



ANNUAL FESTIVAL CONCERTS 2024

PHILADELPHIA YOUTH ORCHESTRA
JUNE 2 • 84th Annual Festival Concert

**PHILADELPHIA YOUNG ARTISTS
ORCHESTRA**
JUNE 2 • 29th Annual Festival Concert

**YOUNG MUSICIANS DEBUT
ORCHESTRA**
MAY 25 • 8th Annual Festival Concert

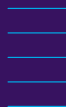
BRAVO BRASS
MAY 4 • 21st Annual Festival Concert

PRYSM STRINGS
MAY 18 • 17th Annual Festival Concert

TUNE UP PHILLY
MAY 25 • 14th Annual Festival Concert

**PHILADELPHIA YOUTH SYMPHONIC
BAND**
MAY 4 • 2nd Annual Festival Concert

**PHILADELPHIA YOUTH JAZZ
ORCHESTRA**
MAY 4 • 2nd Annual Festival Concert





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PHILADELPHIA YOUTH ORCHESTRA

84th Annual Festival Concert

Louis Scaglione • *Music Director & Conductor*

William Polk • *Violin*

Kerri Ryan • *Viola*

Kimmel Center for the Performing Arts

Verizon Hall

Sunday, June 2, 2024 • 7:00 p.m.

PROGRAM

Prelude to *Hänsel and Gretel*

Engelbert Humperdinck

Sinfonia Concertante, K. 364

Wolfgang Amadeus Mozart

I. Allegro maestoso

II. Andante

III. Presto

William Polk • *Violin*

Kerri Ryan • *Viola*

INTERMISSION

Symphony No. 10 in E Minor, Op. 93

Dmitri Shostakovich

I. Moderato

II. Allegro

III. Allegretto – Largo – Più Mosso

IV. Andante – Allegro – L'istesso tempo

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

PHILADELPHIA YOUTH ORCHESTRA • 2023-2024**Louis Scaglione, *Music Director & Conductor*****Violin I**

Gabriela Salvador-Riera, *Concertmaster*
Miro Raj, *Associate Concertmaster*
Kai Freeman, *Assistant Concertmaster*
Vivian Ma
Grace Lipinski
Cyrano Rosentrater
Rishab Das
Adam Elbohy
Daniel Huang
Brooklyn Jang
Elise Hwang
Hannah Han
Hannah Adams
Ryannah Blackman
Natalie Chen
Therese Gasser
Jacob Wurst
Yiguo Zhang
Suri Ahn

Violin II

Ritsu Nakagawa, *Principal*
Heather Lee, *Associate Principal*
Adelle Sullivan-Cozza, *Assistant Principal*
Kyle Xie
Emily Gelok
Lauren Wu
Josiah Mendenhall
Emilie Xie
Megan Chan
Andrew Lu
Julie Zheng
Molly Coleman
Ian Lin
Victoria Fan
Shloka Bhattacharyya
Ryan Ye
Kyle Chen
Nicholas Hartman
Liam Gately
Darby Ko

Viola

Lucas Lauprasert, *Principal*
Kyle Sonon, *Associate Principal*
Livia Kam, *Assistant Principal*
Hannah Y. Lee
Karlis Graufelds
Shinnyom David Park
Justine Sullivan-Cozza
Helen Zheng
Brooklyn Vasquez
Tanav Gowda
Hannah Lee

Violoncello

Kwanchi Loo, *Principal*
Alexander Steketee, *Associate Principal*
Samuel Cao, *Assistant Principal*
Andrew Li
Winston Hewitt
Kwanyun Loo
Hayden Kang
Peter Moon
Julio Martin-Navas
Elena Chang
Kealia Grace Smith
Daniel Loza
Jessica Wang
Victoria Mitchell
Mauricio Gonzalez
Emily Zheng
Julian Ladd
Jace Cocola

Double Bass

Gaurav Kakarla, *Principal*
Aram Karpeh, *Associate Principal*
Luke Halpern, *Assistant Principal*
Milan Merchant
Micah Sommons
Adelyn Kelly

PHILADELPHIA YOUTH ORCHESTRA • 2023-2024**Flute/Piccolo**

Samantha Bedenko
Jessica Hou
Jianna Kim
Sabrina Stemetzki
Kevin Yuan*

Oboe/English Horn

Artemis Drake
Sarah Li*
Liliana Ortiz

Clarinet/Bass Clarinet

Jeremy Green*
Alexander Kang
Botong Li
Kevin Zhu

Bassoon/Contrabassoon

Jason Xi*
Edmund Xie
Joshua Schairer +

French Horn

Evan Bretz*
William Czartoryski
Charles Krieg
Quinn Milliken
Leila Myers

Trumpet

Noah Howington
Kokayi Jones
Frederick Kercy
Zimo Liu
Liam Mitchell

Trombone

Yi-En Ho
Javid Labinski
Nicholas Mahoney*

Bass Trombone

Jeremy Cohen +

Tuba

Niklas Umland*

Percussion

Jared Griffith
Joseph Fiore*
Ian Kohn
Austin Snavely
Sydney Vance

PHILADELPHIA YOUTH ORCHESTRA



PHILADELPHIA YOUTH ORCHESTRA • 2023-2024

Louis Scaglione
President & Music Director

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

For the past 26 years, he has worked with PYO Music Institute (PYOMI) and he is currently President, CEO, and Music Director. Celebrating its 83rd anniversary, PYO Music Institute has grown exponentially during his tenure and under his direction to include nine program divisions serving nearly 600 students a year drawn from over 20 counties in Pennsylvania, New Jersey, and Delaware. His work relating to diversity, equity, and inclusion through PYO Music Institute's nationally recognized orchestral music learning pathway has garnered attention and funding from major foundation sources both regionally and nationally. PYO Music

Institute's program divisions are directed by some of the top music professionals from the region and many of PYOMI's master class faculty is drawn from The Philadelphia Orchestra. PYO Music Institute's program divisions attract the very best students from a diverse population who seek extraordinary music education and the pursuit of music excellence, while building a strong sense of character, discipline, commitment, and maturity.

He has devoted his career to music education and the instruction of music at the highest levels. During his time with PYO Music Institute, he has conducted many major works from the orchestra literature cannon, as well as choral-orchestral masterworks. He has collaborated with many soloists, both instrumental and vocal, as well as distinguished choral societies including the Mendelssohn Club Chorus (Philadelphia) and the Choral Society of Montgomery County (Pennsylvania). He established PYO's highly regarded concert series at the Kimmel Cultural Campus and PYO Music Institute's performances are featured in a broadcast series on 90.1 WRTI-FM in Philadelphia. This series is unique nationally among youth orchestras. He has taken the Philadelphia Youth Orchestra on five international concert tours during his tenure. Through his work with PYO Music Institute, he has earned the respect of Philadelphia's greater professional community and he has distinguished himself as a highly regarded musician, educator and conductor in the region.

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

PHILADELPHIA YOUTH ORCHESTRA • 2023-2024**William Polk • *Violin***

Violinist William Polk believes that the symphony orchestra is humanity's finest artistic institution; it is a format developed over centuries that allows for infinite possibilities of tonal color and musical expression; it is a community of one hundred plus artists working together on stage to transmit pure musical thought to the minds of a live audience; it is a beautiful microcosm of society as it could be. Mr. Polk has performed as an orchestral musician with orchestras across the United States. He currently serves as a member of the First Violin section of The Philadelphia Orchestra, having joined in 2007. He previously served as Associate Principal Second Violin of the Minnesota Orchestra beginning in 2005. Prior to that he was Guest Principal Second Violin of the Saint Paul Chamber Orchestra.

An active chamber musician, Mr. Polk is a member of The Philadelphia Chamber Ensemble, the oldest continuously performing chamber music ensemble in the Delaware Valley. The group presents concerts throughout the year at Historic Old Pine St. Church (1768) in the heart of Society Hill. He also enjoys performing chamber music with his Philadelphia Orchestra colleagues and others at various venues throughout the region, and at music festivals throughout the country. Together with his wife, Kerri Ryan, now Assistant Principal Violist of the Philadelphia Orchestra, violinist Vali Phillips, and cellist Joseph Johnson, Polk founded the Minneapolis Quartet, which performed to critical acclaim from 2002 to 2007, and won a McKnight Foundation Artist Fellowship in 2006.

A native of Baton Rouge, LA, Mr. Polk is an alumnus of Louisiana State University and the University of Minnesota. He is very thankful for the foundational and inspirational instruction he received from his violin teachers, Sally O'Reilly and Camilla Wicks.

PHILADELPHIA YOUTH ORCHESTRA • 2023-2024**Kerri Ryan • Viola**

Kerri Ryan has served as the Assistant Principal Viola of The Philadelphia Orchestra since the beginning of the 2007-08 season. She came to Philadelphia from the Minnesota Orchestra, where she was Assistant Principal viola for seven seasons. During that time, she appeared twice as soloist with the Minnesota Orchestra. She previously served as Associate Concertmaster of the Charleston Symphony where she was also a featured soloist. Ms. Ryan and her husband, violinist William Polk, are founding members of the award-winning Minneapolis Quartet.

Kerri Ryan has a bachelor's degree in violin performance from The Curtis Institute of Music. While at Curtis, Ms. Ryan began studying viola with Karen Tuttle. As a high school student, she studied at the Cleveland Institute of Music as a member of its Young Artist Program, and was a member of the Philadelphia Youth Orchestra. As the winner of multiple youth competitions, Ms. Ryan appeared as soloist with orchestras such as The Cleveland Orchestra and The Philadelphia Orchestra. Her violin teachers include Lee Snyder, Jascha Brodsky, Rafael Druian, and Arnold Steinhardt.

Ms. Ryan is passionate about teaching. She has served on the viola faculty of Temple University since 2009. She is also a string quartet coach at Settlement Music School and a regular instructor of masterclasses at the Philadelphia Youth Orchestra Music Institute.

Additionally, Kerri is an avid chamber musician, having collaborated with such artists as Emmanuel Ax, Christoph Eschenbach, Yannick Nezet-Seguin, Andre Watts, and Nadja Solerno-Sonnenberg. She is a current member of the Philadelphia Chamber Ensemble.

PROGRAM NOTES

ENGELBERT HUMPERDINCK

Born: Siegburg, Germany, 1 September 1854

Died: Neustrelitz, Germany, 27 September 1921

Hänsel & Gretel: Prelude

The Prelude to *Hänsel & Gretel* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, tambourine, cymbals, and divided strings.

Duration: 8 minutes

Parallel Events/1893

Grover Cleveland becomes the 24th U.S. President (was also the 22nd)

New Zealand is first country to grant voting rights to women

Thomas Edison constructs first motion picture studio

Verdi's last opera, *Falstaff*, premieres

Dvořák's Symphony No. 9, *From the New World*, premieres

Composer Cole Porter, dancer Martha Graham, Chinese leader Mao Tse-tung, actors Mae West and Jimmy Durante are born

Former US President Rutherford B. Hayes, and composer Peter Tchaikovsky die

Katherine Lee Bates writes words to *America the Beautiful*

First electric car

Even though the German composer Engelbert Humperdinck is remembered for his opera masterpiece *Hänsel & Gretel*, his name has lived on in popular culture as British pop singer Arnold Dorsey (born in 1936) adopted the name "Engelbert Humperdinck" in honor of the late composer (or as a joke). And the Grimm's Brothers' Fairy Tales are so familiar to people today in part because of the success of Humperdinck's opera.

