</i>
<i>Colonel Bogey March</i>	Kenneth Alford <i>Arranged by Michael Allen</i>
<i>Luminosity</i>	Anthony DiLorenzo

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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.*

**BRAVO BRASS • 2022-2023**





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**BRAVO BRASS • 2022-2023**

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

**Trumpet**

Ian Ailes  
Isabella Gilligan  
Alex Gittelman %  
Kokayi Jones +  
Frederick Kercy #  
Dennis Shalimov  
Robert Skoniczin %

**Horn**

Joshua Baeck  
William Czartoryski +  
Leila Meyers  
Quinn Milliken  
Eleanor Nagle  
Karen Schubert %  
Christian Stopyra

**Trombone**

Wade Dahlgren  
Madeline Heng  
Yi-En Ho +  
Maryam Khan +  
Javid Labenski +  
Nicholas Mahoney +

**Bass Trombone**

Barry McCommon %

**Tuba**

Brian Brown %  
Greg Guron  
Niklas Umland +

**Percussion**

Griffin Harrison %  
Tae McLoughlin %  
Zachary Strickland %

**BRAVO BRASS • 2022-2023**

**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 teacher, 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 teaches pedagogy and supplementary conducting at Curtis and has also served as Head Conductor

of the Young Artist Summer Program at Curtis Summerfest. During the 2022-23 school year, Paul will serve as a faculty member at West Chest University's Wells School of Music and at Temple University's Boyer College of Music and Dance. He will also direct the University of Pennsylvania Wind Ensemble.

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.

Paul has served as an administrator at the Curtis Institute of Music since 1993. As Dean from 2013-2022, Paul provided leadership for all elements of the educational experience—all academic departments, admissions, student services, financial assistance, and the library—and expanded an already exceptional faculty to include notable performers and teachers such as Yefim Bronfman, Michelle Cann, Nick DiBerardino, Gary Hoffman, Jonathan Bailey Holland, Amy Beth Kirsten, Craig Knox, Steven Mackey, Anthony McGill, Midori, Eric Millstein, Katherine Needleman, Eric Owens, Philippe Tondre, and the Imani Winds.

During his tenure as Dean, Paul 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 increased dramatically under Paul's leadership including a significant expansion of the school's mental health 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.

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**BRAVO BRASS • 2022-2023****Barry McCommon***Associate Conductor**Trombone*

Barry is a musician that defies categorization. Having begun his career while still enrolled at the Curtis Institute of Music, he also cut his teeth in the clubs of Philly and Atlantic City. 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. In addition to his work as a performer, from 2011-2022, he served on the faculty at the University of the Arts, is an Associate Conductor of Bravo Brass, a Teaching Artist for the Kimmel Center of the Performing Arts, has taught at the Philadelphia International Music Festival through chamber music coaching and a solo performance class, and has given Masterclasses throughout the United States (West Chester University, Drexel University, Auburn University, Merit School of Chicago). Rather than accept the parameters that so many try to place on musicians, Barry plays what he wants to play—his love of rock, jazz, r&b, pop, and classical show every time he hits the stage.

**Robert Skoniczin***Associate Conductor**Trumpet*

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 and trumpet methods 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

**BRAVO BRASS • 2022-2023****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 has been Principal Tuba of Orchestra Lumos since 1980. He is also Principal Tuba of the Delaware Symphony Orchestra and The Philly Pops. As an active freelance musician, Mr. Brown has performed and recorded with The Philadelphia Orchestra, Philadelphia Ballet, and Opera Philadelphia, among others. He is the tuba player for NFL Films and a founding member of the Timberdale Brass. Mr. Brown is Professor of Tuba and Euphonium at The University of Delaware and is a lecturer in the Music Department of Princeton University. He earned his Bachelor and Master degrees from The Juilliard School. His major teachers include Paul Krzywicki, Don Harry, Donald Harwood, Vincent Penzarella and John Fletcher.

**Alex Gittelman*****Trumpet***

Alex Gittelman is a proud alumnus of Bravo Brass and a class of '05 graduate of Haverford High School in Havertown, PA. He graduated from the Boyer College of Music and Dance at Temple University in May 2010 with a Bachelor of Music in Music Education with a Jazz Component and earned his Master's in Music Education from the University of the Arts in 2016. Mr. Gittelman is currently pursuing his PhD in Music Education through Temple University. Mr. Gittelman has been teaching at Haverford Middle School (HMS) since 2011. He teaches 6th and 7th Grade General Music, the 6th, 7th, and 8th Grade Bands, the nationally recognized HMS Jazz Ensemble, the HMS Woodwind Ensemble, the HMS Brass Ensemble (founded in 2013) and the HMS Percussion Ensemble (founded in 2015). He is also the current director of the HHS Competition Marching Band and Football Band and the assistant director of the 5th Grade District Band. Mr. Gittelman is a member of many premier ensembles in the Philadelphia area, including the Blackbird Society Orchestra and the salsa band Latin Express. He has performed with various artists, including Clark Terry, Branford Marsalis, Joe Wilder, Carla Cook, Jon Faddis, Lew Soloff, and Jimmy Heath. His private teachers have included Matt Gallagher, Eric Schweingruber, and Terrell Stafford. When not teaching or performing, Mr. Gittelman enjoys spending time with his wife Kim Blanchette, cooking, playing Dungeons and Dragons, 3D printing, or taking care of his ten cats.

