



Noteworthy: Newsletter of the Philadelphia Youth Orchestra, Philadelphia Young Artists Orchestra & Bravo Brass



Louis Scaglione
President &
Music Director

Joseph Primavera
Music Director Laureate

Paul J. Bryan
Artistic Coordinator &
Conductor, Bravo Brass

Gloria dePasquale
William dePasquale
Co-Artistic Advisors,
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Walking in the Shoes of an Icon

Louis Scaglione succeeds Joseph Primavera as PYO Music Director

“Following in the shadow of someone like Joseph Primavera, who has an international reputation for taking youth music and education to the highest artistic level, and ensuring that I adhere to the integrity of his legacy, is my greatest challenge.”

— *Louis Scaglione*
President and Music Director,
Philadelphia Youth Orchestra



Maestro Primavera conducting PYO in 2005.

This season, PYO President and PYAO Conductor Louis Scaglione succeeds his respected colleague and dear friend, Maestro Joseph Primavera, as Music Director and Conductor of the Philadelphia Youth Orchestra. In addition to his administrative duties, Maestro Scaglione will now conduct both the PYO and the PYAO.

While the transition is a momentous one for the orchestra, longtime PYO supporters such as former Board Chairman David Segal, feel that the program's mission as defined by Joe Primavera, "the education of children above all other things" will be safe in the hands of Louis Scaglione. Scaglione, says Segal, "subscribes to the same values. Joe picked him for exactly that quality."

For Maestro Scaglione, the transition represents the hard-earned reward of a journey he mapped out early in his career. Yet succeeding a man known as the soul of the PYO for 51 years is both an honor and a tremendous challenge; one for which he has been preparing himself for quite some time—with the help of the Maestro himself.

"Following in the shadow of someone like Joseph Primavera, who has an international reputation for taking youth music and education to the highest artistic level, and ensuring that I adhere to the integrity of his legacy, is my greatest challenge—until enough time passes, where perhaps I'll have the same opportunity to build my own legacy with the Philadelphia Youth Orchestra. But I'm a long ways from being on the podium for fifty years."

Still, asserts Scaglione, he counts himself immensely lucky to have received the benefit of Primavera's knowledge and guidance for the

Continued on page two.



past 8 years: "One of the neat things about my work with Joe is not only is he a great friend, but he has served as a great mentor. For the last several years, he had been privately grooming me to move forward were he to retire. There's a lot of internal learning that has gone on; he has guided me."

Among the most important precepts Scaglione learned from his close association with Primavera: "Put the Youth Orchestra first. Never compromise musical integrity or quality. Ensure that each student performs at a professional level. Never compromise with your own artistic integrity. And, musically, it's never good enough."

That Maestro Primavera set a high benchmark for himself and for the PYO is by now PYO history. A musical prodigy from the age of four, Primavera often proclaimed that he "did not like music," because, says Scaglione, he "could never achieve what he heard in his mind." That quest for perfection marked the Maestro's tenure with the PYO, with the tangible result that, since he assumed the podium in 1954, PYO alumni now serve in almost every one of the nation's top twenty professional orchestras—16 graduates in The Philadelphia Orchestra alone, and hundreds more in orchestras and educational institutions including youth orchestras nationally and worldwide.

"Put the Youth Orchestra first. Never compromise musical integrity or quality. Ensure that each student performs at a professional level. Never compromise with your own artistic integrity. And, musically, it's never good enough."

— Louis Scaglione
President and Music Director,
Philadelphia Youth Orchestra

In fifty-one years, Primavera introduced over 2,500 students to the works of more than 150 composers, led the PYO in more than 350 concerts and 35 premiere performances and launched the international touring program that built the PYO's reputation on five continents. It has been a great source of pride for him and the PYO, that he has been the longest active conductor of any orchestra, anywhere.

Fortunately, despite the challenges associated with the Maestro's retirement, it would be difficult to imagine a successor more suited to the task or dedicated to the PYO than Louis Scaglione. And in fact, after much deliberation this was exactly the conclusion reached by the Board and Trustees of the Youth Orchestra.

Since joining PYO in 1997 as Conductor of PYAO and then Associate Conductor of PYO, Louis Scaglione has done more to shape the PYO program and ensure its secure and successful future than any individual short of Primavera himself. From professionalizing the

infrastructure to helping raise the orchestra's public profile, Scaglione has proven himself a tireless and creative advocate for the PYO. But who is the man behind the ideas, energy and passion for musical education that have been so integral to the PYO's success these past eight years?

Musicians and educators alike agree that musical proficiency - even genius - does not automatically imply a gift for teaching; fewer still are gifted with the ability to teach young people. Scaglione himself notes that, "Teaching is an art form in itself, that is developed over time, just like musical ability...for those of us who have been chosen to have a career in music—and I think music or any art form chooses YOU—even if you want to do it, you may not have what you need internally to do it. I believe I have the aptitude."

Joseph Primavera was noteworthy among musicians for his exceptional ability to impart technical information and a profound understanding and appreciation of music to his students -but he imparted something else as well. Says David Segal, "it's not the music, it's not the orchestra - it's the kids. The Orchestra is a means of raising young people to adulthood as people prepared for modern life."