The opera started as a favor for Humperdinck's sister, Adelheid Wette, who wanted music for a children's play. Using two German folk songs as the basis for the incidental music, Humperdinck felt the music was so successful that he and his sister expanded the concept to a full opera. After serving as an assistant to legendary opera composer Richard Wagner at the Bayreuth Festival for the premiere of *Parsifal*, Humperdinck was well prepared to write his own stage work.

While Humperdinck used a similar musical language and texture as his mentor Wagner, he was not as methodical about creating a system of musical themes ("*leitmotifs*") to represent certain themes or characters throughout. The Prelude, however, does introduce the audience to important moments of the story.

The Prelude begins with a dreamy seductiveness from the opening sounds of the four horns that evoke the theme of the children's evening prayer (the most famous and recognizable moment in the opera).

PROGRAM NOTES

The trumpet then interrupts with the witch's spell as a sense of conflict emerges. Several other themes appear in the Prelude including scenes where Hänsel and Gretel are eating the witch's candy house, as well as the final moment of the chorus of the rescued children. The Prelude culminates as several themes are woven together similar to Wagner's prelude to *Meistersinger*, demonstrating Humperdinck's skills. More than any particular scene, however, is the Prelude's introduction to themes of innocent, adventure, danger, and coming of age that make it a magical beginning to the opera.

The entire opera was instantly a success. Composer Gustav Mahler proclaimed *Hänsel & Gretel* a masterpiece and a "delightful addition to opera." It was produced in more than 50 different theatres in the first year after its premiere. The fairy-tale opera concept was a welcome relief from the intense seriousness of Wagner's dramas as well as the *verismo operas* (real life stories) of composers like Puccini, Mascagni, and Leoncavallo.

Today the Prelude is performed in concert regularly, and the opera itself is standard repertoire around the world. In Germany alone, *Hänsel & Gretel* is produced in almost every town at Christmas.

WOLFGANG AMADEUS MOZART

Born: Salzburg, Austria, 27 January 1756

Died: Vienna, Austria, 5 December 1791

Sinfonia Concertante in E-flat major, K. 364

Mozart's Sinfonia Concertante is scored for solo violin, solo viola, two oboes, two horns, and divided strings.

Duration: 30 minutes

Parallel Events/1779

Benedict Arnold is court-martialed for treason against the American colonies

Height of American War of Independence

First all cast-iron bridge is constructed

The world's oldest engine is built – Boulton & Watt's Smethwick Engine

Mozart's *Coronation Mass* premieres

Poet Thomas Moore and author of U.S. National Anthem Francis Scott Key are born

PROGRAM NOTES

About the Composer ~

No other composer has mastered every musical form as Mozart did and done so with such ease. For Mozart, it seemed to be a nuisance to transcribe his musical thoughts onto paper. Like Handel, but to an even higher degree, Mozart would develop and achieve perfection in his imagination before his hand ever began to write. Whereas most composers, even the great Beethoven, would go through countless drafts and revisions before completing a work, Mozart's first draft was his final draft.

As a child prodigy, Mozart was immediately recognized as an unprecedented musical genius. Under his father's tutelage, the young Mozart became a virtuoso performer on the keyboard and violin. By the age of eight, he had composed his first symphony and had toured most of Europe, performing for dignitaries, royalty, and prominent composers of the day, who were simply awed by the youth's abilities and musical imagination. By the end of his brief life, Mozart had composed over 600 works.

Born into the Age of Enlightenment – the era of the American and French revolutions, when liberty and fraternity were the centers of thought, Mozart's scores exhibited an order, balance, and structure associated with the Classical era that was fathered by composer Franz Joseph Haydn.

About the Sinfonia Concertante ~

Yearning to get rid of the shackles of his employer in Salzburg – the Archbishop Colloredo – a 23-year-old Mozart started to compose for pure pleasure and music he wanted to experiment with at the expense of his position as organist. When he returned from tours in Paris and Mannheim bursting even more with new creative impulses, the Archbishop summarily fired Mozart “with a kick in my arse,” Mozart wrote.

One of the new artistic endeavors was to compose works for more than one soloist. Today we refer to these as “double concertos,” but in 1779 it was referred to as a Sinfonia Concertante. Part symphony, part concerto, the Sinfonia Concertante in E-flat major was for violin and viola solos with a scaled down orchestra of just oboes, horns, and strings – not even clarinets, Mozart's favorite.

The solo violin part is arguably as prolific as any of the five violin concertos Mozart wrote. When playing in string quartets Mozart like to play the viola part, so he truly shows his love for the viola in the Sinfonia Concertante in that the viola solo is not a supportive role as one might expect but is equally as important as the violin solo. In fact, to ensure the viola solo's importance he has the viola tune a half step higher than normal. All the other instruments and the violin solo are playing in the written key of E-flat major, while the viola is reading and playing in the key of D major (a half step lower).

As soon as the first movement opens there is a plethora of musical ideas and melodies that is full of smiles, fun, and lyrical beauty. The themes flow effortlessly, and it is some of Mozart's finest writing rivaling his best opera duets and arias. The second movement seems almost personal as its one of Mozart's more rare slower movements in a minor key. The violin solo sings almost of grief while the viola answers with tender consolation. Mozart's mother had died a year earlier, so perhaps there is some unintentional outpouring of sadness in the movement (it would not be common to deliberately express personal emotions in music until the Romantic period ushered in by Beethoven).

PROGRAM NOTES

Almost in the silliness of Haydn, the final movement of the Sinfonia Concertante is full of laughter and joy. The themes return each time with more sparkling inventiveness and excitement. Mozart went on to compose other sinfonia concertantes for four wind solos, one for solo flute and harp, and one for two piano solos. He also started sinfonia concertantes for piano and violin, and one for solo violin, viola, and cello! Perhaps the “kick in the arse” was exactly what Mozart needed.

DMITRI SHOSTAKOVICH

Born: St. Petersburg, Russia, 25 September 1906

Died: Moscow, Soviet Union, 9 August 1975

Symphony No. 10 in E minor, Op. 93

Shostakovich's *Tenth Symphony* is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, military snare drum, triangle, cymbals, bass drum, xylophone, tam-tam, and divided strings.

Duration: 50 minutes

Parallel Events/1953

Dwight D. Eisenhower becomes the 34th U. S. President

Nikita Khrushchev becomes first Secretary of Communist Party in Soviet Union

Arthur Miller's play, *The Crucible*, premieres on Broadway

Disney's film *Peter Pan* premieres

Soviet leader Joseph Stalin, composer Sergei Prokofiev, and country singer Hank Williams die

Chevrolet makes first Corvette

Color televisions go on sale

The Braves baseball team moves from Boston to Milwaukee

About the Composer ~

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

Shostakovich's upbringing was rooted in music as his parents were both amateur musicians. After graduating from the St. Petersburg Conservatory, Shostakovich felt the need to choose between a career as a pianist or composer. Although composing did not come easily, he chose a career as a composer and quickly gained international attention with his *First Symphony*, which he composed when he was eighteen years old.

Like any artist, Shostakovich's curiosities led him to seek other influences, especially the works of Prokofiev and Stravinsky who had become ‘Western-ized.’ Shostakovich's discovery of modernism and post-modernism was quickly squashed by the Soviet government. Everything

PROGRAM NOTES

in the Soviet Union was viewed in political terms. Soviet musicologists proclaimed that the new Soviet Union wanted “a composer whose melodies will touch the hearts of all sections of the populations and...will not only warm the concert hall, but the streets and fields as well, because it will be music with roots deep in Russian life...”

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

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

Shostakovich reacted, at least publicly, by accepting the political ideology of the Soviet government and composed several works that, at least superficially, embraced the communist regime. He proceeded to speak out against Western music. Looking back and seeing the dreadful alternatives, he had no choice.

About the Music -

Shostakovich composed during the height of the Great Terror, the period where Stalin had millions killed and exiled. Creative artists treaded carefully. If an artist was even permitted to perform, write, paint, etc., the communist regime required the art be ‘Soviet Realism,’ which was designed to instill the values needed to bring about the Golden Age of Communism. More aptly put, Soviet Realism was whatever served the government's propaganda needs at the time. Artists were to avoid Formalism – meaninglessly defined by the Soviet leaders as “putting to the forefront the other side of a question, the detachment of form from content,” which, meant that any art that Stalin didn't like was banned, and the artist often exiled.

The Tenth Symphony is “48 minutes of tragedy, despair, terror, and violence, and two minutes of triumph,” says musicologist John Mangum. In many ways, this summarizes the work; however, prior to the late 1970s many believed the dark, brooding *Symphony* was a depiction of the Stalin years. Yet there is much more to the *Tenth Symphony* than a simple narrative.



Photo Courtesy of SueB. Photography

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

Niklas Umland, *Tuba*
Nicholas Mahoney, *Trombone*
Joshua Yamamoto, *Trumpet*
Evan Bretz, *French Horn*
Gabriela Salvador-Riera, *Concertmaster*
Ritsu Nakagawa, *Violin II*
Lucas Lauprasert, *Viola*
Gaurav Kakarla, *Double Bass*

Front Row (*Left to Right*)

Joseph Fiore, *Percussion*
Jeremy Green, *Clarinet*
Jason Xi, *Bassoon*
Kevin Yuan, *Flute*
Sarah Li, *Oboe*
Kwanchi Loo, *Violoncello*

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/2024seniors.

PYO

Ryannah Blackman, *Violin*
 Megan Chan, *Violin*
 Elena Chang, *Cello*
 Natalie Chen, *Violin*
 Jace Cocola, *Cello*
 Molly Coleman, *Violin*
 Adam Elbohy, *Violin*
 Joseph Fiore, *Percussion*
 Emily Gelok, *Violin*
 Mauricio Gonzalez, *Cello*
 Jeremy Green, *Clarinet*
 Jared Griffith, *Percussion*
 Winston Hewitt, *Cello*
 Yi-En Ho, *Trombone*
 Jessica Hou, *Flute*
 Noah Howington, *Trumpet*
 Gaurav Kakarla, *Double Bass*
 Alexander Kang, *Clarinet*
 Aram Karpeh, *Double Bass*
 Adelyn Kelly, *Double Bass*
 Ian Kohn, *Percussion*
 Charles Krieg, *French Horn*
 Javid Labenski, *Trombone*
 Lucas Lauprasert, *Viola*
 Hannah Lee, *Viola*
 Hannah Y. Lee, *Viola*
 Botong Li, *Clarinet*
 Sarah Li, *Oboe*
 Grace Lipinski, *Violin*
 Kwanchi Loo, *Cello*
 Vivian Ma, *Violin*
 Nicholas Mahoney, *Trombone*
 Josiah Mendenhall, *Violin*
 Leila Myers, *French Horn*
 Victoria Mitchell, *Cello*
 Ritsu Nakagawa, *Violin*
 Gabriela Salvador-Riera, *Violin*
 Austin Snavelly, *Percussion*
 Kyle Sonon, *Viola*
 Alexander Steketee, *Cello*
 Sabrina Stemetzki, *Flute*

Justine Sullivan-Cozza, *Viola*
 Niklas Umland, *Tuba*
 Brooklyn Vasquez, *Viola*
 Emilie Xie, *Violin*
 Ryan Ye, *Violin*
 Kevin Yuan, *Flute*
 Helen Zheng, *Viola*

PYAO

Chloe Bidegary, *Clarinet*
 Calvin Bouch, *French Horn*
 Yeajee Choi, *Cello*
 Isabella D'Agostino, *Flute*
 Jayla Jones, *Cello*
 Bruno Klena, *French Horn*
 Yael Lebovic, *Flute*
 Audrey Ling, *Oboe*
 Anh-Linh McCaskill, *Viola*
 Thayne Sharp, *Cello*
 Angela Wu, *Violin*
 Vivian Yang, *Cello*
 Chloe Yang, *Violin*
 Henry Zhang, *Clarinet*

YMDO

Anyah Pilat, *Double Bass*

Bravo Brass

Yi-En Ho, *Trombone*
 Noah Howington, *Trumpet*
 Bruno Klena, *French Horn*
 Nicholas Mahoney, *Trombone*
 Leila Myers, *French Horn*
 William McKeever, *Tuba*
 Emmett Sykes, *Trombone*

PYSB

Charles Krieg, *French Horn*
 Hailey Li, *Oboe*
 Sky Okpaku, *Flute*
 Clarissa Rutenkroger, *Clarinet*

PYJO

Wesley Bozman, *Piano*
 Jeff Dieteman, *Trombone*
 Gabriel Fuentes, *Percussion*
 Christian Schaal, *Percussion*
 Austin Snavelly, *Percussion*

Listing as of April 9, 2024



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PYO Music Institute • 2023-2024**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 84 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, strive for advanced musicianship, and 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.