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## PRYSM STRINGS

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### 16th Annual Festival Concert

#### **Prysm Strings**

Gloria dePasquale • *Director & Conductor*

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

Andrea Weber • *Conductor*

#### **Prysm Prep**

Annie Barley Givler • *Leader*

Church of the Redeemer, Bryn Mawr, PA

Saturday, May 13, 2023 • 3:00 p.m.

### PROGRAM

*Blarney Pilgrim* Traditional  
*Arranged by Myanna Harvey*

*Dona Nobis Pacem* W. A. Mozart  
*Arranged by Susan C. Brown*

#### **Prysm Prep • Annie Barley Givler, Leader**

*Atishbaji* Doug Spata

#### **Prysm Prep, Prysm Strings Young Artists, Prysm Strings**

Gloria dePasquale, *Director & Conductor*

*Andalusian Adventure* Erica Donahoe

#### **Prysm Strings Young Artists, Prysm Strings • Gloria dePasquale, Director & Conductor**

Themes from *The Moldau* Bedřich Smetana  
*Arranged by Robert S. Frost*

Blackberry Blossom Traditional  
*Arranged by Gary Gackstatter*

#### **Prysm Strings Young Artists • Andrea Weber, Conductor**

Serenade in E Major, Op. 22 Antonín Dvořák  
II. Tempo di Valse

*Variations on a Theme by Tchaikovsky*, Op. 35a Anton Arensky

#### **Prysm Strings • Gloria dePasquale, Director & Conductor**

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**PRYSM STRINGS**



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**PRYSM STRINGS • 2022-2023****Gloria dePasquale, *Director & Conductor*****Violin I**

Isabella Munoz, *Concertmaster*  
Zachary Fan, *Associate Concertmaster*  
Mira Grin, *Assistant Concertmaster*  
Ora Avila  
Grace Lu  
Sahara Stewart  
Syreeta Das  
Sanjay Srinivasan  
Yoni Gartenberg  
Maya Srinivasan  
Claire Chen  
Brandon Jang  
Lauren Kim  
Lucille Ren  
Lingxi Kong  
Terrance Xia  
Christabel Harris  
Elinore Forman

**Violin II**

Paulette Dela Cadena, *Principal*  
Daniel Park, *Associate Principal*  
Kathryne Moore, *Assistant Principal*  
Paulette Dela Cadena  
Brianna Wright  
Oliver Pao  
Yifan Su  
Austin Guo  
Clara Tremblay  
Rachel Ma  
Avery Chirchick  
Eric Xie  
Nathaniel White  
Iriana Santiago  
Lucas Tang

**Viola**

Kaitlyn Cho, *Principal*  
Cayla Goh, *Associate Principal*  
Luisa Medrano-Pizarro, *Assistant Principal*  
Leron Goddard  
Madeline Nazarian  
Betty Tornetta

**Violoncello**

Julie Chen, *Principal*  
Yupeng Leo He, *Associate Principal*  
Brian Wang, *Assistant Principal*  
Miya Jordan  
Frédéric Phelizon  
Ethan Aizenberg  
Edward Cheung  
Isaac Yau  
Shalika Bhattacharyya  
Priya Srinivasan  
Alexander Newcomer  
Conan Yang  
Miles Kim  
Deanna Yuan  
Jadyn Shu

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**PRYSM STRINGS YOUNG ARTISTS • 2022–2023**

**Gloria dePasquale**, *Director*

**Andrea Weber**, *Conductor*

**Violin I**

Madelyn Burgman, *Concertmaster*

Amon Givler

Garret Basta

Eliza Vogman

Luis Romano

Phoebe Matson

Carissa Yau

Jason Li

Ruoming Ai

Kyle Allen

Aaron Cheung

Eliana Pancake

Jonah Lo

**Violin II**

Sophie Teo, *Principal*

Natalie Vogman

Milan Stojkovic-Shetty

Chris Qu

Vivian Tan

Charlotte Bergeheiser

Daniel Martinez

Rohit Gautham

Clarissa Goddard

**Violoncello**

Amaru Muhammad, *Principal*

Sophia Burgman

Lindsey Wei

Nathan Watson

Arnav Sethi

Rohan Ament

Julia Bear

Finlay Grant

Kai Pierce

Aanya Srinivasan

Vincent Bechtold

Leila Golzari-Hunt

David Qu

Maggie Thomas

Yannick Whitman



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**PRYSM PREP • 2022-2023**
**Gloria dePasquale, Director**
**Annie Barley Givler, Leader**
**Violin**

Claire Farwell

Sophia Kim

William Kim

Dalia Lo

Bailey Minyard

Miles Morris

Jacky Moore

Jack Nazarian

Scarlett Nguyen

Sophia Nguyen

Miyabi Sano

Adrian Shen

Jake Silverman

Bo Tan

Shermaine Tan

Ethan Wong

Olivia Yang

**Viola**

Ava Golzari-Hunt

Adelaide Svoboda-Kindle

**Violoncello**

Deacon Ferrell

Levi Grin

Uma Hiremath

Josephine Johns

Logan Jones

Aubrey Whitman

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**PYO MUSIC INSTITUTE INTERNS**
**Violin I**

Hannah Adams +

Suri Ahn #

Abigail Arnold Treanor %

Fiona Basta #

Shloka Bhattacharya #

Daniel Cheng +

Kai Freeman +

Therese Gasser #

Hannah Han +

Bryan Jang #

Vivian Ma +

Ritsu Nakagawa +

Danielle Roh #

Benjamin Roses +

Thomas Uchiumi-Jones #

Kyle Xie #

Jennifer Yang #

**Viola**

Adora Abdul #

Emily Demers +

Joy Roh #

**Violoncello**

Gevon Goddard +

Ethan Hsu %

Anisa Kim %

Thayne Sharp #

Vivian Yang #

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**PRYSM STRINGS • 2022-2023**

**Gloria dePasquale**

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

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.