While Maestros Primavera and Scaglione have over the years disagreed on specific issues, their mutual respect for each other's gifts and shared belief in the significance of musical education in a young person's life has consistently united them.

"As much as I respected and do respect his opinions and philosophies on teaching and music making, so he also respects mine. Did we always agree? No. Were there times when even as Executive Director, I had to acquiesce? Yes. But Joe was always a very logical person, and a kind-hearted man, who thought things through very deeply...and in the end, we always came to a mutual agreement on how to move forward in the best interest of the Youth Orchestra."

Scaglione traces his decision to spend his life in music education to his high school years, outside of Chicago. "I'd always wanted to become a teacher. That was evident by high school. My aptitude in music was identified quite early, as a child, and I'd always been in music of one sort or another—piano, voice, orchestra, an ensemble, accompanying...The school I went to was deeply rooted in the arts, and I had fantastic teachers...one of the best piano teachers one could have to prepare one for a professional career in music." After satisfying his academic requirements, he focused on music and remained true to his path throughout his education.

Scaglione's dreams began to materialize in earnest at the University of Illinois, where he split his focus between piano performance and music education, frequently serving as an accompanist for vocalists in various settings. In addition, he says, conducting became an important aspect of his musical life.

"My goals begin with the premise that the PYO must continue the legacy and tradition that Joseph Primavera established. Joe never wanted the orchestra to be good, or excellent. He wanted them to be 'superior'. I too, want 'superior'."

— Louis Scaglione
President and Music Director,
Philadelphia Youth Orchestra

"I had many opportunities in high school to conduct...and in college I sought more, whether it was instrumental or vocal ensembles. In music education, I concentrated on general music ed for grades K-8 and choral/vocal music education for high school. As a pianist, that's more the route one went...but I always stayed in touch with the instrumental and orchestral side."

Towards the end of college, says Scaglione, on the advice of an accomplished professor and mentor, he immersed himself in opera.

"I had the great fortune of knowing a very famous teacher, Josef Gingold when he did Master Classes at the University one summer... he had been concert master for one of the orchestras Toscanini conducted...I had asked him about the profession of conducting and he said the best conductors he had ever worked with were those who knew how to conduct opera, because they knew how to work not only with the orchestra, but with

instrumental soloists, choruses, solo singers, ensembles of singers, plus they had to do all of that in a very compromising situation—the orchestra pit—and keep everything together."

Gingold's second recommendation was to study all nine of the Beethoven symphonies thoroughly. "Once you study them, you'll understand the art of orchestration."

Scaglione followed instructions, presenting himself to the artistic director of the Illinois Opera Theater and requesting a position as an assistant, which to his great surprise he obtained. His new mentor "in the mold of a Joseph Primavera", was very demanding, "giving one very little room to do anything but what they wanted you to do." While continuing conducting, piano and voice studies, he became staging conductor for the opera's rehearsals. Two summers at the Classical Music Seminar in Eisenstadt, Austria, one as Assistant to the Executive Director, rounded out his university experience, teaching him about "the complexities of administering a performing arts organization."

After this "rich array of experiences very early on," various mentors encouraged Scaglione to continue in conducting, piano, voice and education. He chose to pursue what he terms "a tough road in this day and age, even tougher now," with the full support of his mother and father. "I was a go-getter, and I learned that from them. You don't wait around for something to happen to you...you create your own opportunities."

Letter from the Chairman



How do you sum-up 51 years of peerless accomplishment? I offer my feeble attempt.

"You are all excellent...but I want you to be superb"—and he damn well meant it. In this manner Joseph Primavera would admonish each new orchestra at first rehearsal and countless anecdotes of alums reference it. Imagine the Maestro developing the artistry of each PYO ensemble to the level of superb for 51 consecutive years and you will realize that his own superb talent and overwhelming experience alone could not have achieved it. It required his unflappable perseverance; his sheer force of will. Thousands of PYO students have been infused with this will to accept nothing less than superb

and it has surely become part of their adult character. It has come to permeate the very fabric of the PYO organization. This will to achieve superb necessitates the utilization of all the positive character traits and talents we possess to fulfill it. This will to be superb is a precious legacy of Maestro Primavera and as he steps down from his podium this season and becomes our Music Director Laureate it will ensure the continued success of the PYO.

Just as Maestro has graduated many superbly trained students, he has this 2005 season graduated the PYO organization itself. His relinquishing the reins of artistic directorship evokes the bittersweet image of a parent entrusting a child into the world and of his many actions proving the abilities of the PYO program, this is surely one of the most profound. He had set the stage as appropriately as you might expect and the Board of Trustees has enthusiastically approved his recommendation of Louis Scaglione as Music Director and Conductor of the PYO program and we share Maestro Primavera's unwavering confidence in his abilities and support for him.

Louis Scaglione's dedication to the PYO program and the Philadelphia Region has been steadfast and exemplary since being chosen as his associate by Maestro Primavera in 1997 and he has time and again proven himself extremely capable in his artistic and administrative endeavors. He has brought about a much increased

awareness of the PYO program and we continually enjoy the accolades he receives from his peers and associates and numerous Philadelphia cultural organizations. We and the youth of our region repeatedly and increasingly benefit from the savvy he brings to establishing new associations with other educational and cultural groups within our region.

