



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

**PHILADELPHIA  
YOUTH  
ORCHESTRA**


Louis Scaglione • *Conductor*

---

Sunday • November 10, 2024 • 3:00 p.m.  
The Kimmel Center for the Performing Arts  
Marian Anderson Hall

# We Celebrate

the Philadelphia Youth Orchestra  
as they continue to enrich the lives  
of young musicians in Philadelphia.



At Curtis, the world's great young  
musicians become the leading  
artists, creators, and innovators  
in classical music.

Learn more about Philadelphia's  
world-renowned music conservatory

**Curtis**  
Institute of Music

---

[curtis.edu](http://curtis.edu)



**Building stronger  
communities,**

*together.*



**Proud supporter of the  
Philadelphia Youth Orchestra.**

**Fulton Bank**

**800.FULTON.4 | [fultonbank.com](https://fultonbank.com)**

Fulton Bank, N.A. Member FDIC.

Fulton Bank is not affiliated with the Philadelphia Youth Orchestra .



## OPEN REHEARSALS

Are you a string, woodwind, brass, or percussion player looking to meet and make music with other young musicians? Register for an upcoming open rehearsal to play an exciting repertoire with our current students and learn more about the PYO Music Institute. Refreshments will be provided along with the opportunity to meet staff, faculty, and current members. Advanced registration is required to attend. Scan the QR code below to register now!



## REGISTRATION NOW OPEN FOR OUR SUMMER PROGRAMS

### **Summer Jazz Camp**

Dates: July 21 - July 25, 2025

Ages: 14 - 22

Instruments: Woodwind, Brass, Rhythm Section

### **Summer Band Camp**

Dates: July 28 - August 1, 2025

Ages: 10 - 16

Instruments: Woodwind, Brass, Percussion

### **Summer String Camp**

Dates: Week A, August 4 - August 8, 2025; Week B, August 11 - 15, 2025

Ages: 5 - 17

Instruments: Violin, Viola, Cello, Double Bass



---

## A LETTER FROM MAESTRO LOUIS SCAGLIONE

Dear Friends,

Welcome to the Philadelphia Youth Orchestra's Opening Concert of our 85th Anniversary Season! We are thrilled to have you with us as we celebrate this significant milestone—a testament to the remarkable talent of our young musicians and the vibrant community we serve.

Today's program promises to inspire, showcasing the incredible skills and dedication of our youth. We are honored to be joined by renowned pianist Peter Dugan, host of *From the Top*, in a performance of Gershwin's *Rhapsody in Blue*, alongside Grammy and Emmy award-winning double bassist Ranaan Meyer (a proud PYO alumnus), who will be featured in the world premiere of *In Tyset*, a new work by acclaimed composer Paul Frucht.

The young musicians before you have put in countless hours of personal practice, weekly lessons, and ensemble rehearsals to bring this performance to life. Their commitment is a true reflection of the discipline and creativity they are nurturing—qualities that will serve them throughout their lives. As you enjoy their performance, I encourage you to reflect on the transformative power of music and the vital role we all play in supporting the next generation as they continue to grow and flourish.

Thank you for joining us in celebrating this special 85th Anniversary Season, and for your tremendous support of our mission. You—as audience members, parents, teachers, patrons, and advocates—make possible excellent music education for our youth, for which we are immensely grateful.

With all best regards and sincerest appreciation,



**Louis Scaglione,**  
President & Music Director



# INTOPREP

INTO DREAM COLLEGE • INTO PROMISING FUTURE

Enroll now Summer Camp 2025

Save 700 by 11/30

YOU ARE INVITED

**DIGITAL SAT**  
SCORE GUARANTEE

INCREASE 270 PTS OR SCORE 1500 ABOVE!  
Prepare for Module 2 Hard Questions

WE HAVE SUPPORTED  
**PYO/PYAO MUSICIANS**  
WITH SAT/ACT SINCE 2010

610-232-2323

WWW.INTOPREP.NET

---

## PHILADELPHIA YOUTH ORCHESTRA

---

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

*Presents*

Philadelphia Youth Orchestra  
Louis Scaglione • *Conductor*  
*Ranaan Meyer • Double Bass*  
Peter Dugan • *Piano*

Marian Anderson Hall, The Kimmel Center for the Performing Arts

Sunday, November 10, 2024 • 3:00 p.m.

This concert is made possible by our Presenting Sponsor **Fulton Bank**

### PROGRAM

Overture to <i>A School for Scandal</i>	Samuel Barber
<i>In Tsyet: Concerto for Double Bass and Orchestra</i>	Paul Frucht
<i>World Premiere</i>	
I. Distant Shores	
II. Tonight	
III. Chutzpah	
Ranaan Meyer • <i>Double Bass</i>	

---

### INTERMISSION

---

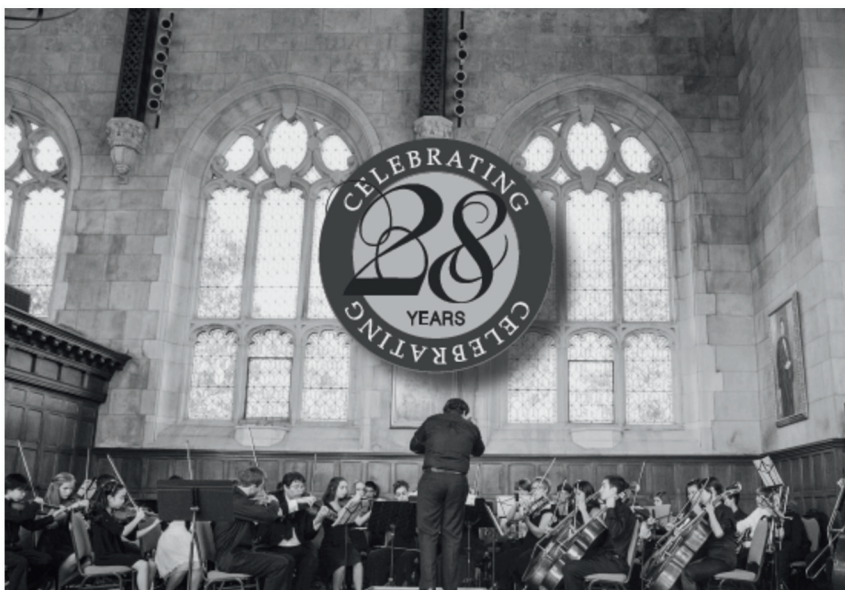
<i>Rhapsody in Blue</i>	George Gershwin
Peter Dugan • <i>Piano</i>	
Symphonic Dances from <i>West Side Story</i>	Leonard Bernstein
I. Prologue. Allegro Moderato	
II. "Somewhere." Adagio	
III. Scherzo. Vivace e leggiero	
IV. Mambo. Presto	
V. Cha-Cha ("Maria"). Andantino con grazia	
VI. Meeting Scene. Meno mosoo	
VII. "Cool" Fugue. Allegretto	
VIII. Rumble. Molto allegro	
IX. Finale. Adagio	

---

*Latecomers will not be seated until an appropriate time in the concert.*

*The use of photographic and recording equipment is strictly prohibited.*

*As a courtesy to the performers and fellow concert-goers, please silence all cell phones prior to the performance.*



# PHILADELPHIA INTERNATIONAL MUSIC CAMP & FESTIVAL

**Study With Members Of The Philadelphia Orchestra**

Directed by Kimberly Fisher, Principal Second Violin, The Philadelphia Orchestra

**Six Program Options: Orchestra, Chamber Music, Piano,  
Solo Performance, College Audition Preparation, Viola Intensive**

Sessions in June and July | Three Age Divisions



**APPLY ONLINE TODAY AT [PIMF.ORG](http://PIMF.ORG)**

A Program of Sandy Marcucci International Camps, Inc.





---

**PHILADELPHIA YOUTH ORCHESTRA • 2024-2025**
**Louis Scaglione**, Music Director & Conductor

**Violin I**

Miro Raj<sup>^</sup>, *Concertmaster*  
 Kai Freeman, *Assoc. Concertmaster*  
 Emilian Lipnevich, *Asst. Concertmaster*  
 Prisha Bagchi  
 Cyrano Rosentrater  
 Rishab Das  
 Hannah Han  
 Jacob Wurst  
 Brooklyn Jang  
 Elise Hwang  
 Thomas Heath  
 Hannah Adams  
 Therese Gasser  
 Kyle Xie  
 Ian Lin  
 Yiguo Zhang  
 Suri Ahn  
 Nathalie Hernandez  
 Chris Reeh  
 Vidhyuth Sriram

**Violin II**

Matilda Snyder, *Principal*  
 Heather Lee, *Assoc. Principal*  
 Emily Gelok, *Asst. Principal*  
 Lauren Wu  
 Julie Zheng  
 Daniella Roh  
 Victoria Fan  
 Jayden Yao  
 Raymond Wu  
 Eliana Song  
 Nicholas Hartman  
 McKayla Hwang<sup>^</sup>  
 Liam Gately  
 Thomas Uchiumi-Jones  
 Jennifer Yang  
 Iris Yuan  
 Zoe Zhang  
 Matthew Fang  
 Danae Truxler<sup>^</sup>  
 Varun Gaddam  
 Evan Zhang

**Viola**

Karlis Graufelds, *Principal*  
 Livia Kam, *Assoc. Principal*  
 Penny Tang, *Asst. Principal*  
 Gwendolyn Teske  
 Shinnyom David Park  
 Romit Kundu  
 Tanav Gowda  
 Joy Roh  
 Anton Wingert<sup>^</sup>  
 Hyeon Cho  
 Noah Yang  
 Arsh Mehan