PYO Music Institute • 2023-2024

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.

PYO Music Institute • 2023-2024

Bravo Brass

Bravo Brass, the only year-round brass ensemble in the Philadelphia area and one of only three in the country. Under the direction of Paul Bryan, the program 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 Director of Assessment and Accreditation at the Curtis Institute of Music. An accomplished conductor and teacher, he also holds positions as Director of Orchestral Studies at West Chester University, Director of the University of Pennsylvania's Wind Ensemble, and Music Director of Symphony in C's Summer Symphony Camp.

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. throughout conservatories worldwide.

PYO Music Institute • 2023-2024**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, Philadelphia Ballet, Delaware Symphony, 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
Michael Ludwig
Rachael Ludwig
William Polk

Viola

Kerri Ryan
Ana Tsinadze

Cello

Gloria dePasquale

Bass

Brent Edmonson
Michael Franz
Mary Javian
Douglas Mapp

Woodwinds

Angela Anderson Smith
Sean Bailey
Jonathan Blumenfeld
Paul Demers
David DiGiacobbe
Colleen Hood
Michelle Rosen
Charles Sallinger
David Schneider
Olivia Staton
Socrates Villegas

Brass

Brian Brown
Harley Givler
Paul Futer
Chelsea McFarland
Anthony Prisk
Jason Stein
Ernesto Tovar
Matthew Vaughn
Todd Williams

Percussion

Patrick Bailey
Christopher Deviney
Don Liuzzi
Angela Nelson
Anthony Orlando
Bill Wozniak



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artists' initiative

**Congratulations
to the PYO Music
Institute and thank
you for being a
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Initiative**

PMAY supports 5th-12th graders from communities that are historically excluded from the symphony orchestra stage as well as students who encounter economic or other hardships. PMAY helps these young artists realize their musical potential and ultimately pursue their dream of becoming professional classical musicians.

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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

Ora Avila, PYAO
Yush Bhandar, PRYSM Strings
Avkaash Chevli, PYAO
Paulette Alvarez Dela Cadena, PRYSM Strings
Adam Elbohy, PYO
BarkesuAmie Mendy, YMDO
Bailey Minyard, PRYSM Strings Young Artists
Isabella Munoz, PYAO
Miro Raj, PYO
Gabriela Salvador-Rieraj, PYO
Sanjay Srinivasan, PYAO



Viola

Lucas Lauprasert, PYO

Cello

Samuel Cao, PYO
Kwanyu Loo, PYO
Julio Martin-Navas, PYO
Amaru Muhammad, PRYSM Strings
Kealia Grace Smith, PYO



Double Bass

Aram Karpeh, PYO

Oboe

Liliana Ortiz, PYO
Maya Srinivasan, PYAO

Clarinet

Brahin Ahmaddiya, PYAO

French Horn

Priya Srinivasan, PYAO

Percussion

Kenneth Felton, PYAO
Sydney Vance, PYAO



PYO Music Institute • OVATION AWARD 2024

PYO Music Institute
 OVATION AWARD

The PYO Music Institute **Ovation Award For Inspiration and Outstanding Leadership in Music Education** honors an outstanding music teacher 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?”**

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 2, 2024 at 7:00 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.

Ovation Award Recipients:

2014 - William Cain

2015 - Anthony Williams

2016 - Jennifer Jie Jin

2017 - Dmitri Kauriga

2018 - Shelley Beard Santore

2019 - Lee Snyder

2020 - Susan Ohrt

2021 - Charles Sallinger

2022 - Sergei Nuissl, *Posthumously*

2023 - Noelle Casella Grand



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
 2022-23 Holly Bogle, Viola
 Daniel Cheng, Violin

SEASON REPERTOIRE • 2023–2024
Philadelphia Youth Orchestra

Beethoven	Romance No. 2 for Violin and Orchestra
Brahms	Symphony No. 2
Elgar	<i>Enigma Variations</i>
Humperdinck	Prelude from <i>Hänsel and Gretel</i>
W.A. Mozart	Sinfonia Concertante for Violin and Viola
Rachmaninoff	Symphony No. 1
Prokofiev	Violin Concerto No. 2
Shostakovich	Symphony No. 10
Wagner	Prelude from <i>Die Meistersinger</i>

Philadelphia Young Artists Orchestra

Bizet	<i>L'Arlésienne</i> Suite No. 2
Britten	<i>Young Person's Guide to the Orchestra</i>
Copland	<i>Outdoor Overture</i>
Dvořák	Symphony No. 8
Holst	Ballet Music from <i>The Perfect Fool</i>
Márquez	Danzón. No. 2
Massenet	<i>Le Cid</i> Ballet Suite
Saint-Saëns	<i>Introduction and Rondo Capriccioso</i>
Tchaikovsky	Symphony No. 6

Young Musicians Debut Orchestra

Anderson / Wagner	Irish Suite Parts 1 & 2
Beethoven	Symphony No. 1
Haydn	Symphony No. 101
W.A. Mozart	Overture from <i>Don Giovanni</i>
Rossini	Overture to <i>Barber of Seville</i>
Schubert	<i>Overture in the Italian Style</i>

SEASON REPERTOIRE • 2023–2024
Bravo Brass

Alford / Allen	<i>Colonel Bogey March</i>
Beethoven / King	“Allegretto” from Symphony No. 7
Debussy / Allen	“Claire de Lune” from <i>Suite Bergamasque</i>
DiLorenzo	<i>Christmas Toons</i>
DiLorenzo	<i>Heroic Fanfare</i>
Eilish O’Connell / Skelly	<i>No Time to Die</i>
Gabrieli / King	<i>Canzon noni toni</i>
Kelly	<i>Of Nights, Lights, and Brass</i>
Mangione / Baratta	<i>Land of Make Believe</i>
Mascagni	Intermezzo Sinfonico from <i>Cavalleria Rusticana</i>
Rutter	<i>What Sweeter Music</i>
Silvestri / Kelly	<i>The Avengers – Main Theme</i>
Schiffrin / Lavender	<i>Mission: Impossible</i>
R. Strauss / Hischman	“Einleitung, oder Sonnenaufgang” from <i>Also sprach Zarathustra</i>
Traditional / Kazdin	<i>The Twelve Days of Christmas</i>
Valmé	<i>O Thou Who Camest from Above</i>
Williams / Bollinger	“Raiders’ March” from <i>Raiders of the Lost Ark</i>
Williams / Bollinger	Themes from <i>Star Wars</i>
Withers / Kelly	<i>Lovely Day</i>

Prysm Strings, Prysm Young Artists, Prysm Prep

Day	<i>Flight</i>
Dvořák / McCashin	<i>Slavonic Dance</i> , Op. 46 No. 8
Grieg	<i>Holberg Suite</i>
Grieg / Gruselle	<i>Peer Gynt Suite No. 1</i> , Op. 46
Griesinger	<i>Wildfire</i>
Handel / Halvorsen	<i>Passacaglia</i>
Handel / Paradise	<i>Concerto Grosso No 1</i> , Op. 6
Holst	<i>St. Paul’s Suite</i> , Op. 29
Mendelssohn	<i>Sinfonia No. 1</i>
Meyer	<i>Dragonhunter</i>
Prokofiev	<i>Troika</i> from <i>Lieutenant Kijé Suite</i>
Rossini	<i>Sonata for Strings No. 3</i> in C Major
Sanz	<i>Canarios</i>
Traditional	<i>French Folk Song</i>
Traditional / Martin	<i>Marianina</i>

SEASON REPERTOIRE • 2023–2024

Traditional / Martin	<i>Moo-Lee-Hua</i>
Vargas	<i>La Bruja</i>
Work / Martin	<i>My Grandfather's Clock</i>

Philadelphia Youth Symphonic Band

E. Bernstein / Richards	Theme from <i>Magnificent Seven</i>
Copley	<i>Halcyon Hearts</i>
Giroux	<i>Riften Wed</i>
Fukuda	<i>Crescent Moon</i>
Fukuda	<i>The Ritual of the Dawn</i>
Fukushima	<i>Poem of the Wind</i>
Hazo	<i>Arabesque</i>
Holst	"March" from First Suite
Jolly	<i>Ash</i>
Korngold	<i>Kings Row Fanfare</i>
Lauridsen / Reynolds	<i>O Magnum Mysterium</i>
Perkins	<i>Asylum</i>
Reed	<i>Armenian Dances, Part II</i>
Ticheli	Cajun Folk Songs: <i>Belle</i>
Ticheli	<i>Simple Gifts</i>
Williams	Folk Song Suite
Zare	<i>Pastorale</i>

Philadelphia Youth Jazz Orchestra

Basie	<i>Corner Pocket</i>
Carmichael & Adams / Clayton	<i>Little Old Lady</i>
Ellington / Berger	<i>C Jam Blues</i>
Ellington / Berger	<i>Chinoiserie</i>
Ellington / Berger	<i>Purple Gazelle</i>
Ellington / Mills / Parish / Berger	<i>Sophisticated Lady</i>
Gershwin / Strayhorn / Berger	<i>Rhapsody in Blue</i>
Gillespie / Fuller / Berger	<i>Things to Come</i>
Hefti	<i>Li'l Darlin'</i>
Mingus / Johnson	<i>Goodbye Pork Pie Hat</i>
Mingus / Slagle	<i>Fables of Faubus</i>
Moten / Wilkins	<i>Moten Swing</i>

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PHILADELPHIA YOUNG ARTISTS ORCHESTRA

29th Annual Festival ConcertRosalind Erwin • *Director & Conductor*Elliot Gulacsi Anderson • *Violin*

Kimmel Center for the Performing Arts

Perelman Theater

Sunday, June 2, 2024 • 3:00 p.m.