Our PYO future looms largely and brightly with Maestro Scaglione as our Music Director and with the ardent support of Maestro Primavera and us—his trustees, families, members and friends—the PYO will continue to exemplify the meaning of SUPERB.

Excellence requires strife and a thing of excellence such as the PYO program can at times appear so natural, so automatic, that it is easy to forget the effort required achieving it. We only exist by virtue of the superb efforts of all associated with the PYO program and the personal financial support of our friends. Please remember how very necessary your personal support is and donate as generously as you are able to assure we maintain the distinction of being one of the nation's most superb educational institutions.

**With the warmest regards and appreciation,
Rick Touhill
Chairman, Board of Trustees**

Letter from Primavera



My dear friends:

As you may know, I was diagnosed with lung cancer in May. I underwent chemotherapy over the summer and am pleased to report that my cancer is currently in remission.

Nevertheless, because of the time and energy needed to battle this illness, and because of the possible impact of that battle with my work as music director of the PYO, I made the difficult decision to relinquish that role in September and pass the baton—literally and figuratively—to my chosen successor, Louis Scaglione, while gratefully accepting appointment as the PYO's Music Director Laureate.

Maestro Scaglione was my associate for eight years, during which I guided his development as a conductor and trained him to one day succeed me as Music Director of PYO.

He fully shares my passion for great music and my commitment to help talented young musicians both share it, and make it. In addition to being an outstanding conductor, he is an excellent educator and a superior musician. I am confident that he will maintain the artistic traditions and high musical standards I sought to maintain during my half-century tenure.

I know you join me in congratulating Maestro Scaglione on a much-deserved appointment, and I encourage you to offer him the same high level of support with which you long honored me.

My thanks to all of you for your thoughts, prayers and good wishes. Marie and I wish you all good health.

**Joseph Primavera
Music Director Laureate**

Starr Performance at The Kimmel Center



Susan Starr

"I'm looking forward to playing with the PYO and celebrating Joe's 80th birthday. Joe is such a dear person. I love him very much. It's going to be great fun."

— Susan Starr

On May 7, internationally-acclaimed pianist Susan Starr will perform with the PYO led by Louis Scaglione, on the stage of the Kimmel Center's Verizon Hall. Ms. Starr's appearance in an 80th birthday tribute to Joseph Primavera will appropriately bookend the Maestro's fifty-one years with the PYO. Her first performance with the PYO took place during Maestro Primavera's debut concert with the Orchestra at the Academy of Music, in 1954.

Then as now, she performed Beethoven's 4th Piano Concerto; at that time, however, Ms. Starr was just twelve years old. Since then, she has played this concerto "over fifty times—maybe

more than a hundred times." It is one of her favorite pieces to perform, she says, "simply because it is one of the greatest works written."

Like many of Philadelphia's eminent musicians, Ms. Starr recalls Maestro Primavera as an influential figure in her early musical development. Their long-standing association was a consequence of the professional relationship between Ms. Starr's father, a pianist with The Philadelphia Orchestra, and his friend Joe Primavera, who at that time was a violist in the Orchestra. "Very often between a Friday rehearsal and concert, Joe would come back to our house for lunch. And very often, he would listen to me practice and coach me. I remember with great fondness, him coaching me from the time I was 11 until I was about 17. And he was very inspiring."

Since her debut with The Philadelphia Orchestra at age six—when she was the youngest soloist ever to appear with a major orchestra—Ms. Starr's career has taken her around the world to perform with several of the world's outstanding orchestras; among them the New York Philharmonic, Chicago Symphony Orchestra, Moscow State Symphony and National Symphony Orchestra. Many of the world's pre-eminent conductors have requested her as soloist, and in 1977, she was invited by President Jimmy Carter to perform at the White House. She has recorded four Bach suites for Hallmark Classics, and is currently a Distinguished Professor of Music at Mason Gross School of the Arts at Rutgers University.

A teacher and performer at the Sarasota Music Festival and a frequent judge of international competitions, Ms. Starr is a hearty supporter of the PYO's rigorous standards: "It's wonderful. They're training them not just to be musicians, but to be better musicians."

She anticipates her May 7th solo performance under Maestro Scaglione's baton with great pleasure: "I'm looking forward to playing with the PYO and celebrating Joe's 80th birthday. Joe is such a dear person. I love him very much. It's going to be great fun." And as for playing with the PYO versus the caliber of orchestra she typically performs with, she delivers an unqualified, "I'm not at all afraid."

— Written by Arden Kass

Up Front with the Philadelphia Young Artists Orchestra



Francesca dePasquale

“If you’re going into music, you have to make choices, and some of those might involve big sacrifices.”

— Francesca dePasquale
Concertmaster,
Philadelphia Youth Orchestra

This May, PYO Concertmaster Francesca dePasquale will join the PYAO on stage at the Kimmel Center, performing as soloist in Mendelssohn’s Violin Concerto. For Francesca, who soloed with her father, William dePasquale, for the PYO’s Gala concert last year, playing with the PYAO is “sentimental and very fun.” Maestro Scaglione, she says, “helped me so much over the years. The PYAO was my very first orchestra experience, so it will be very exciting.”