After joining The Philadelphia Orchestra cello section in 1977, Ms. dePasquale became a tireless advocate for music education and community engagement. Along with The Philadelphia Orchestra cello section, she helped to design, spearhead, and popularize The Philadelphia Orchestra PlayINs, convening hundreds of student, amateur, and professional musicians on the stage of Verizon Hall for casual performances with Philadelphia Orchestra musicians. Mrs. dePasquale and her late husband, Philadelphia Orchestra Co-Concertmaster, William dePasquale, were instrumental in forging the PYOMI-Philadelphia Orchestra Side by Side events. The dePasquales also initiated the relationship between Philadelphia Orchestra Musicians (many who are PYOMI alums) and PYOMI for the sectional masterclasses for PYO and PYAO.

In 2006, at the invitation of PYOMI President and CEO, Louis Scaglione, Mr. and Mrs. dePasquale founded Prysm

Strings, which has grown over 16 seasons to three ensembles offering a unique model of teaching string playing techniques and music making for string students K-12. Mrs. dePasquale is the Director of Prysm Strings and Conductor of the senior ensemble, Prysm.

In 2013, Mrs. dePasquale designed a curriculum of classes for PYOMI, College and Conservatory Audition Preparation (CCAP), offered to all students of PYOMI, and presented each year as a series of six seminars, including adjudicated mock auditions, with a panel of professional musicians and educators.

As a soloist, Mrs. dePasquale has appeared with PYO in Verizon Hall performing Haydn's C Major *'Cello Concerto*, and future performances scheduled with PYO, include Elgar's *'Cello Concerto* in February 2023. Mr. and Mrs. dePasquale appeared as soloists, performing the Brahms *Double Concerto* with many community and regional orchestras in the Philadelphia area, as well as a performance in Verizon Hall with PYO. The dePasquales also appeared with PYO in Verizon Hall performing Saint-Saëns' *La Muse et le Poète*. And Mrs. dePasquale appeared as soloist in Haydn's *Sinfonia Concertante* with PYO, along with violinist, Francesca dePasquale; oboist, Peter Smith; and bassoonist, Angela Anderson Smith.

Mr. and Mrs. dePasquale also performed as the dePasquale Trio, alongside daughter, Francesca-PYO Concertmaster Alum-Professor of violin Oberlin Conservatory, faculty at Juilliard Pre-College, appearing in such venues as the Perleman Theater, The Reading Musical Society, and Villanova University.

Mrs. dePasquale continues to maintain a large private cello studio. Her students consistently gain admission to the nation's most highly regarded academic institutions and music conservatories.

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**PRYSM STRINGS YOUNG ARTISTS & PRYSM PREP • 2022-2023****Andrea Weber***Conductor,***Prysm Strings Young Artists**

Andrea Weber is the conductor of the Prysm Strings Young Artists division of PYOMI. She has been working with Prysm Strings and its director, Gloria dePasquale, since 2008. As the Young Artists conductor, Ms. Weber is passionate about teaching string students a wide range of composers and styles. She finds joy in the moment when the students take ownership of the ensemble, and play from the heart.

As an educator, Ms. Weber has worked with many organizations in the Philadelphia region, including schools and community music programs alike. She has worked with Temple University, Symphony in C, Tune Up Philly, PMAY Artists' Initiative. She currently works with the Musicopia String Orchestra, and runs a variety of ensembles at the Friends Select School in Center City. Additionally, she leads a private studio, which has seen students graduate to performance programs at Temple University and Ithaca College.

Ms. Weber is a cellist and graduate of the Eastman School of Music and the Esther Boyer College of Music and Dance at Temple University. She holds a B.M. and M.M. in Cello Performance, and has studied with cellists Luís Garcia-Renart, Andrés Diaz, David Ying, Jeffrey Solow, and Gloria dePasquale. As a young cellist Weber attended the Boston University Tanglewood Institute and performed as soloist with the Hudson Valley Philharmonic.

**Annie Barley Givler***Leader, Prysm Prep*

Building community through music, Arab-American cellist Annie Barley Givler (she/her) is the Program Manager for Philadelphia Music Alliance for Youth (PMAY), a partnership of Philadelphia music education organizations united in the support of underserved 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. 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 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, Annie serves on the faculties of Springside Chestnut Hill Academy, The Shipley School, and is the active vice-president of the Greater Philadelphia Suzuki Association. Annie can be heard on Bridge, Cantaloupe, and New Amsterdam Records.

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**FACULTY • 2022-2023****Gia Angelo**

Gia Angelo is a recent graduate of Temple University where she obtained a double degree in Viola Performance and Music Education. She spent her time there studying with Kerri Ryan, Assistant Principal of the Philadelphia Orchestra, and has previously studied with Daniela Pierson and Jennifer Kozoroz. Gia currently holds multiple positions in various areas of music including Management, Education, Performance, and Administration. She teaches full time within the School District of Philadelphia as an Instrumental Music Itinerant and is Assistant operations manager and librarian for the PYO Music Institute. She also holds positions as Mentor for Musicopia Strings and Assistant Conductor of the Drexel University Symphony Orchestra. During her free time, Gia often plays around the Philadelphia area as a freelance musician performing with multiple organizations throughout Philadelphia.