PROGRAM*Introduction and Rondo Capriccioso* in A Minor, Op. 28

Camille Saint-Saëns

Elliot Gulacsi Anderson, *Violin*

Winner, 10th Annual Young Artists Solo Competition

Ballet Music from *The Perfect Fool*

Gustav Holst

Invocation: Andante –

Dance of Spirits of Earth: Moderato –

Dance of Spirits of Water: Allegretto –

Dance of Spirits of Fire: Allegro moderato

INTERMISSION

Symphony No. 6 in B Minor, Op. 74 (“Pathétique”)

Pyotr Ilyich Tchaikovsky

I. Adagio – Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Adagio lamentoso

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

PHILADELPHIA YOUNG ARTISTS ORCHESTRA



PHILADELPHIA YOUNG ARTISTS ORCHESTRA • 2023-2024
Rosalind Erwin, *Director & Conductor*
Violin I

Elliot Anderson, *Concertmaster*
 Raymond Wu, *Associate
 Concertmaster*
 Daniella Roh,
Assistant Concertmaster
 Zoe Zhang
 Matilda Snyder
 Jennifer Yang
 Fiona Basta
 Ella Chen
 Tancey Li
 Isabella Munoz
 Bryan Jang
 Avkaash Chevli
 Lyev Pitram
 Penny Tang
 Eliana Song
 Jayden Yao
 Jonina Hou
 Lola Huang
 Thomas Uchiumi-Jones
 Jonny Chang
 Niharika Sule
 Chloe Yang

Violin II

Sophia Shao, *Principal*
 Ora Avila
 Alda Liu
 Arlene Kuri
 Matthew Fang
 Varun Gaddam
 Fiona Abraham
 Daniel Kwon
 Mia Nie
 Cynthia Wu
 Abigail Arnold-Treanor
 Hazel Guertler
 Liana Yau
 Claire Li
 Joanna Harris
 Hannah Kim
 Allison Lee
 June Lim
 Irene Hong
 Andrew Yu
 Angela Wu

Viola

Joy Roh, *Principal*
 Kylee Guo
 Kaitlyn Cho
 Anh Linh McCaskill
 Gwendolyn Teske
 Adora Abdul
 Chloe Zhou
 Madelyn Mingo
 Sanjay Srinivasan
 Melanie Zhu
 Hyeon Min Cho
 Victoria Vázquez

Violoncello

Julie Chen, *Principal*
 Sophia Cui
 Matthew Lo
 Martin Boeckheler
 Eric Jiang
 Jayla Jones
 Brandon Rashid
 Yeajee Choi
 Thayne Sharp
 Elijah Song
 Joseph Zeng
 Isabelle Mingo
 Vivian Yang
 Joshua Fung
 Liam Corrigan

Double Bass

Grace Camping, *Principal*
 Maxwell Gasik
 Vincent Angeline +

Flute/Piccolo

Isabella D'Agostino
 Lydia Ding
 Daniel Ham
 Yael Lebovic
 Jingxuan Wang*

Oboe/English Horn

Audrey Ling*
 Lillian Martin
 Maya Srinivasan

Clarinet/Bass Clarinet

Brahin Ahmaddiya
 Chloe Bidegary*
 Zakyya McClenny
 Mira Wang
 Henry Zhang

Bassoon/Contrabassoon

Natalie Polsky*
 Hanul Park +

French Horn

Calvin Bouch
 Bruno Kléna*
 Priya Srinivasan
 Rufe Tang
 Evan Thalheimer +

Trumpet

Isabella Gilligan*
 Varun Makkuni
 Kayla Tabares
 Jacob Stratton +

Trombone

Anthony DiLella*
 Jason Stein +

Bass Trombone

Micah Miles +

Tuba

Keith Holmes*

Percussion

Caleb Cho
 Kevin Cheng
 Kenneth Felton, III
 Emmett Morison
 Ajay Ostrem*

Harp

Maddalena Shollenberger*

Piano

Ari Shpilman*

PHILADELPHIA YOUNG ARTISTS ORCHESTRA • 2023–2024

Rosalind Erwin
Director and Conductor

A creative and highly accomplished conductor, Rosalind Erwin is welcome on podiums both in the USA and abroad. Born in Great Falls, Montana, Rosalind Erwin began her musical studies as a child on the clarinet and piano, and made her conducting debut at age 13. She received her Bachelor's Degree in Performance from the New School of Music in Philadelphia where she received an NEA Fellowship, and her Masters in Performance from Esther Boyer College of Music at Temple University where she studied with Anthony Gigliotti, Principal Clarinet of The Philadelphia Orchestra and was appointed Resident Conductor of the Composition Department. Rosalind Erwin is an accomplished instrumental performer, having appeared as clarinet soloist with the Pittsburgh Symphony and having performed with The Philadelphia Orchestra. She has studied with and been mentored by some of the great names in the conducting world, including Loren Maazel, Riccardo Muti, Leonard Slatkin, David Zinman, Joseph Barone, Sidney Rothstein, and William Smith.

Rosalind Erwin was the founder and creative force behind Musica 2000 – The Symphony Orchestra, dedicated to commissioning and performing works by emerging American composers. As

Conductor and Music Director of the Pottstown Symphony Orchestra, Erwin artistically elevated the regional professional orchestra, expanded educational outreach and brought contemporary music into the mainstream of concert programming. 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 Bilić.

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.

PHILADELPHIA YOUNG ARTISTS ORCHESTRA • 2023–2024**Elliot Gulacsi Anderson • *Violin***

Elliot is an eighth-grader at the Pennsylvania Leadership Charter School. He studied violin with Viktor Repik for 6 years and is currently a student of Juliette Kang, First Associate Concertmaster of the Philadelphia Orchestra. Elliot has been a member of the Philadelphia Youth Orchestra Music Institute since 2019 and is currently serving as concertmaster of the Philadelphia Young Artists Orchestra.

Elliot joined Temple University's Center for Gifted Young Musicians in 2022, where he participates in the Youth Chamber Orchestra as well as in chamber ensembles. He has been a scholarship recipient for violin studies at the Settlement Music School in Philadelphia since age 9. In 2023, he was awarded the Settlement Music School's Advanced Study Ensemble scholarship and is now a member of the Trowbridge String Quartet. Elliot has been attending summer music festivals since he was 7, first the Philadelphia International Music Festival between 2017-2021 and the last two summers the Heifetz International Music Institute.

Elliot participated in violin master classes with Dara Morales, Assistant Principal Second Violin of the Philadelphia Orchestra and Fabiola Kim, Assistant Professor of violin at University of Michigan and Instructor at the Colburn School. He has also studied with Shannon Lee and Seula Lee during their teaching fellowship at the Curtis Institute of Music and Bela Horvath and Wanchi Huang during the Heifetz Institute summer sessions. Elliot got introduced to conducting by Maestra Rosalind Erwin at the Philadelphia Youth Orchestra Music Institute and studied piano under the mentorship of Dolly Krasnopolsky.

Most recently, Elliot was the winner of the Tenth Annual Philadelphia Young Artists Orchestra Solo Competition. For his age group he received top prizes in the International Clara Schumann Competition, Harmony for Peace Music Competition, International BTHVN WIEN Competition, Charleston International Music Competition, Beethoven International Music Competition and Amadeus International Music Awards.

Besides music, Elliot enjoys hiking, biking, baking and building LEGO Technic models.

PROGRAM NOTES

CAMILLE SAINT-SAËNS

Born: Paris, France, 9 October 1835

Died: Algiers, France, 16 December 1921

Introduction & Rondo Capriccioso, Op. 28

The Introduction & Rondo Capriccioso is scored for solo violin, piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and divided strings.

Duration: 10 minutes

Parallel Events/1938

Height of American Civil War

President Lincoln signs Emancipation Proclamation abolishing slavery in the Confederate states

President Lincoln delivers his Gettysburg Address

Arizona is organized as a U.S. Territory

Samuel Clemens first uses pen name Mark Twain

Automobile manufacturer Henry Ford and newspaper publisher William Randolph Hearst are born
King of Spain Juan Carlos I, singer Kenny Rogers, and actors Brian Dennehy, Jon Voight, Natalie Wood, and Christopher Wood are born

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

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

Saint-Saëns' career as a composer took shape, and by 1870, he was one of the most famous musicians in France. In addition to serving at the cathedral of La Madeline, he toured as a pianist throughout Europe and America; briefly taught at the Paris Conservatory; championed the cause of new French music and rediscovery of Bach, Handel, and Mozart in France; and received several honorary degrees and awards.

PROGRAM NOTES

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

Before legendary violin virtuoso Pablo de Sarasate (1844-1908) premiered Édouard Lalo's *Symphonie espagnole* (1874), Max Bruch's Violin Concerto No. 2 (1878) and *Scottish Fantasy* (1880), Sarasate gave the first performance of Saint-Saëns' ten-minute show piece – Introduction & Rondo Capriccioso in 1867. While the work was composed four years earlier and not published until three years later, Sarasate programmed the Introduction & Rondo Capriccioso often on concert tours throughout Europe and the United States.

Saint-Saëns wrote his Violin Concerto No. 1 for the younger fifteen-year-old Sarasate four years before the flashy Introduction & Rondo Capriccioso. Like Bruch and Lalo, Saint-Saëns was drawn to Sarasate's technical brilliance, light yet lush tone, rich vibrato, and accurate sense of intonation especially in the higher register. In addition to Sarasate's playing, French composers were fascinated with the exoticness and sensual sounds of Spanish culture, as with Georges Bizet's *Carmen* that premiered in 1875.

The Introduction part of the work, labeled *Andante malinconico* ("melancholy"), opens with the violin solo passionately singing sorrowfully as the orchestra accompanies with just chords. After the 36 measure Introduction, the Spanish flare becomes even more obvious with a transition marked *con morbidezza* ("with tenderness"). As with the Habañera in *Carmen*, the rhythms coupled with the sensual melody become captivatingly hypnotic. The violin soloist is given huge leaps, fast-paced arpeggios, and passages with triple-stops (three notes at once). The short work is less of a mini concerto than it is an extended encore that rarely fails to impress, fulfill, and thrill an audience.

PROGRAM NOTES

GUSTAV HOLST

Born: Cheltenham, England, 21 September 1874

Died: London, England, 25 May 1934

The Perfect Fool: Ballet Music

The Ballet Music from *The Perfect Fool* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, bass drum, tam-tam, cymbals, tambourine, sleigh bells, xylophone, celeste, and divided strings.

Duration: 10 minutes

Parallel Events/1923

U.S. President Warren Harding dies in office. Calvin Coolidge becomes the 30th U.S. President

Nazi Party forms

Walt & Roy Disney form the Disney Company

Great Kanto earthquake in Japan kills over 100,000 people

Milhaud's *La création du monde* premieres

Berg's opera *Wozzeck* premieres

Time magazine debuts

Diplomat Henry Kissinger, boxer Rocky Marciano, singer Hank Williams, actor Charlton Heston, and astronaut Alan Shepard are born

Schick patents razors

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

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

After *The Planets*, Holst worked on a comic opera for about four years. The one act opera, *The Perfect Fool*, premiered at Covent Garden in 1923. It was a complete disaster. Intended to be a parody on opera, *The Perfect Fool* aimed mainly at mocking the music of Wagner and Verdi. Like most musicians of his generation, Holst came under the spell of Wagner's music, specifically the epic Ring Cycle, so the parody was not done out of disrespect for Wagner.