**Violoncello**

Samuel Cao<sup>^</sup>, *Principal*  
 Andrew Li, *Assoc. Principal*  
 Julio Martin-Navas<sup>^</sup>, *Asst. Principal*  
 Hayden Kang  
 Peter Moon  
 Kealia Grace Smith<sup>^</sup>  
 Parker Woo  
 Daniel Loza  
 Mauricio Gonzalez  
 Joseph Zeng  
 Jessica Wang  
 Jace Cocola  
 Son Nguyen  
 Julian Ladd  
 Darren Lee  
 Elijah Song  
 Brandon Rashid

**Double Bass**

Luke Halpern, *Principal*  
 Micah Sommons, *Assoc. Principal*  
 Wallace Snow, *Asst. Principal*  
 Milan Merchant  
 Grace Campling

---

**PHILADELPHIA YOUTH ORCHESTRA • 2024-2025**
**Flute/Piccolo**

Samantha Bedenko  
 Steven Guard  
 Jianna Kim\*  
 Jingxuan Wang  
 Keegan Zicko

**Oboe/English Horn**

Rishi Bhattacharyya  
 Artemis Drake  
 Christina Htay  
 Liliana Ortiz\*^  
 Xavier Thornton

**Clarinet/Bass Clarinet**

Brahin Ahmaddiya^  
 Zakyya McClenny  
 Kenneth Mellon  
 Daniel Xu  
 Kevin Zhu\*

**Bassoon/Contrabassoon**

Blair Blake  
 Serena Dong  
 Jason Xi\*  
 Edmund Xie

**French Horn**

Evan Bretz\*  
 Diana Ionescu  
 Charles Krieg  
 Quinn Milliken  
 Rebecca Peirson

**Trumpet**

Annika DeBear  
 Isabella Gilligan  
 Frederick Kercy  
 Zimo Liu\*

**Trombone**

Yi-En Ho  
 Javid Labinski\*  
 Jeremy Cohen +

**Tuba**

Heinrich Rutenkroger\*

**Harp**

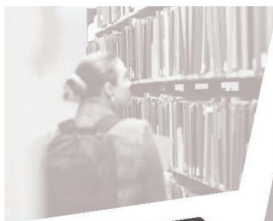
Eva Anderson\*

**Piano**

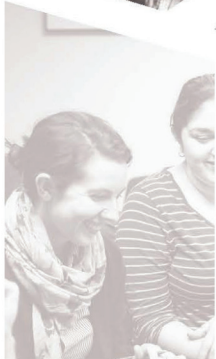
Alejandro Wu-Mula\*

**Percussion**

Ryan Agamalian  
 Kevin Cheng  
 Joseph Fiore  
 Eli Kovar  
 Ariel Metzger  
 Sydney Vance\*^



**PURSUE**  
*Your*  
**PASSIONS**



**EASTMAN**  
**SCHOOL OF MUSIC**  
**UNIVERSITY of ROCHESTER**

For application information visit [esm.rochester.edu/admissions](http://esm.rochester.edu/admissions)

---

**PHILADELPHIA YOUTH ORCHESTRA • 2024-2025**

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

Maestro Louis Scaglione has spent over 35 years developing his craft as a musician, educator, conductor, and administrative executive. His career has afforded him extensive experience in orchestral, choral, and opera literature, as well as in education and executive administration. Known nationally, he has established himself within the greater Delaware Valley region as an esteemed and well-respected colleague. He has also developed sound relations with many arts, educational, and cultural organizations and institutions.

His professional career began in 1993 when he moved to Philadelphia from Champaign, Illinois, where he attended the University of Illinois having received his Bachelor of Science in Music Education and had advanced studies in piano performance, vocal coaching, opera, and choral music. He completed his Master of Music in 1996 from Temple University. At Temple University, he was awarded a fellowship and teaching assistantship, and his primary assignment was to assist the Temple Opera Theater's efforts to rebuild its program and serve as Assistant Conductor and Chorus Master.

For the past 28 years, he has worked with PYO Music Institute (PYOMI) and he is currently President, CEO, and Music Director. Celebrating its 85th anniversary, PYO Music Institute has grown exponentially during his tenure and under his direction to include eleven program divisions serving over 700 students a year drawn from over 21 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. 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 have been featured in a broadcast series on 90.1 WRTI-FM. 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 • 2024-2025**

**Ranaan Meyer**
*Double Bass*

Ranaan Meyer, Empowering the Universe to Listen (2022)

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

In June 2022, Time for Three released an album entitled: "Letters for the Future" on Deutsche Grammophon

recording with The Philadelphia Orchestra two concertos titled "Concerto 4-3" by Pulitzer Prize and Grammy award winner Jennifer Higon and "Contact" by Pulitzer Prize winning composer Kevin Puts.

Alongside Time for Three, Ranaan recorded and composed the film scoring for Robin Wright's Focus Feature film: LAND, and co-produced and recorded on Love Renaissance: Summer Walker's 2nd album. Tf3 has additionally performed around the world including Musik Verein, Czech Philharmonic, Schleswig Holstein Musik Festival, Hong Kong Philharmonic Orchestra, Sydney Opera House, Royal Albert Hall, Night of the Proms Tour and is in demand across North America.

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

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

---

**PHILADELPHIA YOUTH ORCHESTRA • 2024-2025**

**Peter Dugan**
*Piano*

Pianist Peter Dugan's debut performances with Michael Tilson Thomas and the San Francisco Symphony were described by the Los Angeles Times as "stunning" and by the SF Chronicle as "fearlessly athletic." He is heard every week across America as the host of National Public Radio's beloved program *From the Top*. Mr. Dugan has appeared as a soloist, recitalist, and chamber musician across North America and abroad. In 2020, he joined acclaimed violinist Joshua Bell for *At Home With Music*, a national PBS broadcast and live album release on Sony Classical.

Since then, Mr. Dugan has continued his collaboration with Bell, touring internationally with recitals at London's Wigmore Hall, Taipei's National Theater and Concert Hall, and the Kennedy Center in Washington, DC.

Prizing stylistic versatility as the hallmark of a 21st century musician, Mr. Dugan is equally at home in classical, jazz, and pop idioms, and has collaborated with artists ranging from Jesse Colin Young, to Renee Fleming, to Paquito D'Rivera. Mr. Dugan performs regularly in partnership with friends and artists who share a passion for expanding the world of classical music. The *Wall Street Journal* described Mr. Dugan's collaboration with violinist and vocalist Charles Yang as a "classical-meets-rockstar duo." In Mr. Dugan's performances with his wife, mezzo-soprano Kara Dugan, repertoire ranges from art song, to American Songbook, to original songs and world premieres. The Dugans have appeared at Boston's Isabella Stewart Gardner Museum, WQXR's Greene Space, and on PBS *Great Performances' Now Hear This*.

Mr. Dugan's latest album with baritone John Brancy – *The Journey Home: Live from the Kennedy Center* – was released on Avie Records in 2021 along with an accompanying documentary film from WNET's AllArts. Brancy and Dugan have given recitals at Alice Tully Hall, Carnegie Hall, and the Kennedy Center, and together won first prize at the 2018 Montreal International Music Competition. Mr. Dugan's latest project with violinist Sean Lee was PaganiniXSchumann, a digital EP release that accompanied a live performance at Chamber Music Society of Lincoln Center of all 24 Paganini Caprices with piano parts written by Robert Schumann. Mr. Dugan appeared as the piano soloist in Charles Ives' 4th Symphony with the Houston Symphony, the San Francisco Symphony, and on an album with Michael Tilson Thomas and the SFS.

Mr. Dugan advocates for a classical music culture that is inclusive and welcoming to all, from a community's concert halls and theaters, to its schools and hospitals. As a founding creator of *Operation Superpower*, a superhero opera for children, he has traveled to dozens of schools in the greater New York area, performing for students and encouraging them to use their talents – their superpowers – for good. He is head of the Artist in Residence program at pianoSonoma and a founding faculty member of the Resonance and Soundboard Institutes at Honeywell Arts Academy.

Mr. Dugan holds Bachelor's and Master's degrees from The Juilliard School, where he studied under Matti Raekallio. He resides in New York City and is a Yamaha Artist.

---

**PHILADELPHIA YOUTH ORCHESTRA • 2024-2025**

**Paul Frucht**
*Composer*

Paul Frucht is an American composer hailed for his “individual voice” and “poignant utterance” by Gramophone Magazine and “sense of lyricism, driving pulse, and great urgency” (WQXR).” His music has been commissioned and performed by the Minnesota Orchestra, American Composers Orchestra, Milwaukee Symphony Orchestra, Ridgefield Symphony Orchestra, San Diego Symphony, Time For Three, among numerous other performing ensembles and organizations.

Additionally, his music has been heard frequently on SiriusXM’s “Symphony Hall” with Martin Goldsmith.

Recent highlights include the world premiere of a new double concerto for violin, cello, and orchestra commissioned and premiered by cellist Julian Schwarz, violinist Jeff Multer, and the Eastern Music Festival Orchestra led by Gerard Schwarz. In addition to the world premiere of *In Tsyet*, a concerto for double bass and orchestra for Ranaan Meyer commissioned by the Philadelphia Youth Orchestra, New Jersey Youth Symphony, and the Sun Valley Music Festival Orchestra, the 24-25 season will feature performances with the Waterbury Symphony Orchestra and Neave Trio.