**Erin Ryan Barnes**

Erin Ryan Barnes started playing violin when she was two and cello at five. She has studied with Orlando Cole, Allen Lieb, Jeffery Solow and Vivian Barton Dozer. She attended Temple University and is an active studio musician. She has recorded with many musicians including Amos Lee, Sharon Little, Hamell on Trial, and Mia Johnson. When not playing cello she is taking care of her three children.

**JoAnna Basta**

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. She earned a Master of Music degree in violin performance and Suzuki pedagogy from the University of Maryland while studying with Ronda Cole. Presently JoAnna has a private violin studio at her home in Pennsburg, PA.

**Katherine Bechtold**

Katherine Bechtold is the Director of the Middle and Upper School Orchestra Programs and Dean of Students in the Upper School division at Springside Chestnut Hill Academy, Philadelphia, PA. Prior to her work at SCH Academy, she was the Director of Orchestras and Upper School Diversity Coordinator at The Episcopal Academy, Newtown Square, PA. Ms. Bechtold earned a Bachelor of Music in Violin Performance from Temple University, Philadelphia, PA, where she was in the studio of William dePasquale. She earned her Master of Education degree in Educational Leadership, as well as Pennsylvania State Principal Certification (K-12), from the University of Pennsylvania's Graduate School of Education. She currently performs with various Philadelphia and regional orchestras and ensembles, touring acts at the Kimmel Center, Élan Artists Entertainment Company, Listeso Music Group, and Our Mother of Good Counsel Church in Bryn Mawr, PA.

**Robert dePasquale**

Robert dePasquale was a member of the New York Philharmonic before joining The Philadelphia Orchestra in 1964, where he

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**FACULTY • 2022-2023**

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.

**Hannah Doucette**

Hannah Doucette received her Bachelor of Music degree in Violin Performance from The Hartt School and Master of Music degree in String Pedagogy from Temple University. She is a former student of both William and Robert dePasquale and has been a violin coach with PRYSM since 2009. Hannah is currently the Private Music Lesson Coordinator, Violin and Viola Instructor, and Lower School Orchestra Director at Germantown Academy. She has received training in books 1-8 of the Suzuki Method and studied with such trainers as Teri Einfeldt and Kimberly Meier-Sims. Prior teaching positions have been on the adjunct faculties of Temple University, Moravian University, and Ursinus College. In addition to teaching, Hannah enjoys performing as a freelance musician throughout the Philadelphia and Lehigh Valley areas.

**Annija Kerno**

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. Over the summers, she has the

opportunity to collaborate and perform solo and ensemble repertoire in the bi-annual North American Latvian Song and Dance Festival, where she collaborates 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 an active private studio of violinists and violists through the Music School of Delaware and Darlington Arts Center, 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, Sistema Ravinia, Musicopia, and the PYO Music Institute (Prysm Strings).

**Valerie Lynch-Levicoff**

Violinist, Violist, and Music Educator, Valerie Lynch-Levicoff, a native of Philadelphia, began playing the violin at age six, taking private lessons from Philadelphia Orchestra violinist Joseph Lanza and, later, from Robert, Julia, and William dePasquale. She earned a Bachelor of Arts Degree in Violin Performance from the Philadelphia College of Performing Arts, and a Master of Arts Degree in Education from LaSalle University. She currently performs with the Reading Symphony, Warminster Symphony (from 1996-2020), and Bryn Athyn orchestras. She is very active in chamber music, principally with her string quartet, "Strings Fantastique". Very involved as a music educator, she served as a validator with the National Board of Professional Teaching Standards for the first National Music Education Certification Program as well as being recognized in Philadelphia for distinguished teaching with a Lindback foundation award. Ms. Levicoff was also selected for Marquis' Who's Who of American Women (2007 edition). She continues as an adjunct professor of Music at Arcadia University beginning there in 2002.

**FACULTY • 2022-2023****Mitchell Newman**

Violinist Mitchell Newman retired from the Los Angeles Philharmonic in 2020. During his 34-year career, he worked with many of the world's great conductors. A passionate advocate for bringing music to underserved communities, Mr. Newman founded "Harmony: Music for Mental Health", a chamber music/fundraising concert for Mental Health America Long Beach. In 2010 he was named a mental health hero by the California State Senate. In 2015 he started "Coming Home to Music" which brings concerts of classical chamber music and jazz concerts to people who were experiencing homelessness, now living in apartment complexes built by People Assisting the Homeless (PATH). Also a dedicated teacher, Mr. Newman was deeply involved in the LA Phil's Youth Orchestra Los Angeles (YOLA) program. Mr. Newman has also taught at the Colburn School and conducted the string ensemble at the Pascale Music. Mr. Newman is a graduate of the Curtis Institute of Music, studying violin with Aaron Rosand, David Cerone, and Yumi Ninomiya.

**Anthony Pirollo**

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.