Fifteen-year old Francesca began studying violin just before her third birthday at The Academy of Community Music run by her aunt and uncle, Ellen Fisher and Robert dePasquale. By seven, she was performing regularly at the Friends of Chamber Music in Reading, Pennsylvania, The Villanova University Chamber Series, The Philadelphia Orchestra’s Sound All Around program, and WXPN’s Kids’ Korner radio program. She has toured Spain with The Main Line Youth Chamber Orchestra, appearing as a concertmaster and soloist at age nine.

Francesca joined the Philadelphia Young Artists Orchestra at 11, and the Philadelphia Youth Orchestra at 13. She still remembers her first orchestral rehearsal with the PYAO under the baton of Maestro Scaglione, because it made such an impression on her. After two years in the PYAO she joined the PYO, becoming Maestro Primavera’s concertmaster, a position she will hold for the remainder of this year. “A combination of the two of them has taught me so much about orchestral repertoire and the whole orchestral experience,” she says. And neither one of them, she says laughing, “really lets you get away with anything.”

Francesca has been home-schooling this year and last, in order to allow her to rehearse the five to seven hours a day that her budding professional life in music demands. Having been a

student at Episcopal Academy since pre-K, she says of her decision, “If you’re going into music, you have to make choices, and some of those might involve big sacrifices. I wasn’t sure whether I would like this, but all I knew was I was desperately trying to get my homework done and get in a sufficient amount of practice. Throughout the last year, I averaged four hours of sleep a night.” Now, she can arrange her schoolwork to suit her rehearsal and performance schedule, while working toward her high school degree, which she will achieve in just three years. She credits the rigorous curriculum at Episcopal and her musical training with giving her the level of focus and discipline needed to structure and implement her own education.

— Written by Arden Kass

Bravo Brass Update



By Paul Bryan
Artistic Coordinator &
Conductor, Bravo Brass

The 2005-2006 season will present a number of exciting opportunities for the members of Bravo Brass, the Philadelphia Youth Orchestra’s Brass Ensemble.

After auditions held this past June, Bravo Brass welcomed five new members into the ensemble - trumpeters Michael Calderone, Catherine Dierkes and Jacob Flaschen, horn player Allie Burkhart and trombonist Andrew Price.

Bravo Brass was also pleased to welcome tubist Brian Brown to the Bravo Brass faculty beginning with the 2005-2006 season. Mr. Brown currently serves as principal tuba of the Delaware Symphony, as well as Adjunct Professor of Tuba and Euphonium at the College of New Jersey and Instructor of Tuba at Princeton University.

Bravo Brass presented its first concert on Friday, December 2 at Church of the Holy Trinity Rittenhouse Square in Center City Philadelphia. The program included pieces by

Handel, Gabrieli, Susato, Schubert and Lauridsen. In addition, Barry McCommon, a member of the Bravo Brass faculty, performed as soloist in Sachse’s Concertino for Bass Trombone and Brass Ensemble. The program concluded with two rarely performed Stan Kenton/Ralph Carmichael carol arrangements.

During the second half of this season, Bravo Brass will perform three concerts: at Church of the Holy Trinity Rittenhouse Square on Friday, March 10 and Saturday, June 3, and at Rowan University on Thursday, June 8. The June 8th performance marks a first for Bravo Brass, as the ensemble will be a featured group at the 2005 International Trumpet Guild Conference. With the expectation of an international audience, we look forward to this performance giving Bravo Brass and the Philadelphia Youth Orchestra program a great deal of exposure.

Walking in the Shoes of an Icon

Continued from page three.

After teaching in public schools for a brief time, during which he witnessed the beginning of the “erosion of support for music education and arts education in general” Scaglione found himself disheartened with the public school system. Admitted to Temple University on a full scholarship, with a full teaching assistantship, he earned a Masters in Music, while serving as the assistant conductor and chorus master for the Temple Opera Theatre. A summer in St. Petersburg, Russia, and two in Stuttgart, Germany provided opportunities for advanced conducting study and performance.

Joining the PYO a year later, Scaglione entered the working relationship that ultimately served as an apprenticeship for his current position:

“It’s been said of my predecessor that in his career, he never looked beyond the Youth Orchestra. He put the Youth Orchestra first. One of the many important things Joe taught me, is to put the Youth Orchestra first. And that’s what I believe.”