Paul has been the recipient of numerous honors and awards including a Charles Ives Scholarship from the American Academy of Arts and Letters, the Brian H. Israel Prize from the Society of New Music, an ASCAP Morton Gould Young Composers Award, among many others.

In 2015, Paul founded the Charles Ives Music Festival (CIMF), of which he currently serves as the artistic director. Paul is also faculty at New York University’s Steinhardt school, a position he has held since 2015. He holds a D.M.A. and M.M. from the Juilliard School and a B.M. from New York University.

**pmay**  
philadelphia music  
alliance for youth  
...  
artists' initiative

**Congratulations to the PYO Music Institute  
and thank you for being a founding partner  
of the PMAY Artists' Initiative**

PMAY is a music pathways program that prepares 5th–12th grade students from historically excluded backgrounds to realize their musical potential, be accepted into top college music programs, and ultimately become professional musicians.

**Apply Now**  
[pmayartists.org](http://pmayartists.org)

Together we are changing the face of classical music



wrti.org

90.1 FM

# CLASSICAL + JAZZ TIMELESS

**WRTI 90.1 FM** champions music that transcends time  
– as captivating today as it was generations ago.

Discover something new and celebrate the classics  
you love **on-air, on stage** and **online** at **wrti.org**





---

**PYO Music Institute • 2024–2025****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 85 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 eleven programs: Philadelphia Youth Orchestra (PYO), Philadelphia Young Artists Orchestra (PYAO), Young Musicians Debut Orchestra (YMDO), Tune Up Philly - Orchestral Pathways Program, Bravo Brass, Prysm Strings Main Line, Prysm Strings New Jersey, Pizzicato Players, Philadelphia Youth Jazz Orchestra (PYJO), Philadelphia Youth Symphonic Band (PYSB), and Philadelphia Youth Concert Band (PYCB). Ranging in age from 5 to 22 years, the musicians of the PYO Music Institute are selected by competitive audition and come from a 70-mile radius of Philadelphia encompassing nearly 20 counties within Pennsylvania, New Jersey, and Delaware. Through advanced orchestra repertoire, students are challenged to perform at professional levels, to strive for advanced musicianship, and to achieve superior technical, musical, and personal application. Former PYOMI musicians currently hold chairs in most of the top 20 professional orchestras in the United States, with 12 PYO alumni currently serving in The Philadelphia Orchestra.

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

---

**PYO Music Institute • 2024-2025**
**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 • 2024–2025**
**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.

**Prysm Strings - Main Line**

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.

**Prysm Strings – New Jersey**

Prysm Strings NJ is the New Jersey division of Prysm Strings and a new program division of the Institute. Prysm Strings provides string ensemble and instrumental sectional rehearsals hosted at the Katz Jewish Community Center (JCC) in Cherry Hill, NJ. Prysm Strings NJ is directed and conducted by Michael Ludwig, former Associate Concertmaster of The Philadelphia Orchestra and international violin solo artist, and managed by Rachael Ludwig, violinist and Founding Artistic Director of the Stella Schaevitz Concert Series at the Katz JCC.

**Pizzicato Players**

Under the direction of Paul Smith, Pizzicato Players is an 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.

---

**PYO Music Institute • 2024–2025**
**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.

**Philadelphia Youth Jazz Orchestra**

The Philadelphia Youth Jazz Orchestra 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.

**Philadelphia Youth Symphonic Band**

The Philadelphia Youth Symphonic Band 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, recently served 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 Concert Band**

The Philadelphia Youth Concert Band (PYCB), a new program division of the Institute, provides committed, developing instrumental music students access to a high-performing concert band experience. The focus is on cultivating individual musicianship and playing technique within the context of a large ensemble. Through weekly rehearsals and regular sectionals, PYCB provides the opportunity to work side-by-side with highly experienced conductors, musicians, and teachers; to rehearse leveled wind band repertoire; and to perform in high-profile professional venues throughout the greater Philadelphia region. Dr. Harley Givler directs, conducts, and performs with ensembles of all ages across the Northeast. He currently serves as Chair of the Music Department and Director of Bands, grades 4-12 at The Shipley School in Bryn Mawr, PA, where he also co-directs the Upper School Orchestra and Shipley Jazz Band.



Refine your artistry, create opportunities, and lead the way in a changing world.

At the Peabody Conservatory, you'll study with renowned faculty and forge a performing arts career as unique as you are.



[peabody.jhu.edu](http://peabody.jhu.edu)  
667-208-6600

LEARN  
without  
LOANS

THE PEABODY CONSERVATORY meets 100% of demonstrated financial need for domestic undergraduate students, with no loans. Learn more: [peabody.jhu.edu/NoLoans](http://peabody.jhu.edu/NoLoans).

# Oberlin Conservatory of Music

**OBERLIN**  
COLLEGE & CONSERVATORY

YOUR STAGE FROM THE MOMENT YOU GET HERE.



## 40+ AREAS OF STUDY, INCLUDING:

Performance  
Jazz Performance  
Historical Performance  
Music Theater  
Composition  
Recording Arts and Production  
Technology in Music and Related Arts  
Musicology

LEARN MORE AT [OBERLIN.EDU/CON](http://OBERLIN.EDU/CON)

**\$10,000**  
renewable  
Commitment  
Scholarship for  
all students

**\$5,000**  
guaranteed  
internship or  
summer program  
support

---

## PYO Music Institute • 2024–2025

### SAMUEL BARBER

*Born:* West Chester, Pennsylvania, 9 March 1910  
*Died:* New York City, New York, 23 January 1981

#### Overture to The School for Scandal

The Overture to *The School for Scandal* is composed for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, harp, celeste, timpani, snare drum, bass drum, triangle, cymbals, and divided strings.

**Duration:** 8 minutes

#### Parallel Events/ 1932

FDR is elected the 32nd U.S. President

---

Adolph Hitler is elected Chancellor of Germany

---

Al Capone enters prison

---

Radio City Music Hall opens in NYC

---

The Lindbergh Baby is kidnapped and murdered

---

Amelia Earhart becomes the first woman to fly solo across the Atlantic Ocean and the U.S.

---

Picasso paints *Repose* and *The Mirror*

---

John Steinbeck writes *The Red Pony*

---

Bob Hope, Groucho Marx, and Jack Benny make radio show debuts

---

Politician Edward Kennedy, Actress Elizabeth Taylor, Pianist Glenn Gould, and Novelist John Updike are born

---

Scotch tape dispenser is invented

#### About the Composer

One of America's most distinguished composers, Samuel Barber is of the generation of English composer Benjamin Britten, and is perhaps the American equivalent of Britten. Both composers explore the loss of innocence in many of their works.

At the young age of 14, Barber entered the prestigious Curtis Institute of Music in Philadelphia as one of the school's first students. After being graduated from Curtis in 1932, Barber embarked upon a career as a composer. His musical language was so accessible, and his skill in orchestration so assured, that he quickly gained success.

He won the coveted prize for composition, *Prix de Rome*, as well as two Pulitzer Prizes, for his opera *Vanessa* and later his Piano Concerto No. 1. Barber wrote three operas, including *Antony and Cleopatra* (commissioned for the opening of the Metropolitan Opera House), one ballet, one overture, two symphonies, concertos for piano and violin, three orchestral "essays," choral works, sonatas for violin and cello, music for piano solo, and songs.

The music that Barber wrote, especially during the 1930s, held onto the ideas of the Romantic period of the 19th century, where composers attempted to explore larger than life images and ideals using overly lush melodies. While Stravinsky was guiding the popular trend of rhythmic exploration, influencing such composers as Bernstein, Bartók, and Orff, others like Rachmaninoff and Samuel Barber held on to the notion that a melody shaped a piece of music. Despite Barber's flirtation with other techniques of 20th century composition, Barber never completely abandoned the tonal mainstream in which his greatest strengths lie.

Before his world-renowned success, Barber began his first major orchestral work while a student at the Curtis Institute and on summer vacation in Italy. It was a 1777 play by Richard Brinsley Sheridan titled *A School for Scandal* assigned on a summer reading list that drew Barber's interest. The play takes place in the jaded social circle of the aptly-named Lady Sneerwell. The comedy centers on the eccentricities and

---

## PROGRAM NOTES

malicious gossip of the upper class characters that jeopardize young lovers and several relationships in the play.

Barber's Overture to *The School for Scandal* was not intended to convey the plot of the play, but to depict "a musical reflection of the play's spirit," explains Barber in the notes to the work. The Overture begins with a clashing dissonant fanfare in a jagged, energetic rhythm suggesting the deviousness of gossip. It quickly moves to establish a constantly twisting and changing line of musical ideas that ingeniously implies the backbiting of Sheridan's Lady Sneerwell and her circle. As with most of Barber's works, innocence is threatened – in this case the innocence of the young lovers in the play, Charles and Mariah. Barber uses the oboe to capture the youthful love before the quirky, off-beat, jazz-infused, jig-like melody returns.

The Overture to *The School for Scandal* served as Barber's thesis for graduation from the Curtis Institute in 1932. Although Curtis Orchestra conductor Fritz Reiner declined to perform the work, it is a tightly woven piece far more developed than most student works, let alone a first orchestral work. Since its premiere by The Philadelphia Orchestra two years after its completion, it has remained a popular work amongst audiences and musicians.