**James Wilson**

James Wilson is a recent graduate of the Royal Academy of Music in London, where he received his master's degree studying with Clio Gould, concertmaster of the Royal Philharmonic Orchestra. He earned his bachelor's degree studying with William dePasquale at Temple University. James is an alumnus of the PYO organization, having played in the orchestra for two seasons. He is the PRYSM Operations Manager and member of the violin faculty.

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## TUNE UP PHILLY – ORCHESTRAL PATHWAYS PROGRAM

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### 13th Annual Festival Concert

Paul Smith • *Director & Conductor*  
 Temple Performing Arts Center  
 Saturday, May 27, 2023 • 1:00 p.m.

### PROGRAM

*Allegro* Shinichi Suzuki  
*French Folk Song* Traditional / Shinichi Suzuki

The Violin Studio of Independence Mission Schools – St. Barnabas  
*Dorothy Mackey, Violin Faculty*

&

The Violin Studios of The City School – Fairmount Campus  
*Dorothy Mackey and Julia Morelli, Violin Faculty*

*Abide With Me* William Henry Monk  
*Avengers Theme* Alan Silvestri

The Trumpet Studio of The City School – Spruce Hill Campus  
*James Boyle, Trumpet Faculty*

&

The Trumpet Studio of Mariana Bracetti Academy Charter School  
*Daniel Wright, Trumpet Faculty*

Pomp and Circumstance Op. 36, No.1 Edward Elgar  
*Londonderry Air* Irish Folk Song

The Flute Studio of Independence Mission Schools – St. Helena  
*Chelsea Meynig, Flute Faculty*  
*All works Arranged by Jon C. Gardner*

*Hundreds & Thousands* Peter & Sylvia Dalziel  
*Salvation Is Created* Pavel Tchesnokov  
*Molihua* Traditional Chinese Folk Song  
*Star Trek: Voyager* Jerry Goldsmith  
*Let's Play! The Four Seasons*

Arrangements from Antonio Vivaldi's "The Four Seasons" along with various selections from  
 "Frankie Valli and The Four Seasons"

*You'll Be Back* Lin-Manuel Miranda

The Salvation Army Ray & Joan Kroc Center – Let's Play Orchestra!  
*Aaron Harris - Performing Arts Manager, Tuba*  
*Jon C. Gardener - Community Music Coordinator, Clarinet Faculty, Composer and Arranger*

*Dorothy Mackey, Violin Faculty*  
*Chelsea Meynig, Flute Faculty*  
*Julia Morelli, Violoncello Faculty*

*Daniel Wright, Trumpet Faculty*  
*Closing Remarks & Student Dismissal*

### Students and Teachers will return to meet Parents in the Lobby

*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.*

TUNE UP PHILLY





## TUNE UP PHILLY • 2022-2023

Paul Smith, *Director & Conductor*  
2022-2023

### St. Barnabas - an Independence Mission School

Dorothy Mackey,  
*Violin Faculty*

Ibrahim Bah

Atlas Doan

Peyton Doan

Emerson Doyah

Gracie Enehizena

Cecilia Erzondah

Joanna Jaleta

Waleed Khalid

Misrak Kifle

Jason Lam

Gabrielle Meyers-Jones

Zamira Thompson

KayLee Truong

### The City School - Fairmount Campus

Julia Morelli, *Violin*  
& *Violoncello Faculty*

London Albert-Anderson

Solinda A. Barnett

Eliana Gaines

Arthur Henderson

Masón Lowe

Genesis Ryan

Sophia De Los Santos

Brooke King-Whitehead

Aleah Watkins

### St. Helena-Incarnation - an Independence Mission School

Chelsea Meynig,  
*Flute Faculty*

Breanna Barkley

Amari Graham

Erin Haye

Mason Hylton

Whitley James

Layla Jenkins

Alyshia Jones

Noah Rosario

Meihua Winston

### The City School - Spruce Hill Campus

James Boyle, *Trumpet*  
Faculty

Ryan Clark

Mason Gatling-Neal

Jolie Miller

Karter Miller

Nyela Nolan

### Mariana Bracett Academy Charter School

Daniel Wright, *Trumpet*  
Faculty

Justin Coffin

Jowell Garcia

Ry'jai Prophet

Eli Rodriguez

Maximiliano Rodrigues

Ayiden Sample

Alejandro Morales Tapia

Daniel Nunez

### People for People Charter School

James Boyle, *Recorder*  
& *Wind Faculty*

SuRah Clentscale

Stacy Florentino

Simone McFadden

Safirah Motley

Nathaniel Persaud

Arianna Polanco

**Let's Play! Orchestra of the  
Salvation Army Ray & Joan  
Kroc Center**  
**Meet the Orchestra**  
*Aaron Harris - Performing*  
*Arts Manager, Tuba*

*Jon C. Gardener - Community  
Music Coordinator, Clarinet  
Faculty, Composer & Arranger*  
*Dorothy Mackey, Violin Faculty*  
*Chelsea Meynig, Flute Faculty*  
*Julia Morelli, Violin &  
Violoncello Faculty*  
*Daniel Wright, Trumpet Faculty*

### Flute

Nathanial Andre

Michaiah Andre

Jocelyn Moore

Kalayah Vicks

Tahir Turner

### Clarinet

Aria Clarke

Danae Mines

Caden Mines

Saphyre Walker

### Trumpet

Jeffrey Anthony, Jr.