PROGRAM NOTES

Holst also wrote the libretto, which tells the fairy tale of a beautiful princess and her many suitors. Some suggest that the Princess represented the world of opera, and the Fool symbolized the British public. The English audience did not find it very funny. They found the plot confusing, and the opera was quickly dismissed and forgotten. The only part of the opera that is performed today is the ballet music.

Originally the music from the ballet of *The Perfect Fool* was composed for a play (*The Sneezing Charm*), and was actually heard before it was used in the opera. The ballet music opens the opera as a wizard enters and conjures up the Spirits of Earth, Water, and Fire to assist him in attracting the Princess. Ironically, the Spirits are similar themes evoked in *The Planets*, and the Wizard is a character that is clearly connected to the "Uranus - the Magician" movement in *The Planets*, and is represented by three trombones in the ballet music. In fact, nearly the entire ballet music seems like an extension of *The Planets*, as Holst's musical language in the ballet music is nearly identical to *The Planets* orchestral color and duration of sections.

After the almost-strange trombone fanfare that opens the ballet music, Holst conjures the Spirits of Earth by using the lowest end of the double basses playing a somber and awkward dance until it rises out of the depths and into the brighter sounds of the brass and woodwinds. As the first Spirits disappear, a solo viola and solo cello capture the Wizard's return to summon the Spirits of Water with the same opening fanfare. The sounds of the flutes, piccolo, harp, and celeste liquidly portray the Spirits of Water, along with more contrasting melodies played by the oboe and flute. The bassoon plays the Wizard's fanfare theme, who returns again to bring forth the Spirits of Fire. Using several melodies throughout the orchestra, the Fire ignites an exciting climax until an explosion of the Wizard's fanfare appears one final time to take part in the fire imagery, and then to disappear entirely with an enigmatic and quiet conclusion (and one brassy punctuation mark).

PROGRAM NOTES

PETER ILYICH TCHAIKOVSKY

Born: Kamsko-Votkinsk, Russia, 7 May 1840

Died: St. Petersburg, Russia, 6 November 1893

Symphony No. 6 in B minor, Op. 74, *Pathétique*

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

Duration: 45 minutes

Parallel Events/1893

Grover Cleveland becomes the 24th U.S. President (he was also the 22nd)

World's Fair in Chicago

Thomas Edison constructs the first motion picture studio

Henry Ford builds the first usable gas motor

Pissarro paints *Place du Havre, Paris*

Monet creates his *Water Gardens*

Verdi's last opera, *Falstaff*, premieres

Dvořák's *Symphony No. 9, From the New World*, premieres

Composer Cole Porter, dancer Martha Graham, Chinese leader Mao Tse-tung, and actress Mae West are born

Katherine Lee Bates writes words to *America the Beautiful*

First electric car is created

Many great Romantic artists are plagued by inner demons that haunt their lives and often destroy them. Beethoven lost his hearing, Schumann lost his sanity, and Brahms was sickened with a broken heart. Tchaikovsky, too, was stricken with his own inner turmoil.

As a sensitive, shy, yet eager child, young Tchaikovsky had turbulent formative years. Forced to relocate throughout his childhood, Tchaikovsky and his brother were banished to a factory-like boarding school. At the age of 14, he lost his mother, of whom he was obsessively fond, to cholera. During his younger years he was prone to sudden fits of neurosis, ironically induced by the very music he loved.

In addition, the composer attempted to shield his homosexuality from the world with a failed marriage. It is not surprising then, that Tchaikovsky suffered most of his life with a bi-polar disorder, and suffered through long bouts of depression. He died in very unclear circumstances, believed to be suicide.

After completing law school and practicing law for a few years, Tchaikovsky entered the St. Petersburg Conservatory as one of its first students. He went on to teach at the Moscow Conservatory and then made several conducting tours to Europe and the United States.

PROGRAM NOTES

Tchaikovsky's music, primarily written for orchestras and the stage (operas and ballets), is especially esteemed for its melodic skill, the dark cast of the harmonies and orchestration, and the use of Russian folk melody. His works include such operas as *Eugene Onegin* and *The Queen of Spades*, ballets such as *The Nutcracker*, *The Sleeping Beauty*, and *Swan Lake*, six symphonies, tone poems, overtures, piano concertos, a violin concerto, choral works, string quartets, piano works, and songs.

Much of Tchaikovsky's music is often considered gloomy or self-indulgent due to the often vulgar sounds and orchestrations that are almost too rich. Tchaikovsky, however, had a deeply rooted love of life that is expressed in his music. His ballet scores demonstrate Tchaikovsky's vigor, harmonic richness, and elegant beauty in his composing.

"A week after the premiere of his *Sixth Symphony* (1893), in a fit of depression Tchaikovsky drank unboiled water during a cholera epidemic, contracted the disease and died." Accepted for nearly a century as the explanation of his death, the cause of Tchaikovsky's death became more and more a controversy over time. Was it an accident or recklessness? Such discussions somehow seem to be connected when talking about his final symphony and last major work.

Meanwhile, still overly critical of his own compositional abilities, Tchaikovsky vowed to cease composing so he could correct previous works. Yet despite his promise, he did compose again. In 1892, Tchaikovsky completed *The Nutcracker*, arguably his "happiest" work. About then, in the surroundings of his country house near Klin, he started his *Sixth Symphony*.

"While composing (the *Sixth Symphony*) in my mind," Tchaikovsky wrote, "I frequently shed tears." He also suggested the internal struggle he faced or recalled from his past while composing the work, suffering from "torments that cannot be put into words." Finally he revealed that the finished work was his "best, and most open-hearted, of my works."

It is only natural that Tchaikovsky's last work has become linked to the mystery of his death. Its first movement quotes from the Russian mass for the dead, and the Sixth ends in a mood of despair, leading some to conclude that Tchaikovsky's unexplained program was about death, suggested perhaps by thoughts of his own doom, or by the recent deaths of three close friends.

By Allan R. Scott ©

PHILADELPHIA YOUNG ARTISTS ORCHESTRA SECTION LEADERS

Back Row *(Left to Right)*

Maddalena Shollenberger, *Harp*
 Ajay Ostrem, *Percussion*
 Audrey Ling, *Oboe*
 Natalie Polsky, *Bassoon*
 Anthoy DiLella, *Trombone*
 Isbaella Gilligan, *Trumpet*
 Grace Campling, *Double Bass*

Front Row *(Left to Right)*

Jingxuan Wang, *Flute*
 Ari Shpilman, *Piano*
 Elliot Anderson, *Concertmaster*
 Sophia Shao, *Violin II*
 Joy Roh, *Viola*
 Julie Chen, *Violoncello*

Not Pictured

Chloe Bidegary, *Clarinet*
 Bruno Klana, *French Horn*
 Keith Holmes, *Tuba*

YOUNG MUSICIANS DEBUT ORCHESTRA

8th Annual Festival Concert

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

Temple Performing Arts Center

Saturday, May 25, 2024 • 4:00 p.m.

PROGRAM

Overture to <i>The Barber of Seville</i>	Gioachino Rossini
Overture in C Major, "In The Italian Style", D. 591	Franz Schubert
Symphony No. 1 in C Major, Op. 21	Ludwig van Beethoven
I. Adagio molto – Allegro con brio	
II. Andante cantabile con moto	
III. Menuetto : Allegro molto e vivace	
IV. Adagio – Allegro molto e vivace	

YOUNG MUSICIANS DEBUT ORCHESTRA



YOUNG MUSICIANS DEBUT ORCHESTRA • 2023-2024
Kenneth T. Bean, *Director & Conductor*
Rachel Segal, *Associate Director & Conductor*
Violin I

Louisa Blix, *Concertmaster*
 BarksuAmie Mendy
 Jane D'Andrea
 Chloe Lin
 Alexis Cho
 Austin Guo
 Noah Malvey
 Chloe Kim
 Sophia Yao
 Lucille Ren
 Daniel Park
 Hannah Jung
 Sahara Stewart
 Elias Todd
 David Ding
 Hanlin Ren

Violin II

Zachary Fan, *Principal*
 Mira Grin
 Victoria Morales
 Eva Boeckheler
 Ariel Hu
 Mary Miao
 Brandon Jang
 Syreeta Das
 Yifan Su
 Oliver Pao
 Claire Chen
 Elinore Forman
 Lauren Kim
 Gemma Chiang
 Alison Yang
 Imogen Wei

Viola

Natalie Tran, *Principal*
 Cayla Goh
 Antonella Tarsia
 Freya Price
 Leron Goddard
 Yuna Jeon
 Luisa Medrano-Pizarro
 Alex Wu
 Abigail Greenberg

Violoncello

Anisa Kim, *Principal*
 Yupeng He
 Boden Arnold-Treanor
 Ethan Aizenberg
 Deanna Yuan
 Edward Cheung
 Isaac Yau
 Lindsey Wei
 Joel Shin
 Victor Armijos

Double Bass

Joseph Tarsia, *Principal*
 Anyah Pilat
 Ronin Segrest

Flute

Lorena Connolly
 Masha Lyshchik*
 Yasmine Saloum
 Han-Ya Chen

Oboe

Ethan Lam*
 Eira Xu
 Max Zha-Zhao

Clarinet

Sehyun Kim*
 Hana Saloum
 Jonathan Yang
 Ethan Zhang

Bassoon

Ginger Ryan*
 Rick Barrantes +

French Horn

Max Aguas-Goelz*
 Victor Tsai

Trumpet

Johanna Kang*
 Griffin Richards

Percussion

Flynn Kohut*

YOUNG MUSICIANS DEBUT ORCHESTRA • 2023-2024

Kenneth T. Bean
Director and Conductor

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

As a trumpeter, Maestro Bean has appeared with numerous ensembles, including Mississippi Symphony Orchestra, the Sphinx Symphony Orchestra, Black Pearl Chamber Orchestra and as a soloist with Asociación Filarmónica Coral de Honduras. He can be heard on recordings with Symphony in C, the Monocacy Chamber Orchestra and hip-hop artist Thee Phantom & the Illharmonic Orchestra.

Although he enjoys teaching and playing trumpet, Maestro Bean's passion is on the podium. He has appeared as a guest conductor for the Princeton Symphony Orchestra, Oberlin Conservatory of Music and the American Repertory Ballet which included leading the world premiere performances of Ethan Stiefel's *A Midsummer Nights 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.

In addition to being co-founder/Associate Director of the Primavera Fund, a Philadelphia based non-profit committed to disrupting inequity in classical music by mentoring and financially sustaining the musical ambitions of young and promising Philadelphians, Maestro Bean currently serves as Assistant Conductor of Symphony in C, Conductor of the Symphony in C Youth Orchestra in Collingswood, NJ; Director/Conductor of the Young Musicians Debut Orchestra, the newest full orchestra within the Philadelphia Youth Orchestra Music Institute and Assistant Conductor of the Princeton Symphony Orchestra as well as Music Director of the Symphonic Orchestra for the affiliated Youth Orchestra of Central Jersey. In the summers, Maestro Bean serves as Conductor at Kinhaven Music School Junior Session in Weston, VT.