Allan R. Scott ©

### PAUL FRUCHT

*Born: Danbury, Connecticut, 1989*

#### In Tyset

"In Tyset," a Yiddish phrase that means "in time," is a contemporary reflection on Jewish American culture and life. In generating ideas for this work, Ranaan and I shared with each other our own families' Jewish American experiences, histories, and stories. We aimed for a musical depiction not only of the Jewish American story but of the joy inherent in it. For understandable reasons, many of

the Jewish-centric stories told in various mediums and genres in recent years have centered around tragedy, generational trauma, and indeed resilience and perseverance. Nonetheless, Ranaan and I both wanted to create a work that channeled the joy, much of it borne out of tragedy and resilience, that is inherent to the Jewish-American experience and community.

As I set out to write the work, I knew I wanted to include Jewish musical materials. Different versions of "Avinu Malkeinu," a traditional Jewish melody, appear frequently and form the basis for much of the melodic material that appears throughout the work, especially in the first and third movements. I also wanted to include quotations and variations of Jerome Kern's "The Way You Look Tonight." Kern, whose family has been in the United States since the mid-19th century, was one of the most important American Jewish songwriters and composers, and one of my favorites. A concerto for Ranaan, with his storied career crossing genres, almost requires allusions to music of different genres, and this jazz standard felt right to me. The narrative of the work traces the life of my grandfather, Lionel Ovesey, who was born in Ukraine in 1915 and whose family, fearing pogroms, fled shortly after his birth to Manchuria, where he lived until he was five. At that point his family came to the United States. The first movement traces these early years, evoking an old-world Eastern European Jewish sound, teasing at hope before bursting into a fast, energetic adventure filled with virtuosic rhythmic passages in the solo double bass, which culminate in a brass fanfare out of which the solo double bass emerges to signify my grandfather's arrival in America.

Lionel met my grandmother, Regina, in the late 1930s, and the early years of their relationship were disrupted by his deployment to the Pacific as a U.S. Army officer in World War II.



---

## PROGRAM NOTES

After he returned, they were together for more than 50 happy years. The second movement, "Tonight," is a romantic intermezzo that quotes "The Way You Look Tonight," both as a dedication to them and as an homage to the contributions of Jewish American musicians - both those who, like Kern, were born here and those who came over to escape persecution abroad - to 20th century American music. The solo double bass carries fragments of the melody throughout until, at the end, we hear the tune in Kern's original harmonization segueing to a cadenza.

The final movement, Chutzpah, alludes to the tenacious Jewish pursuit of the American dream and the realization of many of those dreams, including those of my grandparents, in the second half of the 20th century, which paved the way for Jewish American life today.

Paul Frucht  
November 2024

### George Gershwin

*Born: Brooklyn, New York, 26 September 1898*  
*Died: Hollywood, California, 11 July 1937*

### Rhapsody in Blue

*Rhapsody in Blue* was originally composed for the Paul Whiteman Band and piano solo. Ferde Grofé later orchestrated the work for two flutes, two oboes, two clarinets, two bassoons, optional saxophones, three horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, tam-tam, triangle, glockenspiel, optional banjo, and divided strings.

**Duration:** 16 minutes

### Parallel Events / 1924

Russian revolutionary Vladimir Lenin dies and Soviet dictator Stalin rises to power

---

Calvin Coolidge is elected the 30th U.S. President

---

Matisse paints *Arabesque*

U.S. Presidents Jimmy Carter and George H.W. Bush are born

---

Largest U.S. stock market boom, with Ford Motor Company stocks equal to \$1 billion

---

MGM film studios open

---

Actor Marlon Brando is born

---

Opera composer Giacomo Puccini dies

### About the Composer

At a late-night party typical of the Jazz Age, pianist George Gershwin was overheard pondering if his music would "be heard a hundred years from now." "It will," a friend remarked, "if you are around to play it." It has been a century since Gershwin changed the music and helped give identity to American music with his legendary *Rhapsody in Blue* (1924), yet Gershwin has not been around to play his music for most of it (he died at 38 years old).

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

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

Despite his Broadway success with his lyricist brother, Ira, George followed his less natural talents as a classical composer. Ravel, Boulanger, and Stravinsky refused to teach Gershwin, so he had to eventually study composition, theory, and orchestration on his own.

---

## PROGRAM NOTES

Gershwin's more formal works include his Piano Concerto in F, Preludes for Piano, *Second Rhapsody*, *Variations on "I Got Rhythm," Cuban Overture*, his landmark opera, *Porgy and Bess*, and his most performed work, *Rhapsody in Blue* – the work that put Gershwin on the artistic forefront of American concertgoers, jazz lovers, and music critics.

Bandleader Paul Whiteman commissioned Gershwin to write a "jazz concerto" to be included in a concert titled *An Experiment in Modern Music* in New York on February 12, 1924. With Gershwin performing the solo piano part, *Rhapsody in Blue* was an enormous success. Everyone who was anyone in the music world attended the concert, such as virtuoso violinist Jascha Heifetz, and composers Rachmaninoff and Stravinsky. All but Stravinsky loved the work immediately.

A rhapsody differs from a concerto in that it features one extended movement instead of the conventional three movements. Rhapsodies also often incorporate passages of improvisation and are irregular in form, with heightened contrasts and emotional exuberance. Gershwin's *Rhapsody in Blue* is typical in that it certainly has large contrasts in musical texture, style, and color. The work ranges from intensely rhythmic piano solos to slow, broad, and lush orchestral sections.

Because Gershwin had only composed songs with piano scores until the *Rhapsody* commission, he was very hesitant to take on the project as he would have to write a full score. So, Whiteman offered the services of his arranger, Ferde Grofé, to help Gershwin with the orchestration.

*Rhapsody in Blue* became the Whiteman Orchestra's signature tune. More importantly, at a time when classical music was still an overwhelmingly European art form, it introduced a uniquely American voice in a classical

concert. While the age-old European classical music drew on national folk and popular music, Gershwin's *Rhapsody in Blue* began the infusion of American popular music into the classical tradition. More than the success of the work itself, *Rhapsody in Blue* legitimized jazz as a serious form of music, and soon classical composers were attempting to write "serious" music using jazz idioms.

Gershwin took a risk by using his musical influences, such as Scott Joplin's ragtime, rhythmic improvisations from Harlem's nightclubs, the folk music of the Yiddish theatre, Cuban rhythms coupled with Charleston dance, and the rich experimental harmonies of composers like Ravel, Schoenberg, and Stravinsky. "I heard it as a sort of a musical kaleidoscope of America," explained Gershwin, "of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness."

The famous clarinet trill and run up the scale was not composed by Gershwin. Clarinetist Ross Gorman felt that the opening of the work needed a bit more humor. Gershwin told him to keep it. Gershwin improvised himself, as he had yet to transcribe the piano part. By 1928, Whiteman's band performed *Rhapsody in Blue* 84 times, and its recording sold a million copies. Whether or not *Rhapsody in Blue* is "jazz" remains a much-debated topic, but like F. Scott Fitzgerald's *Great Gatsby*, Gershwin's music has come to define American life and culture during the "roaring" 1920s. Immediately after Gershwin's death and throughout the 1940s through the 1950s, Gershwin's songs essentially set the stage for some of the great performers, like Ella Fitzgerald, Dean Martin, Frank Sinatra, and Tony Bennett. There is not a cabaret singer, jazz musician, or jazz lover that does not hold Gershwin as the father of the American song. From airline commercials and dozens of films to remakes of nearly every kind (including hip hop, rock and roll, and rap),

---

## PROGRAM NOTES

Gershwin's music has remained in mainstream Americana for nearly a century.

Sadly, the man who gave us the cheerful, fun-spirited, heart-warming music that has stayed with us for nearly a century never lived long enough to enjoy it. Gershwin collapsed in July 1937, fell into a coma from which he never regained consciousness, and died of a brain tumor. He was 38.

Allan R. Scott ©

## LEONARD BERNSTEIN

*Born: Lawrence, Massachusetts, 25 August 1918*

*Died: New York City, New York, 14 October 1990*

### Symphonic Dances from West Side Story

Bernstein's *Symphonic Dances from West Side Story* is scored for piccolo, two flutes, two oboes, English horn, clarinet in E-flat, two clarinets in B-flat, bass clarinet, two bassoons, contra-bassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, bongos, tambourine, timbales, tom-tom, snare drums, conga, tenor drum, bass drum, four pitched drums, trap set, triangle, suspended cymbal, finger cymbals, cowbells, tam-tam, vibraphone, chimes glockenspiel, guiro, woodblock, maracas, xylophone, police whistle, piano, celeste, harp, and divided strings.

**Duration:** 22 minutes

### Parallel Events / 1957

Dwight D. Eisenhower begins second term as 34th U.S. President

---

USSR begins space race with U.S. by launching Sputnik

---

European Economic Community is formed

---

U.S. first reports link between smoking and lung cancer

Jimmy Hoffa becomes president of the Teamsters Union

---

Jack Kerouac writes *On the Road*

---

John F. Kennedy's *Profiles in Courage* wins the Pulitzer Prize

---

Meredith Willson's musical *The Music Man* debuts on Broadway

---

Jack Paar debuts as host of the *Tonight Show*

---

*Leave It To Beaver* and *American Bandstand* debut on television

---

Baseball team Brooklyn Dodgers move to Los Angeles

---

Film maker Shelton "Spike" Lee and news anchor Katie Couric are born

---

Actor Humphrey Bogart, artist Diego Rivera, comedian Oliver Hardy, conductor Arturo Toscanini, composer Jean Sibelius, bandleader Jimmy Dorsey, and Senator Joseph McCarthy die

---

Men's fashion magazine *GQ* is first published

---

First Frisbee is made

### About the Composer

Defining what American music is remains a problem for all historians. Ought American music be based on spirituals, as Czech composer Antonín Dvořák suggested? Or, perhaps, music of America should reflect the folk musics of the European immigrants. Ultimately, should it be popular or serious, vernacular or cultivated? The answer, of course, lies in all of the above: American music can, and should, be all of those things.