Josh Myers

Kadir Stevens

Kharique Stevens

Ezekiel Perez

Xavier Perez

### Violin

Etiedidiong Archibong

Bryce Baker

Sage Baker

Somry Baker

Jason Carter

Akai Clarke

Kreeali Clarke

London Felts

### Violoncello

Aurie Brooks

Milan Brooks

Davoris Carter

Khamani Carter-Hill

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**TUNE UP PHILLY FACULTY • 2022-2023**
**Paul Smith***Director & Conductor**Tune Up Philly - Orchestral Pathways Program; Director, Pizzicato Players*

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 Bachelor’s of Music from the Mannes College of Music where he received the Associated Music Teacher’s Award in 2006. Mr. Smith received his Master’s 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 • 2022-2023

### **Delia Raab-Snyder** • *Site Supervisor*

Delia is thrilled to be returning to work with the PYOMI. Delia has been teaching music in different capacities in and around Philadelphia for the past 15 years. She has taught everything from Pre-K creative movement to middle school band. She likes to utilize a broad musical curriculum which explores the connection between music, rhythm, sound, and movement around the world. She believes in active music making with children. If you come into her classroom, you're sure to see students dancing, singing, and playing instruments. Delia was one of the founding faculty members of Tune Up Philly and served as the program director for three years. She is currently the Pre-K through 8th grade music teacher at Greene Street Friends School in the Germantown section of Philadelphia.

Delia holds a Bachelor of Music from the Mannes College of Music, and a Master of Music from the University of Southern California along with certification in the Orff Method from Villanova University.

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 Master's 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 PYO Music Institute. His career has brought him to many cities along the east coast performing a variety of classical, commercial, and theater work.

**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.

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## TUNE UP PHILLY FACULTY • 2022-2023

**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 master's 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 premiere 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.

**Daniel Wright** is a native of the Philadelphia Metropolitan Area who 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.

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## PHILADELPHIA YOUTH SYMPHONIC BAND

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### Inaugural Festival Concert

Patrick Bailey • *Director & Conductor*

Temple Performing Arts Center

Saturday, May 27, 2023 • 7:30 p.m.

### PROGRAM

<i>Lookfar</i>	James David
<i>O rose of May</i>	Harrison Collins <i>Arranged by Josh Trentadue</i>
<i>Mare Tranquillitatis</i>	Roger Zare
<i>Vesuvius</i>	Frank Ticheli

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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.*

PHILADELPHIA YOUTH SYMPHONIC BAND



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**PHILADELPHIA YOUTH SYMPHONIC BAND • 2022-2023**

**Patrick Bailey**, *Director & Conductor*

**Flute**

Anne Gu  
Brendan White  
Lucy Cheng

**Oboe**

Hailey Li

**Clarinet**

Anna Cheng  
Claudia Fiscaro  
Rachel Fu  
Tomas Tarnopolsky  
Sophia Wei

**Alto Saxophone**

Eric Xu

**Trumpet**

Josiah White

**Horn**

Charlie Krieg +  
Cruz Maria Carreiro^

**Tuba**

Niklas Umland +

**Percussion**

Sydney Vance #

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**PHILADELPHIA YOUTH SYMPHONIC BAND • 2022-2023**

**Patrick Bailey**  
**Director and Conductor**

Learning a musical instrument is an incredibly rewarding pursuit. Getting the most out of musical study means accessing high quality arts experiences both as a learner and an audience member, finding mentors to navigate the many pathways available to artists in today's changing world, and embracing the understanding that artistic mastery is a lifelong journey. Patrick Bailey is a career musician, educator, conductor, and administrator whose work centers on meeting these needs.

Mr. Bailey currently serves as a tenured faculty member of the Pennsbury School District instrumental music program in Southeastern Pennsylvania - Pennsbury has been recognized as one of the best communities for music education in the country by the N.A.M.M. foundation for over a decade. The school district's instrumental music program provides opportunities for students in 4th through 12th grade to learn a musical instrument in school. Performing ensembles from the district have toured 4 continents, won national and international musical competitions, and been a springboard for the careers of many professional musicians and music educators.

In addition to his work in public education, Mr. Bailey is deeply involved in the arts education non-profit sector through his work as on the artistic and administrative staff of the Philadelphia Youth Orchestra Music Institute; he currently serves as the Operations Director & Librarian for the Institute, and Director & Conductor of the Philadelphia Youth Symphonic Band - a new program offering from the Institute which seeks to engage advanced

instrumental students through performance of high level concert band and wind ensemble repertoire.

As a part of his efforts to help musicians bridge the gap between participation in school music programs and continued engagement in the arts after graduation, he engages in music education at the collegiate level. Appointed in 2019, Mr. Bailey serves as the Music Director & Conductor of the Drexel University Concert Band. Past positions in higher education include adjunct professor at Temple University, where he co-authored the Arts Enterprise course on personal financial management and entrepreneurship in the arts, and adjunct professor at Moore College of Art and Design where he taught entrepreneurship in the business minor program.

Mr. Bailey is also an active freelance percussionist, guest conductor, clinician, and private lesson instructor for percussion students: his performances as a soloist included the 2012 North American Debut of John Psathas's Timpani Concerto *Planet Damnation*. He also has the distinction of winning the 2009 "Individual and Ensemble" gold medal as a member of Drum Corps International's *Boston Crusaders*. Mr. Bailey is a published composer and author through Bachovich Music Publications. Most recently, his work *Journeys* for percussion ensemble received its European Premier in the fall of 2019.