Regarding his immediate goals for the PYO, Maestro Scaglione responds without hesitation: “My goals begin with the premise that the PYO must continue the legacy and tradition that Joseph Primavera established. Joe never wanted the orchestra to be good, or excellent. He wanted them to be ‘superior’. I too, want ‘superior’. My goal is to enlist the great resources this Orchestra has right in its backyard, in the musicians of The Philadelphia Orchestra. This year, I created along with William and Gloria dePasquale, the Master Class and Advanced Orchestra Training Program. We’ve already begun the program and had an overwhelmingly supportive response from the members of The Philadelphia Orchestra. My goal is to find whatever resources are available and enrich the experience for the students, which will allow them to achieve greater success in the end—thereby taking the orchestra beyond ‘superior.’” Long-term, says Scaglione, “I wish to see the PYO become a leader...even beyond the role it has taken amongst our peers across the country, in the way we administrate our program, and the way we govern our program. Joe was a

pioneer in the Youth Orchestra movement in this country. He did a lot of firsts...and we are still doing innovative things. There is nothing like the Master Class Program that I know of, at this level, in this country.” And finally says Scaglione, his ultimate mission is to “ensure that this Orchestra is around for the next 65 years—and that it has an endowment to survive financially.”

In the meantime, what should students expect from Scaglione on the podium? “I don’t know if I’ll pick up any music stands and haul them at the back brass, because that’s not my nature. Do I have a temper, of course I do. That’s the Italian heritage in me. But no—my bark is far worse than my bite, and I haven’t bitten anybody in a long time.”

And what should parents expect? David Segal, whose daughter Rachel is a former PYO concert master and professional violinist says, “I know that my daughter attributes her success to what she learned from Joe Primavera. And I hope that today’s students will be able to say the same thing of Louis.”

— Written by Arden Kass

Making Music Part of Life



Gloria dePasquale

“Designed to enrich and deepen the PYO’s already outstanding musical instruction, the masterclass program creates opportunities for personal contact between students and working members of The Philadelphia Orchestra.”

— Gloria dePasquale
Co-Artistic Advisor,
Advanced Orchestral Training Program

This fall, after a long affiliation with the PYO as parents (of current PYO concertmaster Francesca dePasquale) Philadelphia Orchestra musicians Gloria and William dePasquale, (she is a cellist, he is the just-retired co-concertmaster of the Orchestra) along with PYO President and Music Director Louis Scaglione, have collaborated to launch the PYO Master Class and Advanced Orchestra Training Program. An extraordinarily valuable opportunity for PYO students to learn directly from members of The Philadelphia Orchestra in individual and sectional settings, this exciting new program is part of the PYO’s ongoing agenda of “building bridges” between itself and the “amazing resources available right in our backyard,” says Maestro Scaglione.

Designed to enrich and deepen the PYO’s already outstanding musical instruction, the program creates opportunities for personal contact between students and working members of The Philadelphia Orchestra. It also has a unique and innovative “real world” component, says Gloria dePasquale: “We hope to bring in other professionals in the music field, a lot of other affiliated with The Philadelphia Orchestra, so that they can talk to the young people as they are getting toward the end of their high school careers.

Many of them are confused since they feel as though they are not at the level required to become a professional performing musician. They may be confused about whether they should go into teaching...or may feel they do not want to perform as a profession, but would like to do something related.”

The program will bring in administrators and retired professionals to talk about their own musical journeys, and the opportunities for a professional life within the field of music. Possible career paths in arts management and marketing will be discussed, as will college and university programs specializing in various music-related areas. “What we’re trying to do, is to nurture the entire musician—and in fact, the entire young person.”

Another exceptional benefit to the PYO is the “Side By Side” program; an opportunity for young musicians from an organization selected by The Philadelphia Orchestra each year to join the Orchestra for an official 2-1/2 hour rehearsal on the stage. Students will have rehearsed the piece with their own orchestra, “I believe it’s Tchaikovsky this year” says Mrs. dePasquale, and “they will have been coached by members of The Philadelphia Orchestra before coming on stage. And they will get a chance to play through that music with The Philadelphia Orchestra...they will be so inspired and they’ll hear different levels that they don’t even know are attainable...and hopefully this will inspire them to seek new horizons.”

In keeping with the traditions and legacy of Maestro Primavera’s own passionately held philosophy, Maestro Scaglione and Mr. and Mrs. dePasquale hope this new addition to the PYO program will provide an opportunity for students to learn how to remain involved with music throughout their lives—even if they do not choose a career in music. “We need to have some of our board members, from the PYO and The Philadelphia Orchestra, come in and talk about how you become integral to an organization’s day-to-day operation and to their future,” says Mrs. dePasquale. “We want to celebrate their high level of achievement, and show them all (students in the PYO program) what else they can do with what they’ve accomplished already, and how they can use that in their career and their future... how music can really be part of your life.”

— Written by Arden Kass

From Coda to Code

home contact members

Philadelphia Youth Orchestra

Schedule	Upcoming Concerts		
News	January 28, 2005 3:00 p.m.	February 18, 2005 8:00 p.m.	February 25, 2005 2:00 p.m.
Program	Philadelphia Youth Orchestra Luigi Scaglione, conductor	Philadelphia Young Artists Orchestra Luigi Scaglione, conductor	Philadelphia Young Artists Orchestra Luigi Scaglione, conductor
Support	Mozart, Beethoven, Delio Jaki, Hindemith	Mozart, Beethoven, San Symphony	Beethoven Concert for Youth Work Foundation of The Union League
Alumni	more information	more information	more information

Cadenza

December 2005

Upcoming Events

2005 Gala

PYAO Holiday Concert, Past & Present

As students get started for the Holiday Concert at St. Mark's Church next week, your humble webmaster could not help but notice different facets of this event that have remained constant over the years. It may not so long ago that I found myself peering out over the crowd from my vantage point in the chancel, clapped in hand, I offer this thought to each of you: what does concert mean to the person who performs it and benefits from it?