---

## PROGRAM NOTES

The answer, however, begs a more puzzling question: who best represents “American music?” The dilemma of American music is summarized and even amplified in the life, career, and artistic contributions of Leonard Bernstein. He himself could not decide which way to turn – in his musical career (pianist, composer, conductor, or teacher?), his musical style (popular or serious?), his religion or his sexuality.

Leonard Bernstein was able to study music privately in his early years with piano lessons before attending Harvard University, where he developed extraordinary musical abilities. Bernstein continued his studies at the Curtis Institute of Music in Philadelphia: conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. In 1940, Serge Koussevitzky, music director of the Boston Symphony Orchestra, opened the renowned Berkshire Music Center in Tanglewood, Massachusetts, with young Bernstein as Koussevitzky’s special protégé and, the following year, as his assistant.

Bernstein emerged as a major force in music at the age of 25 when he substituted on very short notice for conductor Bruno Walter with the New York Philharmonic, the very ensemble for which Bernstein would later serve as music director. The performance was a sensational success, and thereafter Bernstein pursued a much acclaimed and tremendously active career as a conductor, coupled with an equally accomplished career as a concert pianist, and an even more profound profession as an educator, mentoring many of the current leaders on the podium today.

As conductor, performer, and educator, Bernstein desired to keep symphonic music (and classical music in general) alive in a culture preoccupied with the technological advances of film, theatre,

and rock and roll, and an age concerned with McCarthyism and racism. A great talent with a great ego, Bernstein craved indispensability, musically and personally, and he found it in the large, oversized works of Mahler, Sibelius, and Shostakovich. Bernstein seemed to enable even the most traditional of ensembles, like the Vienna Philharmonic, to rediscover and unleash the immortal and heroic qualities of the great composers.

Bernstein’s ability as a conductor, who led every major orchestra in the world, and talent as a pianist, who performed everything from Mozart to Rachmaninoff, always remained divisive factors in Bernstein’s life. He preferred to devote much more time to composing. Even his career as a composer involved dividing Bernstein’s loyalties between the worlds of “serious” and “entertainment” music. Bernstein found his own compositional style almost immediately: a vigorous style, juxtaposing romantic, lush melodic passages against jazz-slanted rhythms. The roots of his works appropriately stem from the lyrical George Gershwin (perhaps the greatest natural songwriter since Schubert) to the crashing rhythms and harmonies of Stravinsky. Eager to bring people to music, Bernstein would leap right over conventional notions of good taste and would risk embarrassment itself.

The creative works of Leonard Bernstein bridge the gap between the academic and popular worlds of music, all of which reflect experienced craftsmanship. In all, he wrote 3 ballets, 3 symphonies, 1 film score (*On the Waterfront*), 2 masses, several serenades and divertimentos, numerous works for piano and voice, 5 books, 6 musicals, (including *On the Town*, *Wonderful Town*, and *West Side Story*) and 3 operas, including his longest project, *Candide*.

---

## PROGRAM NOTES

### About the Work

In 1989, the year before he died, Bernstein complained that he “doesn’t feel happy that people will remember me because of *West Side Story*, even though I love the piece. I would rather people remember me for my serious compositions.”

Bernstein’s complaint seems ironic coming from the same person who worked at breaking down the artificial barriers between popular music and “serious” art music. With *West Side Story*, Bernstein had triumphantly proved that the two can be fused together successfully (even though it was Meredith Willson’s *The Music Man* that was given the Tony Award for Best Musical).

Opening on Broadway 26 September 1957, the musical updated Shakespeare’s *Romeo and Juliet* to contemporary New York City, where prejudice and feuding teen gangs separated the two lovers. Romeo and Juliet were now Tony and Maria, and the Montagues and Capulets were the Sharks and the Jets.

From its premiere, *West Side Story* was immediately recognized as a new plateau for the stage and it was born out of a dream team consisting of Bernstein’s brilliantly unified, nervously jazzy score, Arthur Laurents’ book, Stephen Sondheim’s lyrics, and Jerome Robbins’ electrifying choreography. Laurents and Robbins originally conceived of a modern story of the Shakespeare tragedy in 1949 and planned to title the work *Gangway* and later changed it to *East Side Story*. Taking place on the east side of Manhattan, the plot was to originally focus on a young Italian-American Catholic boy who falls in love with a Jewish girl, who has survived the Holocaust and left Israel for America.

Feeling the story was already dated, the project was shelved until 1954 upon seeing larger amounts of immigrants from Puerto Rico in New York. The Italian-American was changed to a Polish-American and Maria was changed from a Jewish immigrant to a Puerto Rican living on the west side of Manhattan.

Though *West Side Story* has become one of the most popular works for the stage, it was a risky project from the start. Adapting a Shakespearian classic was enough of a risk, but ending a musical with a grim conclusion was an even greater one. To add to the tragedy, the young lovers do not beautifully die together. Heartbreakingly so, the audience is left with Tony murdered and Maria still alive to ponder the hatred and feuding that tore the lovers apart.

Central to the conception of *West Side Story* is the importance of dance. Serving as both stage director and choreographer, Jerome Robbins merged stage movement and dance seamlessly. Some members of the original cast were chosen for their abilities as dancers, leaving their singing ability to be considered secondary.

Having already composed scores for two other ballets (*Fancy Free* and *Wonderful Town*), Bernstein captured much of the young lovers’ innocent romance, hopes for a better tomorrow, and the tensions and violence of the gang wars all through dance sequences just as effectively as he did with song.

In 1961, Sid Ramin and Irwin Kostal, who assisted Bernstein with the score to *West Side Story*, worked under Bernstein’s supervision to create a concert work capturing several of the dance sequences from the production.

## PROGRAM NOTES

"We were in ecstasy!" explained Ramin. "Every orchestra color was ours for the asking." The completed *Symphonic Dances from West Side Story* remains one of the concert repertoire's greatest gifts to the theatre - it brings back every emotion, tension, and hope that an audience experiences with the story itself. From the familiar opening moment, the Prologue in *Symphonic Dances* sets up the rivalry between the Jets and Sharks.

"Somewhere" next paints a visionary dance sequence where the gangs are friendly. As the vision continues with a *Scherzo*, the gangs break out of the city and into a world of open spaces and possibilities.

The vision of peace is immediately interrupted with the famous Mambo, returning to a competitive dance between the gangs. *Symphonic Dances* then offers a delicate Cha-Cha to the song of "Maria" recalling when Tony and Maria first meet. A short musical underscoring suggests the couple's first words together in the Meeting Scene, while the memorable sounds of "Cool" emerge - where the Jets practice controlling their hostility. *Symphonic Dances* explodes again in the Rumble scene where the two gang leaders are killed until a finale offers the love theme coupled with a funeral procession that recalls the hauntingly beautiful "Somewhere."

In every moment, Bernstein's music dances in ways that underscore the tension, the hatred, the violence, and the tragic love story. Sid Ramin explains that "somehow, the *Symphonic Dances* manages to be both 'serious' and 'popular.' It brings music of Broadway into the concert hall, orchestrating with symphonic character the music every theatre-goer loves. Miraculously, Lenny could do it all."

Allan R. Scott ©



**PENN LIVE ARTS**  
UNIVERSITY of PENNSYLVANIA

**MUSIC  
THEATRE  
DANCE**

**24/25 SEASON PENNLIVEARTS.ORG**   

---

## PYO Music Institute • 2024-2025

### The Joyce C. Levy Scholarship Fund

*Joyce C. Levy believed deeply in providing access to music education.*



PYOMI's Tune Up Philly – Orchestral Pathways Program (TUP) is a leader in identifying musical talent in lower elementary and middle school students from across Philadelphia's under-resourced neighborhoods. The Joyce C. Levy Scholarship program helps selected Tune Up Philly scholars develop the prerequisite skillsets necessary to matriculate to the next level of their musical education through private studio instruction. Scholars receive weekly private lessons, and access to their loaned instrument, along with a stipend for instrument accessories, maintenance, repairs, and music materials.

To reduce barriers to participation in Tune Up Philly, we offer TUP programming at no cost to our TUP families.