YOUNG MUSICIANS DEBUT ORCHESTRA • 2023-2024

Rachel Segal
Associate Director

Rachel Segal, a native Philadelphian, is a violinist, educator, arranger, and the Founder and President of The Primavera Fund, a program that mentors and supports young musicians in Philadelphia. Ms. Segal is the First Violinist of the Fairmount String Quartet with whom she has recorded three albums of music by women composers and an album of pop music covers. She is also the Principal Violinist of INSCAPE Chamber Orchestra and performs with PostClassical Ensemble, the NoName Pops, Opera Philadelphia, Philadelphia Ballet and other ensembles. She has performed and commissioned new works for solo violin and chamber ensembles throughout her career.

As an orchestral violinist, her career has taken her throughout the USA and abroad. She served as Concertmaster of the Central City Opera orchestra and as a violinist with the Colorado Symphony for twelve seasons, and has had posts as Concertmaster of the Orquestra Sinfonia Portuguesa in Lisbon, Portugal, and as Fourth Chair of the Tampere Filharmonia in Tampere, Finland. She began her career as Concertmaster of the South Bend Symphony in Indiana.

As an educator, Ms. Segal has held positions at Regis University and the Community College of Aurora in Colorado, Luzerne Music Center in New York, is Director of Chamber Music at the Music and Mindfulness camp in Virginia, and has been Associate Director of the Young Musicians Debut Orchestra since its inception.

Ms. Segal received her Bachelor of Music degree from The University of Michigan and her Master of Music degree from the Yale School of Music. Prominent teachers include Sidney Harth, Paul Kantor, Barbara Govatos, and Jerome Wigler. She was a member of the Philadelphia Youth Orchestra from 1988 until 1994.

YOUNG MUSICIANS DEBUT ORCHESTRA SECTION LEADERS**Back Row** (*Left to Right*)

Joanna Kang, *Trumpet*
Max Aguas-Goelz, *French Horn*
Masha Lyschchik, *Flute*
Sehyun Kim, *Clarinet*
Ethan Lam, *Oboe*
Ginger Ryan, *Bassoon*
Joseph Tarsia, *Double Bass*

Front Row (*Left to Right*)

Flynn Kohut, *Percussion*
Zachary Fan, *Violin II*
Natalie Tran, *Viola*
Louisa Blix, *Concertmaster*
Anisa Kim, *Violoncello*

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BRAVO BRASS

21st Annual Festival Concert “Brass by Popular Demand”

Paul Bryan • *Director & Conductor*
Temple Performing Arts Center
Saturday, May 4, 2024 • 7:00 p.m.

PROGRAM

“Einleitung, oder Sonnenaufgang”
(Sunrise) from *Also sprach Zarathustra* Richard Strauss
Arranged by Ed Hirschman

Canzon noni toni Giovanni Gabrieli
Edited by Robert King

Land of Make Believe Chuck Mangione
Arranged by Nick Baratta

No Time to Die Billie Eilish & Finneas O’Connell
Arranged by Seb Skelly

Selections from *Star Wars* John Williams
Duel of the Fates
Love Theme
Imperial March
Main Title
Arranged by Blair Bollinger

Barry McCommon, *Conductor*

INTERMISSION

Philadelphia Youth Symphonic Band Performance – See Page 79

First Suite in E-flat Major, Op. 28., No. 1 Gustav Holst

Philadelphia Youth Symphonic Band + Bravo Brass

Kings Row Fanfare Erich Wolfgang Korngold
Arranged by Jean-Pierre Haeck

Philadelphia Youth Symphonic Band + Bravo Brass

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

BRAVO BRASS • 2023-2024



BRAVO BRASS • 2023–2024**Paul Bryan**, *Director & Conductor***Trumpet**

Ian Ailes
Annika DeBear
Thomas Dierkes
Isabella Gilligan #
Noah Howington *
Frederick Kerby *
Liam Mitchell *

Horn

Benjamin Daniel
Bruno Klena #
Hope Massey
Leila Myers *
Quinn Milliken *
Eleanor Nagle

Trombone

Yi-En Ho *
Maryam Khan
Nicholas Mahoney *
Emmet Sykes

Tuba

William McKeever
Niklas Umland * +

Percussion

Ryan Agamalian ^ +
Joseph Fiore * +
Ian Kohn * +
Sydney Vance * + ^

BRAVO BRASS • 2023–2024**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, Director of Orchestral Studies at West Chester University's Wells School of Music, Director of the University of Pennsylvania Wind Ensemble, and Music Director of the Symphony in C Summer Camp. He teaches pedagogy and supplementary conducting at Curtis and continues to serve on the faculty at Temple University's Boyer College of Music and Dance.

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.

BRAVO BRASS • 2023–2024**Barry McCommon**
Associate Conductor
Bass 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 • 2023–2024**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.

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 Terell 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

17th 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 18, 2024 • 3:00 p.m.

PROGRAM

La Bruja Jorge Vargas

Wildfire Kathryn Griesinger

Prysm Prep • Annie Barley Givler, *Leader*

Marianina Italian Folk Song
Arranged Joanne Martin

Prysm Prep, Prysm Strings Young Artists, Prysm Strings • Gloria dePasquale, *Conductor*

Peer Gynt Suite No. 1, Op. 46 Edvard Grieg
I. Morning Mood
III. Anitra's Dance
IV. In the Hall of the Mountain King
Arranged by Carrie Lane Gruselle

Prysm Strings Young Artists • Andrea Weber, *Conductor*

Concerto Grosso No. 1 in G Major, Op. 6 George Frideric Handel
Arranged by Paul Paradise

Prysm Strings Young Artists, Prysm Strings • Gloria dePasquale, *Conductor*

St. Paul's Suite, Op. 29 Gustav Holst
I. Jig
II. Ostinato
III. Intermezzo
IV. Finale (The Dargason)

Sinfonia No. 1 in C Major Felix Mendelssohn
I. Allegro
II. Andante
III. Allegro

Prysm Strings Young Artists • Gloria dePasquale, *Conductor*

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

Prysm Strings Interns & Faculty • Gloria dePasquale, *Conductor*

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

PRYSM STRINGS



PRYSM STRINGS • 2023–2024
Gloria dePasquale, Director
Violin I

Sanjay Srinivasan, *Concertmaster*
 Grace Lu, *Associate Concertmaster*
 Maya Srinivasan, *Assistant Concertmaster*
 Yoni Gartenberg
 Paulette Alvarez Dela Cadena
 Clara Tremblay
 Nathaniel White
 Kathryne Moore
 Christabel Harris
 Lucas Tang
 Brianna Wright
 Avery Chirchick

Violin II

Jared Luu, *Principal*
 Everlyn Silio, *Associate Principal*
 Yush Bhandar, *Assistant Principal*
 Ina Choi
 Amon Givler
 Garret Basta
 Madelyn Burgman

Phoebe Matson
 Carissa Yau
 Iriana Santiago
 Beatrice Damrauer
 Rohit Gautham
 Clarissa Goddard

Viola

Levy Kovalchuk, *Principal*
 Betty Tornetta, *Associate Principal*

Violoncello

Miya Jordan, *Principal*
 Frederic Phelizon, *Associate Principal*
 Priya Srinivasan, *Assistant Principal*
 Amaru Muhammad
 Shalika Bhattacharrya
 Alexander Newcomer
 Arnav Sethi
 Leila Golzari-Hunt
 Jady Shu
 Adelaide Sanchez

PRYSM STRINGS YOUNG ARTISTS • 2023–2024
Gloria dePasquale, Director
Andrea Weber, Conductor
Violin I

Sophie Teo, *Concertmaster*
 Olivia X. Yang, *Associate Concertmaster*
 Kyle Allen, *Assistant Concertmaster*
 Olivia H. Yang
 Elizabeth Lu
 Eli Shapiro
 Seon Park
 Eliana Pancake
 Chris Qu
 Aaron Cheung
 Milan Stojkovic-Shetty
 Bailey Minyard

Violin II

Claire Farwell, *Principal*
 Miyabi Sano, *Associate Principal*
 Zi Tan, *Assistant Principal*
 Sophia Nguyen
 James Yin
 Rohit Gautham
 Bo Tan
 Harrison Leibowitz
 Shermaine Tan
 Jake Silverman
 Miles Morris
 Benjamin Harkness
 Clarissa Goddard
 Scarlett Nguyen
 Daniel Martinez

PRYSM STRINGS YOUNG ARTISTS (CONTINUED) • 2023–2024

Gloria dePasquale, *Director*
Andrea Weber, *Conductor*

Viola

Vivian Farwell, *Principal*
 Bronwyn Ament, *Associate Principal*
 Ava Golzari-Hunt, *Assistant Principal*

Violoncello

Sophia Burgman, *Principal*
 Nathan Watson, *Associate Principal*
 Rohan Ament, *Assistant Principal*
 Aanya Srinivasan
 David Qu
 Kyle Yi

Vincent Bechtold
 Uma Hiremath
 Emily Takefman
 Sarah Eun
 Summer Qi
 Daniel Zhao
 Charlotte MacFarlane
 Edward Damrauer
 Deacon Ferrell
 James Zhu
 Sonia Shah

PRYSM PREP • 2023–2024

Gloria dePasquale, *Director*
Annie Barley Givler, *Leader*

Violin

Brendan Bradley
 Stella Burnett
 Emily Chen
 Peter Thomas Farris
 Emerson Fuccillo
 Arielle Gillen
 Sophia Kim
 William Kim
 Avery Kizner
 James Lee
 Dalia Lo
 Timothy Lu
 Eileen Martin
 Kiran Mehrota
 Isaiah Miller
 Jacky Moore
 Zavian Pace
 Dominic Peters
 Ethan Wong

Viola

Sumaya Givler
 Khai Hendricks
 Graciella Norcini
 Adelaide Svoboda-Kindle
 Benjamin Weber

Violoncello

Rohin Bhuyan
 Kevin Gentile
 Levi Grin
 Josephine Johns
 Logan Jones
 Oliver Leibowitz
 Ashlyn Martin
 Charlie Michelson
 Delia Torday

PYO MUSIC INSTITUTE INTERNS • 2023-2024**Violin**

Hannah Adams +
Abigail Arnold-Treanor #
Fiona Basta #
Shloka Bhattacharyya +
Jane D'Andrea %
Kai Freeman +
Gevon Goddard +
Brandon Jang %
Brooklyn Jang +
Bryan Jang #
Lauren Kim %
Daniel Kwon #
June Lim #
Ritsu Nakagawa +
Daniella Roh #
Thomas Uchiumi-Jones #

Viola

Adora Abdul #
Hyeon Cho #
Joy Roh #

Violoncello

Boden Arnold-Treanor %
Kwanchi Loo +
Kwanyun Loo +
Brandon Rashid #

Double Bass

Grace Camppling #

PRYSM STRINGS • 2023-2024


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.

PRYSM STRINGS YOUNG ARTISTS & PRYSM PREP • 2023-2024**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 Luis 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.

PRYSM STRINGS FACULTY • 2023-2024

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.

JoAnna Basta began her violin studies at the age of two. In high school, she studied with Juilliard 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.