The Philadelphia Youth Orchestra’s e-mail newsletter *Cadenza* (above) and website homepage (right).

Oberlin Conservatory graduate Michael Vito joined the PYO staff as Administrative Manager barely one year ago. But in that short time, his proactive, hands-on approach to using electronic media has already made a dramatic difference in the way the PYO communicates with its various audiences.

Beginning with this edition, just one PYO newsletter will be printed each year rather than two—yet more information than ever will be available all year round via a monthly interactive e-mail newsletter called *Cadenza*. Thanks to Vito’s efforts, photographs, announcements and news about PYO members and faculty will now be accessible virtually overnight. “It’s a chance to bring art patrons into the circle and make them more active participants. I can go downstairs with my digital camera, take some photos of a rehearsal, put them on my computer and it can be on the web page in half an hour.”

For Vito, the web strengthens the relationship between potential audiences and the PYO by constantly giving visitors to the site something new.

The new PYO website and e-newsletter, conceptualized and designed by Vito, will effectively reach more students, supporters and potential audience members more frequently than ever before—in the process delighting Board members by saving massive amounts of paper and money. Specific advantages include:

- Economic savings: Cost of printed newsletter: \$1.90 per unit vs. email: \$0.04 per unit

- Viral marketing capability: each e-mail has a link that allows the recipient to “forward to a friend”

- Ability to measure results of e-mail campaigns in real time by analyzing open rates and click-through rates, as opposed to direct mail which offers little or no feedback

- Unlike the website which is passive, e-mail is a “push” technology. We control the marketing dialog by pushing information to our patrons when we want them to know about a specific event or news item. Meanwhile, the printing and postage savings can be put back into the Orchestra program.

“The way people consume entertainment is changing so much. People are not buying full season subscriptions; they’re looking at no more than a week or 24-hours in advance of an event to make a decision...so it’s really crucial to have a living, breathing, constantly updated medium like the web, or e-mail...as opposed to just the static printed marketing pieces, which are still important because they reach a lot of people who aren’t doing the web stuff—but we need to attack this from as many different alleys as possible.”

The zippy new version of the website is the third iteration of a process begun last year, when Vito was still in the process of teaching himself how to create a website. “Until I started doing this for the PYO, my skills were pretty much limited to drawing pictures of my cat and putting them up on the web and calling it my home page.” He is quick to share credit for the site’s sleek new look and enhanced functionality

with his housemate Kevin, a graduate student at the University of Pennsylvania, his aunt, a professional web designer, and Gregory Paone of Paone Design Associates, the graphic design consultancy responsible for the PYO’s print materials.

Strategic Planning and Development Consultant Nancy Moses, currently contracted by the PYO, has been a great advocate of the web’s potential. While doing her initial research, she quickly discovered that although the PYO is considered “best in class” by musicians and music educators everywhere, it is far better known abroad than in its home city. For Vito, this is the result of a “good problem.” “There’s so much art going on in Philadelphia...within an hour drive there are 25 or 30 orchestras...there’s no other place in the country that’s that dense. In order to get above the ‘miasma’ of all the arts and culture that’s happening, you can’t just rely on word of mouth and a reputation you’ve inherited after 65 years. It’s not enough anymore.”

How does a clarinetist come by this much marketing savvy? “You can go to school and spend all sorts of time studying... (and Vito will begin an MBA program next fall) “but in the end there’s also an element of common sense... you just sit down and say, if I were going to see the thing, or buy the thing, what would I look for?”

To see the new approach in action, visit the site at www.pyos.org and learn how to submit information, sign up to receive *Cadenza* or hear clips of the orchestras.

— Written by Arden Kass

On Board

Five new members have joined the Philadelphia Youth Orchestra's Board of Trustees: **Elie Antar**, President & CEO, Valu-Plus, Inc.; **Trude Haecker**, M.D., Chief Medical Officer, Ambulatory, The Children's Hospital of Philadelphia; **Michelle R. Portnoff, Esq.**, President, Portnoff Law Associates, Ltd.; **Carl S. Primavera**, Partner, Klehr, Harrison, Harvey, Branzburg & Ellers, LLP; and **Kathryn Warhol**, Anesthetist, The Haverford Surgery Center. Two new members have joined the PYO's Advisory Board: **Sarah Chang**, international violin soloist; and **Dennis W. Creedon, Ed.D.**, Administrator of Arts Education, The School District of Philadelphia. The program also wishes to express gratitude for the service of those who left the board this past year: **Ronald Carey, Sr.**; **Gisela A. High**; **Theresa E. James**; **Dori B. Pavel**; and **David Segal**.

Fundraising

Advertising Campaign

The annual program book has become a special publication anticipated by students, parents and audience members alike. This publication is distributed to over 3,500 individuals at the annual festival concerts, and is used in PYO's yearly marketing and promotion campaign. Don't forget to place YOUR AD in the Annual Program Book. You will find information on this special activity by visiting the PYO website at www.pyos.org.