### **Congratulations to the 2024-2025 Joyce C. Levy Scholars.**

### **PYO Music Institute thanks the following supporting donors to this vital program:**

Lynn Levy and Thomas Miller  
 Shelley and Alan Bilsky  
 Benjamin R. Cowen  
 Nancy Gall-Clayton  
 Danielle Greenwald  
 Eliot Greenwald,

*In memory of Joyce and Richard Greenwald*

Howard Heller  
 Karla Kanis  
 Joseph Lehrer  
 Elaine Roston  
 Renaissance Charitable Foundation

---

Support this vital pathway scholarship program by contacting our Development Team at 215 545 0502, [development@pyomusic.org](mailto:development@pyomusic.org), or by scanning the QR Code:



---

**PYO Music Institute • 2024-2025**
**ARTISTIC STAFF****Louis Scaglione***Music Director***Rosalind Erwin***Director & Conductor, PYAO***Gia Angelo***Assistant Conductor, PYAO***Kenneth T. Bean***Director & Conductor, YMDO***Rachel Segal***Associate Director, YMDO***Paul Smith***Director, Tune Up Philly -  
Orchestral Pathways Program  
Director, Pizzicato Players***Gloria dePasquale***Director & Conductor, Prysm Strings***Andrea Weber***Conductor, Prysm Strings Young  
Artists***Annie Barley Givler***Leader, Prysm Prep***Michael Ludwig***Director & Conductor, Prysm Strings  
- New Jersey***Rachael Ludwig***Manager, Prysm Strings - New Jersey***Paul Bryan***Director & Conductor, Bravo Brass***Barry McCommon***Assistant Conductor, Bravo Brass***Robert Skoniczin***Assistant Conductor, Bravo Brass***Justin Faulkner***Director & Conductor, PYJO***Patrick Bailey***Director & Conductor, PYSB***Harley Givler***Director & Conductor, PYCB***ADMINISTRATIVE STAFF****Louis Scaglione***President & CEO***Colleen Hood***Vice President & Chief Operating Officer***Richard Clark***Director of Development***Katey O'Connor***Director of Marketing & Communications***Patrick Bailey***Director of Program Development***Adam Rudisill***Operations Director***Salvatore Parillo***Development Manager***Gia Angelo***Librarian & Operations Assistant***Jeremy Cohen***Operations Assistant***Oliver Talukder***Operations Assistant***BOARD OF TRUSTEES***Robert E. Pick, Chair**Lee Paynter, Vice-Chair**Robert E. Day, MD, Secretary**Frank H. Dilenschneider, Treasurer**Lana Belotserkovskiy**Christina A. Deaver**Judi Hartzell, MD**Zachary M. Johns, Esq.**Jessica L. Lee**James M. Matour, Esq.**David J. Michie\***Oluwatosin Omole, MD, MBA**Carl S. Primavera**Wayne M. Schuh**W. Matthew Skilton**Walter M. Strine, Esq.**Richard J. Touhill, Jr.**Maria G. Vogiatzi, MD**Christine Weiser*



## IN APPRECIATION • 2024-2025

**Thank you for the profound impact you have had on the students, families, faculty, and staff of the PYO Music Institute. Without your generosity, we would not be able 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:**

*Note: This list acknowledges donations between September 1, 2023 and October 10, 2024. If a name, company, foundation, or government agency has been omitted or misprinted, please accept our apologies, and notify us by calling 215.545.0502 or email at [development@pyomusic.org](mailto:development@pyomusic.org).*

### **Benefactor • \$5,000 and Up**

Joan Carter and  
John Agliandro  
Julie F. Bailey  
Katie R. Law and  
Richard Brodie  
Trude Haecker, MD and  
Robert E. Day, MD  
Christina A. Deaver  
Kathy J. and  
Frank H. Dilenschneider  
Joseph and Marie Field  
Bruce J. Goldstein  
Michelle and Charles Harde  
Sharon and Jon Helms  
Sarah L. and  
Zachary M. Johns, Esq.  
Yuri Uchiumi and  
Dr. Nick Jones  
Candy Kean  
Hyesang and David S. Kim  
Patricia Wellenbach  
and Lawrence McMichael  
Liesl A. Henderson and  
Jordan S. Mersky  
Lynn Levy and Thomas Miller,  
*in memory of Joyce Carlin  
Levy*  
Mark R. Nicoletti, Sr.  
Marjorie Ogilvie  
Lee Paynter  
Susan E. T. Petrone  
Heather D. and Robert E. Pick  
Maria G. Vogiatzi, MD and  
Konstadinos A. Plestis, MD  
Christopher Rinaldi  
Louis Scaglione III, *in memory  
of Louis F. and Sharon L.  
Scaglione*  
Trang and Wayne M. Schuh  
Molly and W. Matthew Skilton  
Walter M. and  
Alice W. Strine, Esqs.  
Lana Belotserkovskiy  
and Richard Yien

**Guarantor • \$2,500 - \$4,999**  
Howard A. Aaronson, Jr.  
Joan and Wilbert D. Abele

Patrick J. Bailey\*  
Rachel and Paul Becker  
Lois A. and Julian G. Brodsky  
Darlene and Robert Cavalier  
Anne Callahan and  
Charles Croce  
Christina A. Deaver  
Pamela and David Dembe  
Gloria J. dePasquale+  
Maria E. and  
Joseph F. DiMauro, VMD  
Deirdre T. Edgell  
Christina and Paul Emata  
Claudine and  
Itzhak Gartenberg  
Drs. Judi and  
Scott Hartzell, MD, *in honor  
of Louis Scaglione*  
Jessica L. and Gregory C. Lee  
Elaine and Lance Marquardt  
Dr. Susan and  
James Matour, Esq.  
Denise Houghton and  
David J. Michie\*  
Kemi and  
Oluwatosin Omole MD, MBA  
Lee Paynter  
Christopher W. Perron\*  
Christina L. and  
Carl S. Primavera, Esq.  
Leslie E. and W. Frank Skilton

**Patron • \$1,000 - \$2,499**  
Stephanie DeVincintis and  
Lee Ament  
Willo Carey and  
Peter A. Benoliel  
Kai-Zu Chi, DMD, MD and  
Ulrich Böckheler  
Nancie W. and  
George T. Burkett  
Debra A. and  
Dominic A. Caglioti  
Richard T. Clark  
Deirdre and  
Solomon R. Dawson, MD  
Anne M. and  
Joseph V. Del Raso  
Kathy and David W. Dinella

Kelly and Sean Edwards  
Nicole and Mark J. Fanelli  
Agnes Farris  
Ruth Feldman  
Laura and Gregory Ford  
Dorothy and Frank Giordano  
Joseph Gricar  
Lorrie Gunn\*  
Susan T. Hagaman  
Drs. Michelle and  
Matthew E. Halpern  
Penelope P. Harris  
Ana Eiras and Michael Hartung  
Sylvia Hayre Randolph  
Alysson Cwyk and  
Colleen Hood\*  
Drs. Betsy Srichai, MD and  
Carey Hwang MD, PhD  
Sandra Xu-Jang and  
Elliott Jang  
Lynda Kauffman  
Su Carroll Kenderdine, MD  
Dana M. Rapoport  
and Brett Kizner, *in memory  
of Sophia Sarsoza*  
Erika and James C. Krieg, MD  
Ye Zhang and Donghui Li  
Michele and William Lloyd, Jr.  
Elizabeth and  
Terrence McCabe  
Amy and John McCole  
Michael S. Mignogna  
Asaki and Hiroshi Nakagawa  
Martha Darling and  
Gilbert Omenn, MD  
Elizabeth K. Pitcairn\*  
Michele and Edward Plachter  
Carter A. Pottash, MD\*  
Julie and Seth Rachlin, PhD  
Zen Rizzuto  
Andrew Santacroce  
Selma Savitz  
Rosalind Erwin and  
David Schneider, *in memory  
of Rosamond Jeannette and  
William Nathan Erwin*  
Alexander Sevrukov  
Paulette Singleton

---

**IN APPRECIATION • 2024-2025**

Geraldine G. and Ernest B. Smith  
 Michele Markel Tornetta and James Joseph Tornetta, *in honor of Elizabeth Christine Tornetta*  
 Jung Ja Kwon and Richard J. Touhill, Jr.  
 Kevin Tritt  
 Kathryn J. Warhol  
 Lisa and Gregory M. Warshaw  
 Matthew West

**Donor • \$500 - \$999**

Drs. Emmeline and Romeo S. Abella, MD  
 Mary M. and Robert Ballard, Jr.  
 Andrew Bergman  
 Stephen and Margaret Dana  
 Martha Sharples and William Daniels  
 Helen Eaton, *in honor of Louis Scaglione*  
 Robert Flores, *in honor of Julienne Flores Cormier*  
 Jeffrey Fuller  
 Christine Weiser and Robert Giglio  
 Howard Heller, *in memory of Joyce Carlin Levy*  
 Louise L. and Harry E. Hill, III  
 Drs. Chunguang Yu and Shen-Shyang Ho, PhD  
 Michelle and Jonathan Kalman  
 Gisela and Herold Klein, *in honor of Louis Scaglione*  
 Kimberly and Edward Kocur  
 Sylvia Kreithen  
 Gretchen M. and Don S. Liuzzi  
 Joan T. and John H. Lyons  
 Patricia S. and Thomas McCandless  
 Lisa and Anthony C. Orlando  
 Alicia and Paul C. Peterson  
 Reid T. Reynolds  
 Utilia and Frank J. Rizzo, III, Esq.  
 Susanne Spinell Shuster  
 Carolyn and Vijay Srinivasan, MD

**Contributor • \$250 - \$499**

Kimberly and Wade Bair, *in memory of Kathy Donaldson*  
 Estelle L. Benson, *in honor of Candy Kean*