He holds degrees from Temple University (B.M. Music Education) and Drexel University (M.S. Arts Administration), as well as continuing education credits from the University of the Arts and the American College of Education. Mr. Bailey is a member of the Vic Firth Education Team; American Society of Composers, Authors and Publishers; Pennsylvania Music Educators Association; College Band Directors National Association; and National Association for Music Education.



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## PHILADELPHIA YOUTH JAZZ ORCHESTRA

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### **Inaugural Festival Concert**

Justin Faulkner • *Director & Conductor*

Temple Performing Arts Center

Saturday, May 27, 2023 • 7:30 p.m.

## **P R O G R A M**

**The program will be announced from the stage.**

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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.*

PHILADELPHIA YOUTH JAZZ ORCHESTRA



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**PHILADELPHIA YOUTH JAZZ ORCHESTRA • 2022-2023**

**Justin Faulkner**, *Director & Conductor*

**Alto Saxophone**

Katharine Neary

**Tenor Saxophone**

Leonardo Dugan

Luke O'Neil

**Trombone**

Jeff Dieteman

Henry Koban Payne

**Drum Set**

Annabelle Dugan

Austin Snavelly

**Guitar**

Jesse Grollman

**Electric Bass**

Dion Rolle

## PHILADELPHIA YOUTH JAZZ ORCHESTRA • 2022-2023



### **Justin Faulkner**

#### *Director and Conductor*

Philadelphia native, drummer, educator, and philanthropist Justin Faulkner has cultivated a sound that invites, entertains, informs, and heals.

Throughout his career, Faulkner has created art with luminaries like Branford Marsalis, Wynton Marsalis, John Faddis, The Marsalis Family, Roy Hargrove, Ravi Coltrane, Robert Glasper, Derrick Hodge, Dee Dee Bridgewater, Paul Shaffer of the CBS Orchestra, Bootsy Collins, Larry Graham, Victor Wooten, Bilal, Terence Howard, Christian McBride, Kenny Barron, Dr. Lonnie Smith, Peter Nero, Jimmy Heath, Ornette Coleman, Terell Stafford, Pharoah Saunders, Terence Blanchard, and Jacky Terrasson. His formal education included studying classical percussion with Susan Jones and jazz drums and percussion with Samuel Ruttenberg. The Jazz Ensemble, Chamber Ensemble, and Choral Ensemble education at the Kimmel Center created a new understanding of community and the creative ecosystem. The Philadelphia Clef Club of Jazz and the Performing Arts provided freedom of expression for a young musician to find his way. Don Liuzzi, the Principal Timpanist of the Philadelphia Orchestra, cultivated the detail-oriented nature necessary to craft the full musical experiences Faulkner presents.

Justin entered the jazz scene at 13, playing his first professional gigs with bassist Jamaaladeen Tacuma of Ornette Coleman's band Primetime. In the coming years, his apprenticeships with Orrin Evans, J.D. Walter, members of The Philadelphia Jazz Scene, and Boris Kozlov with The Charles Mingus Big Band would shape the still teenager into a gentleman entering the scene elegantly and with a presence.

On March 19, 2009, his 18th birthday, Faulkner started his tenure with the Branford Marsalis Quartet. The last 13 years have included

performances in the world's greatest music halls such as The Kennedy Center (Washington D.C.), Jazz at Lincoln Center (New York City), The Sydney Opera House (Sydney, Australia), The Blue Note Jazz Club (Tokyo, Japan), Royal Opera House (Muscat, Oman), Vienna Konzerthaus (Vienna, Austria), and Concertgebouw (Amsterdam, Netherlands), to name a few.

Entrepreneurship and education have always been driving forces in Faulkner's life. In addition, his passion for community building and revitalization is the framework of his ethos. In 2015, his business partners Carol Faulkner and Nazir Ebo joined forces to create The Community Unity Music Festival. This festival is a family philanthropic endeavor that creates music education opportunities for young people in the Philadelphia area. The mantra, "Put down the guns and pick up an instrument," changed how his family viewed the current gun violence problem in Philadelphia. Directly affected by this terror, losing two cousins, the family decided to help make a change. "Free music lessons, free instruments, and free interactive concerts with the world's elite musicians are just starting points to creating social change and hope in our community. These opportunities will provide an alternative, build character, create intellectual liberation, and inspire future generations". The festival additionally offers job opportunities for the community.

In 2019 Faulkner joined the faculty of Temple University's Boyer College of Music and Dance. This appointment has provided an opportunity to create a strong bond with today's youth and their understanding of jazz's historical, sonic, and pedagogical foundation.

Faulkner is grateful for every opportunity he has to share his gift of music with the world. As a conscientious student of music, Justin asserts that prayer, spiritual reflection, and focused practice are the centers of his life's progress. His approach aims to achieve selflessness as he recognizes it is not about him; it's about the music. "God gives us gifts and talents. Nurturing and developing those talents are the accompanying responsibilities. But, then, the magic starts when it's time to curate a collection of narratives that inform, inspire, and leave the listener wanting more."