Corporate Marching Gifts

Does your company have a matching gift program? If so your annual contribution to the program can often be doubled or sometimes tripled. Please find out from your company if they have such a program. Please contact the PYO office with this information.

2006 Gala

Reservations for PYO's black tie Gala on Friday, March 24, 7 p.m. will be accepted until March 17. Please contact the office at 215.545.0502 to request an invitation or to place your reservation. We hope you will be able to join us for an evening of culinary and musical delights! For more information, please visit www.pyos.org.

Open Rehearsals

Saint Patrick Hall: 20th and Locust Streets
PYO: Saturdays 9:00 a.m. - 12:00 p.m.
PYAO: Sundays 2:00 p.m. - 5:00 p.m.
Bravo Brass: Mondays 5:30 p.m. - 7:30 p.m.

Recognition

The Board of Trustees wishes to recognize and thank Mark and Megan Nicoletti for dedicating one page of The Academy of Music 149th Annual Concert and Ball program book. Mr. Nicoletti, who serves on the PYO Board of Trustees, was delighted that he and his wife were able to devote this page to the PYO program in celebration of its 66th Anniversary Season. Mr. and Mrs. Nicoletti congratulate Philadelphia's new Maestro, Louis Scaglione, on his recent appointment as Music Director of the Philadelphia Youth Orchestra.



Maestro Scaglione (standing center) is pictured with **Gloria and William dePasquale (seated far-right)**, Co-Artistic Advisors of the orchestra's **Master Class and Advanced Orchestra Training program**, **Francesca dePasquale (seated far-left)**, **Concertmaster**, and **members of the Philadelphia Youth Orchestra**.

PYO Goes Digital

In an effort to both cut back some of our overhead and be more environmentally conscious, we have made the decision to produce one annual *Noteworthy* instead of fall and spring editions. We now send out *Cadenza*, a monthly e-mail newsletter. In addition to being far more cost effective, *Cadenza* allows us to supply our patrons with a steady stream of news and updated concert information. If your e-mail address is already in our database, you likely received the first several issues. If you are not subscribed to the *Cadenza* e-mail list, but would like to receive it in the future, visit us on the web at www.pyos.org to sign-up.

PYO and The Philadelphia Orchestra

On Saturday, April 8 PYO will participate in a side-by-side rehearsal with The Philadelphia Orchestra, under the direction of Philadelphia Orchestra Associate Conductor Rossen Milanov. They will rehearse Tchaikovsky's Symphony No. 4.



The PYO, The Philadelphia Orchestra and Christophe Eschenbach during a side-by-side in 2002.

The Wish List

The PYO program relies not only on generous financial and in-kind contributions, but also contributions of goods and services. The current wish list includes a copy machine and musical instruments of all kinds.

This issue of Noteworthy:

Editors: Michael Vito
Feature writer: Arden Kass
Photography: Peter Doyle and Chris Farber
Design: www.paonedesign.com

Visit us at:
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 PYO: Saturdays, 9:00 a.m. - 12:00 p.m.
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 Bravo Brass: Mondays, 5:30 p.m. - 7:30 p.m.

Send mail to:
 Philadelphia Youth Orchestra
 P.O. Box 41810
 Philadelphia, PA 19101-1810

Phone: 215.545.0502
Fax: 215.545.7399
Email: info@pyos.org
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- Greater Philadelphia Chamber of Commerce



The PYO program receives support from the Pennsylvania Council on the Arts, a commonwealth agency funded by the Commonwealth of Pennsylvania, the National Endowment for the Arts and the Philadelphia Cultural Fund.

In Appreciation

The Philadelphia Youth Orchestra program, the Board of Trustees and the Advisory Board thank the following individuals, corporations, foundations and government agencies for their generous contributions over the past year:

Note: This list acknowledges donations from March 1, 2005 to December 31, 2005. 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.

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Missing Alumni

During Maestro Primavera's tenure, over 3,000 students have graduated from the PYO program. Primavera's legacy is carried by all of his students, and it is important that the PYO program keep connected with its alumni. Below are those alumni who graduated from the program between the years 1955-1975 for which we have no current contact information. If you know the whereabouts of a person on the missing alumni list, please forward their contact information, or please have them contact the PYO office: 215.545.0502 or info@pyos.org. Alumni may update their contact information by completing the alumni survey form found on the PYO website, www.pyos.org.