Noelle Bolletino  
 Manuel Antonio Castillo Figueroa  
 May T. Mai and Gary Chan  
 Lisa and Joseph Dallas  
 Linda and Geoffrey E. Donoho, DMD  
 Kathleen Feeley Einspanier  
 Ronia and Daniel Eun, *in honor of Sarah Eun*  
 Carol C. and Evan C. Frey  
 Helen Liu Gerhold\*, *in honor of Louis Scaglione*  
 MaryAnn McCafferty and James Hamlet  
 Mandi Jo and David Hanneke\*  
 Gayl and Herbert O. Henze  
 Joanne and Walter Jenkins, Esqs.  
 Karla Kanis  
 Christine V. Kanter  
 Marlena Robinson Kleit\*\*  
 John F. Koen, *in memory of Nathan Mann*  
 Mary Louise Kubacki  
 Elaine Lee  
 William A. Loeb  
 William J. MacKnight, *in memory of Lynne MacKnight*  
 Sandra and David Marshall  
 William Meagher  
 Nancy R. and Michael S. Miller, *in honor of Isaiah Miller*  
 Margarita Montanaro  
 Sally and Percival Moser  
 Denise Mycock  
 Catherine Jacobs and Fred W. Oster  
 Denise Shirrell and Joseph F. Petko  
 Alison Reichwein  
 Lisa and Joseph Roman, *in honor of Christopher Dinon*  
 Paula and Rodman S. Rothermel  
 Dawn G. and Donald L. Salmon, *in honor of James Matour*  
 Jian Yan, PhD and Hongguang Shao  
 Rheta R. Smith\*  
 Donna and Michael Sonon  
 Olivia Staton  
 The Students of the Drexel University Band, *in honor of Harley Givler, DMA and Partick Bailey*  
 Carolyn and Richard L. Veith  
 Kathy Wardrip

Jennifer R. and Ralph S. Watts, *in honor of Sydney Vance*  
 Christopher Weidler  
 Ida Chan and Alex Wong

**Friends • Up to \$249**

Anonymous  
 Gerald N. and Nancy M. Alexander, *in honor of Jake Richards*  
 Marcus Anderson  
 Patience Soli-Ansu and Alexander Ansu  
 Leslie J. Bahler\*  
 John L. Baji, *in honor of Kai Freeman*  
 James Balauger  
 Dagny M. Barone\*  
 Regina Basile  
 Nancy and Robin Becker  
 Barbara M. and David M. Benglian  
 Lynne A. and Edwin Berkowitz, *in honor of Candy Kean*  
 Shelley and Alan Bilsky  
 Pamela and Jeffrey Blake  
 Donna Murasko and Kenneth Blank, PhD  
 Judith and Stephen Blubaugh  
 Lori Boelig, *in honor of Harrison Leibowitz*  
 Matthew M. Boelig, MD, *in honor of Harrison Leibowitz*  
 Sandra Bolster, *in honor of Benjamin Weber*  
 Wanda Bowen  
 Elizabeth Bradley  
 Abraham Bren  
 Kelli Bretz  
 Andrew M. Brooks, *in honor of Benjamin Weber*  
 Laura A. Buckwald\*  
 Terri Burden, *in honor of Miles Morris*  
 Katherine and Thomas Burke  
 Beth Caplan  
 Francis Carpino  
 Nataashia Carson  
 Amonique Carter  
 Leona Charles  
 Hsinya Chen, *in honor of Miyabi Sano*  
 Jianxiu Zhao and Hao Chen  
 Ling Zhan and Wei Jun Chen, *in honor of Emily Cheng*  
 Drs. Lan Jin and Gang Cheng  
 Nina and Robert Cheng

---

**IN APPRECIATION • 2024-2025**

- Radha and Samit Chevli, PhD  
Bumguen Cho  
Qing Chen and  
Jason Choi, PhD  
Charlene Clarke  
Drs. Karen S. Carvalho and  
Patrick Connolly, MD  
Marina A. and Philip Cooke, *in honor of Louis Scaglione*  
Julienne Flores Cormier  
Benjamin R. Cowen  
Elaine and Stephen L. Crane  
Shelley Crawford  
Wendy Crawford  
Peter S. Cressman\*  
Ann T. Csink  
Christopher M. Culp, *in honor of Harrison Leibowitz*  
Veronica L. and  
Joseph W. Cwynar  
Sudeshna and Spandan Das  
Nina Davis  
Elizabeth Hainen DePeters  
Jay Donner  
Barbara J. and  
James P. Dunigan  
Elizabeth Eagles, *in memory of Sophia Sarsoza*  
Lindsay E. Edwards  
Ru-jing Chang and  
Ren Egawa, *in memory of William dePasquale*  
Maria L. and Joseph J. Fabiano  
Yan Feng  
Lauren and Stephen Fenning  
Laura Banchemo and  
Ryan Fleur  
Maria and Richard Fontaine  
Jonathan S. Ford  
Sylvia and Sean Forman  
Carl Frey  
Martha H. Friedman  
Shaun Gallagher  
Nancy Gall-Clayton  
Heather M. Gardner, *in honor of Benjamin Weber*  
Stephen A. Geraci  
Marlie B. Robbins and  
Kevin C. Gillen, PhD  
Mary A. and John R. Gillespie  
Linda Gilligan  
Elizabeth Gillman+  
Micah Gold-Markel  
Yanqing Gong, PhD  
Kristine B. and  
Jeffrey S. Grabel  
Danielle Greenwald  
Eliot Greenwald, *in memory of Joyce and Richard Greenwald*  
Rodney Griffith  
Yuan Fang and Xueyang He  
Monique D. Hendricks  
Pam and Bo Ho  
Lisa W. and William R. Hoffman  
Karen L. and  
William T. Hoffman  
Arlene and Michael Hood  
Danielle M. Houser  
Edith Howington  
Kimberly Law and  
Mason Howington  
Menggui Huang  
Luling Chen and  
Minghuei Huang  
Lakeisha Hurley  
J. Mark Inman, *in honor of Harrison Leibowitz*  
Tracy Jackson  
Wolfgang Jaeger  
Tao Jiang  
Fatoumata Jobe  
Dawson Johnson  
Jennedy Johnson  
Chiunghui Lai and  
James Jordan  
Sandra and Richard M. Josephs  
Elizabeth Kaderabek  
Sungji Kim and Stephen Kang  
Cecile and Don Kelley, *in honor of Seth Kelley*  
Judith F. Kelly  
Dinah Lane and  
John W. Ketchum, *in honor of Ora Lane Avila*  
Juyoung Chung and  
Sanghoon Kim  
Myung Sub Kim  
Eleanor G. Kazdan and  
Gary G. King  
Cora and Michael Klana  
Vincent Kling, PhD  
Joanne Kohut  
Theresa Lacuesta  
Jodie J. and Jason Ladd  
Virginia T. Lam  
Susan P. and  
Elliot Lanza-Jacoby  
D. William Layton  
Avigail Caspi and  
Nitzan Lebovic  
Joseph Lehrer, *in memory of Joyce Carlin Levy*  
Eric Leibowitz, *in honor of Harrison Leibowitz*  
Linda and Kip Levie  
Scott Levine, *in honor of Harrison Leibowitz*  
Qiaogong Su and Junping Li  
Linda and Ted Liebman, *in memory of Jerry Socha*  
Michael Lillys  
Yingfang Liu  
Rebecca and Jimmy Luu, *in honor of Jared Luu*  
Caroline Groft MacFarlane, MD  
and Gregory D. MacFarlane  
Andrea and Jerome Mahoney  
Heather and Matthew Maltese  
Douglas E. Mapp\*  
Julio Martin-Garcia, PhD  
Margaret M. and  
Robert F. Marvin, MD\*  
Craig Massenburg  
Phoebe Matson  
Nathalie Saget May and  
John Clark May, Jr.  
Susan and  
H. Graham McDonald  
William M. McGill  
Theresa and Robert McLaren  
Elizabeth P. McLean  
Elizabeth Ray McLean  
Rishy Mehrotra, *in honor of Kiran Mehrotra*  
Irene B. and Kurt W. Meschter  
Kelly and Charles Michelson  
David Milliken  
Amy Mitchell  
Eileen S. Moghadam, MD  
Marilyn Monroy  
Cynthia Montes  
Margaret F. and  
Robert F. Morris, Jr.  
Brenda Mosley  
Heather Curry and  
Andrew P. Myers  
Samantha Nathan  
Drs. Susanna and  
Saman Nazarian, MD, PhD  
Merri Lee Newby  
Steven Ngo, *in memory of Sophia Sarsoza*  
Alice Nguyen  
Emily E. Nicholl\*  
Spiridoula and  
Angelo P. Nicolaou  
Noelle Obara, *in honor of Samantha Obara*  
James N. O'Donnell  
Hirono Oka  
Cynta Outterbridge

## IN APPRECIATION • 2024-2025

Boris Ovetsky  
William Pacello, Jr., *in memory of Lucy Pacello*  
Salvatore J. Parillo  
Lucille K. Penza  
Dorothy J. Perkins  
Kelly M. and  
Michael J. Perron,  
*in honor of Kelly and Christopher Perron*

Katie Pfeiffer  
Jane A. Phillips  
Susan J. Pizzica, *in memory of Dr. Albert L. Pizzica*  
Leonard Podolin, *in memory of Roberta Pododlin*

Paul Pugh  
Natalie Pupo  
William Qi\*  
Eli Rifkind, *in honor of Harrison Leibowitz*

Jean Rivers  
Caroline R. Walsh and Gregory Rosenberg\*  
Catherine Tuite, MD and Eric J. Rosenberg, MD  
Elaine Roston, *in memory of Joyce Carlin Levy*

Toba M. Rotman\*  
Beth Ruby  
Cacilie Sanchez  
Linda E. and Ralph C. Sauer\*, *in memory of Joseph Primavera*

Judith and Robert Schachner  
Michael Schaeffer, *in honor of Mason Schaeffer*  
Bryna Schoenbart, *in honor of Harrison Leibowitz*