## IN APPRECIATION • 2022-2023

**Thank you for the immense impact you have had on the students, families, faculty and staff of the PYO Music Institute. Your generosity allows us to fulfill our mission of bringing unparalleled music education opportunities to hundreds of students throughout the region every year. We graciously acknowledge the following donors, who have made gifts between January 1, 2022, and February 28, 2023.**

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honor of Louis Scaglione*

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Wagner*

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## 2022-2023 SEASON PERFORMANCE SCHEDULE

<b>Nov. 13, 2022</b>	<b>7 p.m.</b>	<b>Mar. 19, 2023</b>	<b>3 p.m.</b>
<b>Philadelphia Youth Orchestra</b> Verizon Hall, Kimmel Center		<b>Philadelphia Young Artists Orchestra</b> Perelman Theater, Kimmel Center	
<b>Dec. 3, 2022</b>	<b>7:30 p.m.</b>	<b>Mar. 24, 2023</b>	<b>6:30 p.m.</b>
<b>Bravo Brass</b> St. Mark's Church of Philadelphia		<b>PYOMI Gala Dinner &amp; Concert</b> The Union League of Philadelphia	
<b>Dec. 4, 2022</b>	<b>3 p.m.</b>	<b>Apr. 1, 2023</b>	<b>7:30 p.m.</b>
<b>Bravo Brass</b> St. Mary's Church of Burlington, NJ		<b>Philadelphia Youth Symphonic Band &amp; Philadelphia Youth Jazz Orchestra</b> Temple Performing Arts Center	
<b>Dec. 18, 2022</b>	<b>3 p.m.</b>	<b>May 6, 2023</b>	<b>7:30 p.m.</b>
<b>Philadelphia Young Artists Orchestra</b> Perelman Theater, Kimmel Center		<b>Bravo Brass</b> St. Mary's Church of Burlington, NJ	
<b>Jan. 28, 2023</b>	<b>1 p.m.</b>	<b>May 13, 2023</b>	<b>3 p.m.</b>
<b>Tune Up Philly</b> Temple Performing Arts Center		<b>Prysm Strings</b> Church of the Redeemer, Bryn Mawr, PA	
<b>Jan. 28, 2023</b>	<b>4 p.m.</b>	<b>May 21, 2023</b>	<b>3 p.m.</b>
<b>Young Musicians Debut Orchestra</b> Temple Performing Arts Center		<b>Philadelphia Young Artists Orchestra</b> Perelman Theater, Kimmel Center	
<b>Feb. 4, 2023</b>	<b>3 p.m.</b>	<b>May 27, 2023</b>	<b>1 p.m.</b>
<b>Prysm Strings</b> Church of the Redeemer, Bryn Mawr, PA		<b>Tune Up Philly</b> Temple Performing Arts Center	
<b>Feb. 12, 2023</b>	<b>3 p.m.</b>	<b>May 27, 2023</b>	<b>4 p.m.</b>
<b>Philadelphia Youth Orchestra</b> Verizon Hall, Kimmel Center		<b>Young Musicians Debut Orchestra</b> Temple Performing Arts Center	
<b>Feb. 26, 2023</b>	<b>3 p.m.</b>	<b>May 27, 2023</b>	<b>7:30 p.m.</b>
<b>PYO Music Institute Showcase</b> Verizon Hall, Kimmel Center		<b>Philadelphia Youth Symphonic Band &amp; Philadelphia Youth Jazz Orchestra</b> Temple Performing Arts Center	
<b>Mar. 11, 2023</b>	<b>7:30 p.m.</b>	<b>Jun. 4, 2023</b>	<b>3 p.m.</b>
<b>Bravo Brass</b> St. Mark's Church of Philadelphia		<b>Philadelphia Youth Orchestra</b> Verizon Hall, Kimmel Center	
<b>Mar. 12, 2023</b>	<b>3 p.m.</b>		
<b>Bravo Brass</b> St. Mary's Church of Burlington, NJ			

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

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**AUDITIONS • 2023-2024 SEASON**

**PYO Music Institute is currently accepting audition applications for our 2023-2024 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.

**Sunday, May 28 • 12:00 p.m. – 5:00 p.m.**

**Saturday, June 3 • 1:30 p.m. – 6:30 p.m.**

**Saturday, June 10 • 9:00 a.m. – 5:00 p.m.**

**Sunday, June 11 • 12:00 p.m. – 5:00 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, May 22 • 6:30 p.m. – 8:30 p.m.**

**Prysm Strings, Prysm Strings Young Artists  
& Prysm Prep**

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, May 19 • 5:00 p.m. – 8:30 p.m.**

**Philadelphia Youth Symphonic Band**

Auditions are open to musicians from 13 through 18 years of age. Advance registration is required.

Auditions open to woodwind, brass, percussion, piano, harp, and double bass

**Tuesday, May 30 • 5:30 p.m. – 8:30 p.m.**

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

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**Philadelphia Youth Jazz Orchestra**

Auditions are open to musicians from 15 through 21 years of age. Advance registration is required.

Auditions open to wind (saxophone), brass (trumpet, trombone, tuba) and rhythm section (drum set, vibraphone, guitar, piano, bass)

**Thursday, June 1 • 6:00 p.m. – 8:30 p.m.**

**Thursday, June 8 • 6:00 p.m. – 8:30 p.m.**

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**Pizzicato Players**

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

Auditions open to classical/acoustic guitar, acoustic bass, harp, mandolin, ukulele, banjo, and Baroque plucked string (lute, theorbo)

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

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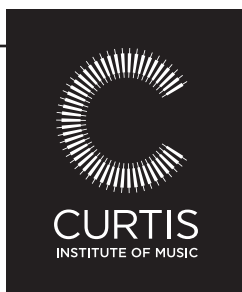
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