Shelley Beard received her Bachelor's Degree from Peabody Conservatory, where she studied with Victoria Chiang, and her Master's Degree from Indiana University School of Music, where she studied with Atar Arad. Currently, Ms. Beard is the Program Director and a faculty member at Settlement Music School in Philadelphia, as well as a faculty coach for Prysm Strings at PYO Music Institute. As an active performer, Ms. Beard was a former and founding member of both the Tonomi Quartet and the prize-winning Muhlenberg Piano. Ms. Beard has extensive pedagogical training, including a minor in Violin Pedagogy (focusing on Galamian, Rolland, Suzuki, and Gingold) from IU with Mimi Zweig; over 15 units of Suzuki training registered with the Suzuki Association of the America's; and participation at the 2019 Dorothy Delay Symposium at The Juilliard School. Ms. Beard has been honored to receive numerous teaching awards, including the 2016 American Viola Society's Maurice Riley Award; the 2018 PYO Music Institute's Ovation Award; and the Suzuki Association's Certificate of Achievement in 2009. Ms. Beard is also an active performer of electric and crossover genres, a sought-after recording artist, and is featured on the original folk-rock album "Pieces Of You And Me." She actively seeks out opportunities to give her students multicultural musical experiences. Shelley resides in Lansdowne with her husband Jim, her daughter Violet, and their four cats.

PRYSM STRINGS FACULTY • 2023-2024

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.

Lauren Blackwell (she/her) is a cellist and dedicated instructor based in Philadelphia. She holds a Bachelor of Music in Cello Performance from West Chester University with 15 years of experience in both performing and teaching. She serves as a teaching artist for Musicopia, a faculty coach for Prysm Strings at PYO Music Institute, and a private instructor for Philly Music Lessons. Lauren's commitment to music extends across genres, including spirituals/hymns, R&B, pop, and jazz. Alongside her musical pursuits, Lauren is actively pursuing a master's degree in library science, aspiring to specialize as a music librarian, showcasing her dedication to both music and education.

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.

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

PRYSM STRINGS FACULTY • 2023-2024

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).

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.

Erin Ryan 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.

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 is a 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 Music Institute, having played in the Philadelphia Youth Orchestra for two seasons. He is the Prysm Strings Operations Manager and member of the violin faculty.

TUNE UP PHILLY – ORCHESTRAL PATHWAYS PROGRAM

14th Annual Festival Concert

Paul Smith • *Director & Conductor*

Temple Performing Arts Center

Saturday, May 25, 2024 • 1:00 p.m.

PROGRAM

The Violin Studio of Let's Play! Program of The Salvation Army Ray & Joan Kroc Center
 "Happy Blues" – Robert Frost
 Accompaniment by *Nina Wilkinson, Piano* • *Nina Wilkinson, Violin Faculty*

"A Strand of D 'N' A"

The Violoncello Studio of Independence Mission Schools – St. Barnabas
 and the Tune Up Philly Orchestra • *Lauren Blackwell, Violoncello Faculty*

"Frere Jacques" – Haitian Folk Song

The Clarinet Studio of Let's Play! Program of The Salvation Army Ray & Joan Kroc Center
 and the Tune Up Philly Orchestra • *Esau Jones, Clarinet Faculty*

"Theme from Beethoven's 7th Symphony, Second Movement"

The Trumpet and Trombone Studios of Mariana Bracetti Academy Charter School
 and the Tune Up Philly Orchestra • *Vincent Tampio, Trumpet and Trombone Faculty*

"Old Mac's Farm" – Traditional

Featuring The Recorder Studio of People for People Charter School
 and the Tune Up Philly Orchestra • *Abbigail Atwater, Recorder Faculty*

"Oh Susanna" - Traditional

Featuring The Clarinet Studio of People for People Charter School
 And the Tune Up Philly Orchestra • *Abbigail Atwater, Clarinet Faculty*

"Twinkle, Twinkle, Little Star" - Traditional

The Guitar Studio of Mariana Bracetti Academy Charter School
Vincent Tampio, Guitar Faculty

"Lightly Row and Au Clair de la Lune" - Traditional

The Trumpet and Trombone Studios of Mariana Bracetti Academy Charter School
 And the Tune Up Philly Orchestra • *Vincent Tampio, Trumpet and Trombone Faculty*

"Memory of Pachelbel"

The Flute Studios of Let's Play! Program of The Salvation Army Ray & Joan Kroc Center
 Chelsea Meynig, Flute Faculty • *Paul Smith, Guitar*

"Stand By Me" – King/Leiber/Stoller

Tune Up Philly Orchestra • *Paul Smith, Conductor*

Closing Remarks & Student Dismissal • Students & Teachers will return to meet Parents in the Lobby

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

TUNE UP PHILLY



TUNE UP PHILLY • 2023-2024

Paul Smith, *Director & Conductor*

**People For People
Charter School**

Abbigail Atwater,
Recorder Faculty

Zai'lan Brown
Nazaira Carter
Azure Ceaser
Azuri Ceaser
Ava Chapman
Braylyn Stith
Saige Wongus
Ti'Yonn Jones
Michelle Marie Hernandez -
Solano

**People For People
Charter School**

Abbigail Atwater,
Clarinet Faculty

Masai Ceaser
Aniyiah Haywood
Melanie Lopez
Kiev Butler
Kayden Johnson
Karter Kenner
Keziah Roundtree
Kayden Rogers

**Mariana Bracetti
Academy Charter School**

Vince Tampo, *Trumpet
and Trombone Faculty*

Trumpet

Eli Gonzalez
Daniel Nunez
Ry'Jai Prophet
Max Rodriguez
Aidyen Sample

Trombone

Xavier Charles
Jason Gonzalez
Adbel Muhammad
Aleydan Pingarron-Sierra

**Let's Play! Program of The
Salvation Army Ray & Joan
Kroc Center**

Nina Wilkinson, *Violin Faculty*
Chelsea Meynig, *Flute Faculty*
Esau Jones, *Clarinet Faculty*
David Ortiz, *Trumpet Faculty*

Violin

Akai Clark
Riley DeMagnus
London Felts
Jade Fields
Alana Leap
Kharique Stevens
Ambria Stallworth

Flute

Erin Haye
Layla Jenkins
True Mofield
Ethan Mofield
Kalaayah Vicks

Clarinet

Saair Holloway
Semaj Kennedy
Danae Mines
Caden Mines
Arianna Stallworth

Trumpet

Jeffery Anthony, Jr.
Drew DeMagnus
Sky Mofield
Summer Mofield
Meier Shields
Kadir Stevens

**St. Barnabas Catholic
School an Independence
Mission School**

Lauren Blackwell,
Violoncello Faculty

Ibrahim Bah
Kimberlee Jackson
Binh Nguyen
Elena Santiago
Madison Thomas-Hood
Jayanna White

**St. Helena-Incarnation
Catholic School an
Independence Mission
School**

Chelsea Meynig, *Flute Faculty*

Breanna Barkley
Amari Graham
Mason Hylton
Whitley James
Alyshia Jones
Mason Lumbo
Camren McNear
SebastianRay Lubin
Noah Rosario
Aysha Velez
Meihua Winston

TUNE UP PHILLY • 2023-2024**Paul Smith**
Director and Conductor

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.

TUNE UP PHILLY FACULTY • 2023–2024

Abbigail Atwater is a freelancing clarinetist in the Philadelphia area. Originally from Wisconsin, she received her B.M. from Lawrence University where she majored in clarinet performance, studying under David Bell, with minors in psychology and woodwind pedagogy. More recently, Abbigail graduated from Temple University with her M.M., studying under Paul Demers of The Philadelphia Orchestra. She has received considerable recognition, being named as a finalist and runner-up in many competitions, winning the opportunity to solo with Lawrence University's Wind Ensemble in 2019. Abbigail has performed in master classes for renowned artists such as Julian Bliss, David Shifrin, and Imani Winds, and has attended distinguished music festivals including the Monteux School & Music Festival and National Music Festival. Currently, Abbigail performs with the Southeastern Pennsylvania Symphony Orchestra and Philadelphia Wind Symphony. This is Abbigail's first season as a teaching artist for Tune Up Philly at People for People Charter School.

Lauren Blackwell (she/her) is a cellist and dedicated instructor based in Philadelphia. She holds a Bachelor of Music in Cello Performance from West Chester University with 15 years of experience in both performing and teaching. She serves as a teaching artist for Musicopia, a faculty coach for Prysm Strings at PYO Music Institute, and a private instructor for Philly Music Lessons. Lauren's commitment to music extends across genres, including spirituals/hymns, R&B, pop, and jazz. Alongside her musical pursuits, Lauren is actively pursuing a master's degree in library science, aspiring to specialize as a music librarian, showcasing her dedication to both music and education.

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

Chelsea Meynig is recognized for her rich and versatile tone, as well as captivating narrative power in her playing. Chelsea is a founding member of Revolution Winds, a member of the ensemble with Network for New Music as well as principal flute with ENA Ensemble. She frequently works with composers, premiering and recording new music, and has appeared on several composer's albums as a soloist and chamber musician. Most recently she has worked with Maurice Wright, Lukas Ligeti, and Chris Burns. Chelsea has toured internationally and domestically, performing as a soloist, chamber and orchestral musician. Locally she can be heard performing with the Chamber Orchestra of Philadelphia, and the Philly POPS and several other orchestras in the region.

TUNE UP PHILLY FACULTY • 2023–2024

David Ortiz is a classical trumpet performer and music educator from Philadelphia, PA. He had a rich musical upbringing, participating in many of the area's youth music organizations such as All-City, the Philadelphia Youth Orchestra, and Project 440. David graduated Magna Cum Laude from Boston University in May 2023 with a degree in trumpet performance. Among numerous great mentors over the years, he has studied with Terry Everson, Anthony Prisk, and Micah Wilkinson. While attending BU, David furthered many of his interests, such as the fine dining industry and Spanish translation. Since then, he has worked in some of the top restaurants in both Philadelphia and Boston and will give a presentation at the 2024 NeMLA (Northeast Modern Language Association) Conference, discussing the Puerto Rican dialect and its presence in popular music. David currently resides in Philadelphia and plans to attend Temple University for a Graduate Certificate in Music Teaching.

Vince Tampio is a professional musician, arranger, composer, producer, engineer, and educator based in Philadelphia, PA. Although firmly rooted in jazz, he is comfortable with a wide variety of genres including rock, soul, funk, folk, classical, and electronic. His latest album, *Adult Children* (2020), is a full-length instrumental jazz album informed by Hard Bop and inspired by Highlife. *Adult Children* is preceded by *Tides* (2019), *The Nook* (2018), and *Sound Plan* (2017). Vince has contributed to 75+ music and film productions. He is a member of York Street Hustle, You Do You, and The Whitewalls. Vince founded the Philly Phatness horn section, which has recorded with regional, national, and international artists. Vince authored *Chromatic Cell Permutations for Trumpet*, a technical studies book that explores permutations of chromatic cells as performed on trumpet. He earned the Master of Music degree in Jazz Performance from the University of the Arts; and earned the Bachelor of Science in Music degree concentrating in Jazz Studies and Theory & Composition from the State University of New York (SUNY) at New Paltz. He studied trumpet under John Swana, Rebecca Coupe Franks, and John Maguda, and studied composition under Don Glanden, Evan Solot, John B. Hedges, and Vinnie Martucci.