Linda and Larry Schwartz  
Yumi N. and Henry G. Scott  
Shankar Venkatraman, MD and Rama Shankar, *in memory of Mr. G. K. Raman and Mrs. Kalpagam Raghuraman*

Suzanne Shannon  
Barbara M. and Paul Shelton  
Shelley Showers\*  
John Skrypek

Barry M. Slaff\*  
Rosaline Siu and Donald E. Slaughter, *in memory of Madam P. K. Ng*  
Richard D. Smith\*  
Suzanne W. Zeleznik and Davis S. Smith, MD  
Mark V. Sobolewski, *in honor of Corinne and Jenna Sobolewski*

Maria Solomon  
Emily and Billy Sorg  
Robin M. and Robert N. Spencer  
Derek Speranza  
Lakshmi Srinivasan

Ann and Mark N. Steinberger  
Angelina and Brian Stemetzki  
Patricia Tate Stewart  
Regina and Gary A. Stopyra, MD  
Carie Szalay, *in memory of Sophia Sarsoza*

Drs. Sara M. and David Tabby  
Dan Chen and William Tan, *in honor of Bo and Zi Tan*  
Xiaolun Tang  
Jessica Tarica

Pek Shaan Mui and Wei Kiat Teo, *in honor of Sophie Teo*  
Gail Titus, *in honor of Sydney Vance*  
Carolina Rosa Topolewski  
Robert Trejo

Elena Umland  
Rachel Booker Vance and Dean Vance, *in memory of Reverend Robert H. Booker, Sr. and Mrs. Charlean C. Booker*

Kathleen O. and David J. Vito  
Deborah R. Volker, DMA\*  
Beth L. Vollmer  
Jeffrey Wagner  
Kent Wagner

Jing Wang  
Lesley E. and Mark D. Weber  
Ned Weinberg  
Abby I. Phillipson and David B. Weiner

Sarah Weinstein  
Melissa Wiedemann  
Andre Williams  
Tahneyia and Terry Williams  
Catherine R. Harper and Roy H. Winnick

Lois Woodbury, *in honor of Harrison Leibowitz*  
Taryn Wortman, *in honor of Harrison Leibowitz*  
Shequssa and Bryan Wright  
Drs. Benjamin C. Lee and Tiantian Yang, PhD, *in honor of James Lee*

Xiaohan Zou and Bin Yang  
Jin Qian and Peter Yao  
Edward Yarwood  
Ursula and Ulysses Yau  
Marianne Yeager

Edward Zeuner\*, *in memory of Joseph Primavera*  
George C. Zolot  
Avery Zucco

### Foundations

Abele Family Foundation  
Allen Hilles Fund  
Arthur Judson Foundation  
Carbone Family Foundation  
Caroline J. S. Sanders Trust # 2  
Charities Aid Foundation of America  
Christian R. and Mary F. Lindback Foundation  
Citizens Charitable Foundation  
Community Foundation of New Jersey  
D'Addario Foundation  
Delta Omicron Foundation  
Dolfinger-McMahon Foundation  
Ethel Sergeant Clark Smith Memorial Fund  
Foundation for Individual Liberty  
Henrietta Tower Wurts Memorial  
Howell Lockhart Seiple Trust  
Julian A. and Lois G. Brodsky Foundation

\* Denotes donors who are alumni of PYO Music Institute

+ Denotes donors who participate in PYOMI's Ostinato Players monthly giving program

## IN APPRECIATION • 2024-2025

The Leroy E. Kean Foundation  
 The McClean Contributionship  
 Merck Foundation  
 OceanFirst Foundation  
 Paul M. Angell Family Foundation  
 Presser Foundation  
 Psalm 103 Foundation  
 Renaissance Charitable Foundation, Inc.,  
*in memory of Joyce Carlin Levy*  
 Rosenlund Family Foundation  
 TD Bank Charitable Foundation  
 W. H. and Althea Remmel Foundation  
 The Walter R. Garrison Foundation  
 The Walter M. Strine Foundation  
 The William Penn Foundation  
 Wright-Hayre Fund  
 WSFS CARES Foundation

### Corporations/Organizations/Advertisers

Bachrach Photography  
 Bank of America  
 Blair School of Music at Vanderbilt University  
 Boyer College of Music at Temple University  
 Charles River Laboratories, *in memory of  
 Sophia Sarsoza*  
 Citizens Bank  
 Curtis Institute of Music  
 David Michie Violins LLC  
 DDP Roofing Inc.  
 Eastman School of Music at the University of  
 Rochester  
 Ensemble Arts | The Philadelphia Orchestra  
 Exelon Corporation  
 Four Storage Consulting Services LLC  
 Fulcrum Digital  
 Global Indemnity Group Services LLC  
 Got Strings Youth Orchestra  
 The Haverford Trust Company  
 Into Prep  
 InTouch Medical Supply  
 IQVIA  
 JPMorgan Chase  
 J. W. Pepper & Son Inc.  
 Jacobs Music Company  
 Key Management Group Inc.  
 KeyBank  
 Klehr Harrison Harvey Branzburg LLP  
 Liberty Mutual Insurance  
 Lincoln Investment Planning LLC  
 Microsoft  
 Network for Good  
 PA Partners for Education LLC  
 Penn Live Arts  
 Philadelphia Insurance Companies  
 Philadelphia International Music Festival  
 Philadelphia Music and Arts Festival

PNC Bank  
 Point Counterpoint, Inc.  
 RecToday LLC  
 Republic Bank  
 Sixth Street Partners LLC  
 SofterWare Inc.  
 Studio Incamminati  
 SUNY Potsdam  
 Susquehanna International Group LLP  
 UnitedHealth Group Inc.  
 Vintage Instruments Inc.  
 Wells School of Music at West Chester  
 University  
 WSFS Bank

### Government

National Endowment for the Arts  
 Pennsylvania Council on the Arts  
 Pennsylvania Department of Community and  
 Economic Development  
 Philadelphia Cultural Fund

### Media Partner

**Wrti 90.1**

### Government



PYO Music Institute receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.

**PYO Music Institute • 2024-2025**

**UPCOMING 2024-2025 SEASON PERFORMANCES**

November 23, 2024 4 p.m.  
**Philadelphia Youth Jazz Orchestra**  
Temple Performing Arts Center

November 23, 2024 7 p.m.  
**Philadelphia Youth Symphonic Band**  
Temple Performing Arts Center

December 1, 2024 3 p.m.  
**Philadelphia Young Artists Orchestra**  
Perelman Theater, Kimmel Center

December 14, 2024 7:30 p.m.  
**Bravo Brass**  
St. Mark's Church of Philadelphia

December 15, 2024 3 p.m.  
**Bravo Brass**  
St. Mary's Episcopal Church Burlington, NJ

January 18, 2025 3 p.m.  
**Young Musicians Debut Orchestra**  
Temple Performing Arts Center

February 1, 2025 3 p.m.  
**Prysm Strings – Main Line**  
The Haverford School

February 8, 2025 3 p.m.  
**Prysm String – New Jersey**  
Katz Jewish Community Center

February 9, 2025  
**Philadelphia Young Artists Orchestra**  
Perelman Theater, Kimmel Center

March 2, 2025 3 p.m.  
**Philadelphia Youth Orchestra**  
Marian Anderson Hall, Kimmel Center

March 16, 2025 3 p.m.  
**PYO Music Institute Showcase**  
Marian Anderson Hall, Kimmel Center

March 22, 2025 3 p.m.  
**Philadelphia Youth Jazz Orchestra**  
Temple Performing Arts Center

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



*shenandoah conservatory*

**WE ARE WHAT'S NEXT!**

- Music. Theatre. Dance
- Inspiring and nurturing artistic, innovative and scholarly excellence.
- Preparing tomorrow's performing artists, technicians, designers, music therapists and teachers.

[su.edu/conservatory](http://su.edu/conservatory)




Shenandoah University is an Equal Opportunity Educational Institution/Employer.

# WELLS

WELLS SCHOOL OF MUSIC



WEST CHESTER UNIVERSITY



# SUPPORTIVE INCLUSIVE EXCEPTIONAL

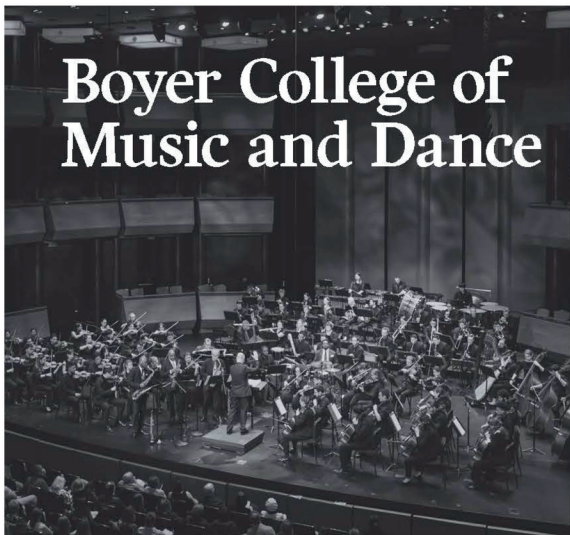


SCAN HERE  
FOR MORE  
INFO

## AT WEST CHESTER UNIVERSITY

[musicinfo@wcupa.edu](mailto:musicinfo@wcupa.edu) | [wcupa.edu/music](http://wcupa.edu/music)

# Boyer College of Music and Dance



## EXCELLENCE IN THE ARTS

 Temple  
University

Center for the Performing  
and Cinematic Arts



[boyer.temple.edu](http://boyer.temple.edu)