Nina Wilkinson was educated at Temple University, where she earned a Bachelor's Degree in Music Education in 1980. She has pursued graduate studies at University of the Arts and is also a graduate of Overbrook High School Music Magnet Program and Settlement Music School. Her primary teachers include Leonard Mogill (Philadelphia Orchestra) and Karen Tuttle (Curtis Institute of Music). Nina has an extensive background in education and is a String Teacher at Settlement Music School; Viola Instructor at Community College of Philadelphia; Viola instructor at Cairn University; and Instrumental String Specialist in the School District of Philadelphia. She is the recipient of the following awards: Philadelphia Foundation; Ford Foundation; Pro Arts Scholarship; Temple University Music Scholarship; Philadelphia Board of Education Music Scholarship.

PHILADELPHIA YOUTH SYMPHONIC BAND

2nd Annual Festival Concert

Patrick Bailey • *Director & Conductor*

Temple Performing Arts Center

Saturday, May 4, 2024 • 7:00 p.m.

PROGRAM

Bravo Brass Performance - See Page 55

INTERMISSION

Theme from *Magnificent Seven*

Elmer Bernstein
Arranged by Scott Richards

Armenian Dances, Part II

Alfred Reed

I. Hov Arek (The Peasant's Plea)

II. Khoomar (Wedding Dance)

III. Lorva Horovel (Songs from Lori)

Arabesque

Samuel Hazo

First Suite in E-flat Major, Op. 28., No. 1

Gustav Holst

III. March

Philadelphia Youth Symphonic Band + Bravo Brass

Kings Row Fanfare

Erich Wolfgang Korngold
Arranged by Jean-Pierre Haeck

Philadelphia Youth Symphonic Band + Bravo Brass

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

PHILADELPHIA YOUTH SYMPHONIC BAND



PHILADELPHIA YOUTH SYMPHONIC BAND • 2023–2024**Patrick Bailey**, *Director & Conductor***Flute**

Sky Okpaku

Elizabeth Sevrukov

Victoria Sanchez-Galarza +

Oboe

Hailey Li

Clarinet

Claudia Fiscaro

Jerrymee Gamduton

Clarissa Rutenkroger

Alto Saxophone

Vivona Xu

Allison Dern +

Trumpet

Josiah White

French Horn

Charlie Krieg*

Trombone

Owen Rutenkroger

Tuba

Heinrich Rutenkroger

Percussion

Sydney Vance*

Ryan Agamalian

Joseph Fiore* +

Ian Kohn* +

PHILADELPHIA YOUTH SYMPHONIC BAND • 2023–2024

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.

PHILADELPHIA YOUTH JAZZ ORCHESTRA

2nd Annual Festival Concert

Justin Faulkner • *Director & Conductor*

Joshua Lee • *Saxophone*

Temple Performing Arts Center

Saturday, May 4, 2024 • 4:00 p.m.

PROGRAM

**“Baritone Saxophone by Ellington, Basie, and More
with Special Guest, Joshua Lee”**

The program will be announced from the stage.

PHILADELPHIA YOUTH JAZZ ORCHESTRA



PHILADELPHIA YOUTH JAZZ ORCHESTRA • 2023-2024**Justin Faulkner**, *Director & Conductor***Saxophone**

Hayden Abrahams
Joshua Ansu
Leonardo Dugan
Matthew Traverso

Trumpet

Sam Fenning
James McGovern

Trombone

Jeff Dieteman
Henry Koban Payne

Drum Set

Annabelle Dugan
Gabriel Fuentes
Andrei Lindes
Christian Schaal
Austin Snavelly +

Guitar

Eva Nam

Bass

Mikey Maltese
James White

Piano

Wesley Bozman

PHILADELPHIA YOUTH JAZZ ORCHESTRA • 2023-2024

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, Bootsie 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 Rutenberg. 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 Konzerhaus (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."

PHILADELPHIA YOUTH JAZZ ORCHESTRA • 2023-2024**Joshua Lee • Saxophone**

Grammy winning saxophonist, bandleader, and Managing and Co-Artistic Director of Jazz Lives Philadelphia, Joshua Lee is fully dedicated to the advancement of the Philadelphia jazz community. The Philadelphia native graduated from Temple University in 2016 and 2019 with both a Bachelor's and Master's degree in Jazz Performance. He has had the fortune of mentorship from musicians like Dick Oatts, Terell Stafford, Tim Warfield, Barry Harris, Jason Marshall and Gary Smulyan on both the Philadelphia and New York scenes.

As a result, Joshua joined the Legendary Count Basie Orchestra in June of 2018 and performs with them around the world while also serving as a regular substitute with the likes of the Vanguard Jazz orchestra, the Sun Ra Arkestra, the Mingus Bigband, Delfeayo Marsalis' Uptown Jazz Orchestra, and Terell Stafford's Jazz Orchestra of Philadelphia. He is also a member of Abdullah Ibrahim and Ekaya, Lincoln Center's Future of Jazz Orchestra, the Eyal Vilner Jazz Orchestra, Igmarr Thomas and the Revive Bigband, Chelsea Reed and the Fairweather Nine, and Danny Jonokuchi and the Revisionists.

Joshua joined the Jazz Faculty at Temple University in the fall of 2019, was awarded as one of Temple University's 30 Under 30 in 2020. He also became an on-air radio host at Philadelphia's WRTI in 2021 and joined the faculty at Villanova teaching jazz history in the fall of 2023. He leads his own band, The Extended Family, that is dedicated to performing the swing era music of Count Basie, Jimmie Lunceford, Fletcher Henderson and more.

Joshua is a P. Mauriat artist and plays on the 302 Baritone Saxophone.

IN APPRECIATION • 2023-2024

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, 2023, and February 29, 2024.

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Nov. 19, 2023	3 p.m.	March 9, 2024	4 p.m.
Philadelphia Youth Orchestra Verizon Hall, Kimmel Center		Philadelphia Youth Jazz Orchestra Temple Performing Arts Center	
Dec. 3, 2023	3 p.m.	March 9, 2024	7 p.m.
Philadelphia Young Artists Orchestra Perelman Theater, Kimmel Center		Philadelphia Youth Symphonic Band Temple Performing Arts Center	
Dec. 16, 2023	3 p.m.	March 16, 2024	7:30 p.m.
Bravo Brass St. Mark's Church of Philadelphia		Bravo Brass St. Mary's Church of Philadelphia	
Dec. 17, 2023	3 p.m.	March 17, 2024	3 p.m.
Bravo Brass St. Mary's Church of Philadelphia		Bravo Brass St. Mary's Church of Burlington	
Jan. 20, 2024	4 p.m.	March 22, 2024	6:30 p.m.
Philadelphia Youth Jazz Orchestra Temple Performing Arts Center		PYOMI Gala Dinner & Concert The Union League of Philadelphia	
Jan. 20, 2024	7 p.m.	May 4, 2024	4 p.m.
Philadelphia Youth Symphonic Band Temple Performing Arts Center		Philadelphia Youth Jazz Orchestra Temple Performing Arts Center	
Jan. 27, 2024	3 p.m.	May 4, 2024	7 p.m.
Prysm Strings Church of the Redeemer, Bryn Mawr, PA		Bravo Brass & Philadelphia Youth Symphonic Band Temple Performing Arts Center	
Feb. 3, 2024	1 p.m.	May 18, 2024	3 p.m.
Tune Up Philly Temple Performing Arts Center		PRYSM Strings Church of the Redeemer, Bryn Mawr	
Feb. 3, 2024	4 p.m.	May 25, 2024	1 p.m.
Young Musicians Debut Orchestra Temple Performing Arts Center		Tune Up Philly Temple Performing Arts Center	
Feb. 11, 2024	2 p.m.	May 25, 2024	4 p.m.
PYO Music Institute Showcase Verizon Hall, Kimmel Center		Young Musicians Debut Orchestra Temple Performing Arts Center	
Feb. 25, 2024	3 p.m.	June 2, 2024	3 p.m.
Philadelphia Young Artists Orchestra Perelman Theater, Kimmel Center		Philadelphia Young Artists Orchestra Perelman Theater, Kimmel Center	
March 3, 2024	3 p.m.	June 2, 2024	7 p.m.
Philadelphia Youth Orchestra Perelman Theater, Kimmel Center		Philadelphia Youth Orchestra Verizon Hall, Kimmel Center	

For complete schedule information, tickets, and performance updates, please visit pyomusic.org

AUDITIONS • 2024-2025 SEASON

PYO Music Institute is currently accepting audition applications for our 2024-2025 season. For more information, and to schedule an audition, visit 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.

Saturday, June 1 • 1:00 p.m. – 5:00 p.m.

Saturday, June 8 • 9:00 a.m. – 5:00 p.m.

Sunday, June 9 • 12:00 p.m. – 5:00 p.m.

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 6 • 6:00 p.m. – 8:00 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 24 • 6:00 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 14 • 5:30 p.m. – 8:30 p.m.

Tuesday, May 21 • 5:30 p.m. – 8:30 p.m.

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, May 9 • 6:00 p.m. – 8:30 p.m.

Pizzicato Players

Auditions are open to musicians from 12 through 14 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 or **215.545.0502**.

PYO Music Institute

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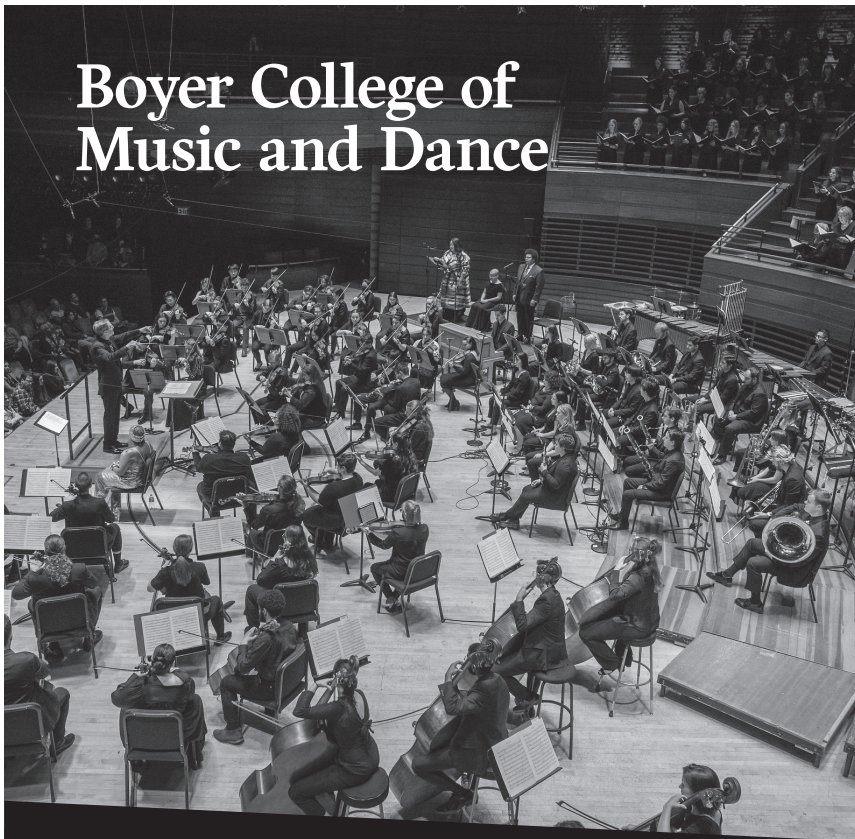
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