1955

Robert Barcaro (Violin): 1954-1955
 Margie Day (Violin): 1954-1955
 Harry Fadigan (Trombone): 1954-1955
 Lois Fein (Flute): 1953-1955
 Kurt Floyd (Trombone): 1950-1955
 George Freeman (Trumpet): 1951-1955
 Jack Gallagher (Bassoon): 1954-1955
 Robert Genovese (Clarinet): 1954-1955
 James Hutelmyer (Trumpet): 1949-1955
 Elaine Kushner (Violoncello): 1954-1955
 James London (French Horn): 1954-1955
 August Nemeth (Double Bass): 1954-1955
 Bryce Olson (Oboe): 1952-1955
 Eugene Pompilio (Clarinet): 1954-1955
 Judy Renshaw (Trumpet): 1950-1955
 Richard Seidler (Bassoon): 1952-1955
 John Siegfried (Trombone): 1954-1955
 Michael Smith (Clarinet): 1954-1955
 Don Spencer (French Horn): 1951-1955
 Leedom Thomas (Trumpet): 1953-1955
 Fred Weller (Violin): 1948-1955
 Carol Wills (Violin): 1951-1955
 Marta Wills (Violoncello): 1951-1955
 Walter Winward (Tuba): 1954-1955

1956

Lowell Boorse (Ass't Cond): 1953-1956

1957

Robert Berinson (Oboe): 1951-1957
 Nadia Berkry (Harp): 1955-1957
 Joseph Boonin (Tuba): 1952-1957
 James Brown (Clarinet): 1955-1957
 Margaret Brunnam (Violin): 1955-1957
 Eugene Chieffo (Oboe): 1955-1957
 Albert Desiderio (Violin): 1952-1957
 Jennie Doran (Flute): 1954-1957
 Marion Freeman (Double Bass): 1954-1957
 Katharine Gerson (Viola): 1950-1957
 Romeo Giannetti (Violin): 1953-1957
 Ann Goodman (Violoncello): 1955-1957
 Robert Gottshal (Trombone): 1955-1957
 John Hamilton (Viola): 1952-1957
 Nancy Jayne (Bassoon): 1955-1957
 Suzanne Kimes (Violoncello): 1953-1957
 Frederick Kober (Trumpet): 1955-1957
 Ethel Lang (Viola): 1954-1957
 Judy Leith (Violoncello): 1951-1957
 Harriet Lerman (Violin): 1955-1957
 Leonard Lichow (Viola): 1955-1957
 Steven Lipschutz (Oboe): 1955-1957
 Roy Lisker (Violin): 1952-1957
 Sidney Martin (Flute): 1954-1957
 Sarah May (Violin): 1950-1957
 Regina McLaughlin (Violin): 1955-1957
 Margaret McMahan (Violin): 1955-1957
 Margaret Moser (Flute): 1951-1957
 Robert Murray (French Horn): 1955-1957
 Amy Phillips (Violoncello): 1950-1957
 Sherman Pitts (Trombone): 1954-1957
 Barbara Rapp (Violoncello): 1955-1957
 Miriam Ray (Clarinet): 1955-1957
 Arnold Rosenbaum (Trumpet): 1951-1957
 Ethel Schartner (Clarinet): 1955-1957
 John Scherr (French Horn): 1955-1957

Fred Schlegel (Violin): 1955-1957
 Marajayne Smith (Violin): 1950-1957
 Marcia Sperling (Violin): 1951-1957
 Gordon Sweeny (Trombone): 1955-1957
 Calvin Turner (Clarinet): 1954-1957
 Robert White (Bassoon): 1955-1957
 Kay Wilson (Double Bass): 1955-1957
 John Wise (Trumpet): 1955-1957
 Evelyn Wragg (Flute): 1953-1957

1958

James Ciarrocchi (Trumpet): 1957-1958
 Francis Davis (Trombone): 1957-1958
 John Deimler (Violin): 1957-1958
 Andrea Del Vecchio (Viola): 1957-1958
 Paul Ezust (Violin): 1957-1958
 Meg Graham (Flute): 1957-1958
 William Harman (Trombone): 1957-1958
 Larry Hess (Trumpet): 1957-1958
 Marilyn Jones (Viola): 1957-1958
 Thomas Lindsay (Violin): 1955-1958
 Diana Miller (Harp): 1957-1958
 Thomas Monahan (Double Bass): 1955-1958
 Samuel Podietz (Bassoon): 1957-1958
 William Super (Trumpet): 1957-1958
 Diane Whipple (Violoncello): 1957-1958
 Curtis White (Double Bass): 1957-1958
 Charles Woll (Violin): 1954-1958

1959

Helene Berk (Violoncello): 1957-1959
 Alice Bieberman (Viola): 1957-1959
 Richard Bockol (Violin): 1957-1959
 Gary Brown (Double Bass): 1958-1959
 John Crampton (Violin): 1955-1959
 Osborne Cresson (Violin): 1958-1959
 Robert Ezerman (Violoncello): 1957-1959
 Brian Giersch (Viola): 1958-1959
 Robert Hays (French Horn): 1957-1959
 Larry Jacobs (Percussion): 1958-1959

Missing Alumni *continued*

Karen Krueger (Violin): 1958-1959
 Barbara Lewry (Viola): 1957-1959
 Brenda Lidle (Flute): 1957-1959
 Nicholas May (Violin): 1958-1959
 Pamela Miller (Violin): 1957-1959
 Grace Petronio (Violin): 1958-1959
 Howard Qvarnstrom (Trumpet): 1957-1959
 Rick Robins (Violin): 1957-1959
 Thomas Rossetti (Violin): 1957-1959
 Janet Sapeluk (Violin): 1957-1959
 Russell Schott (Double Bass): 1958-1959
 Douglas Volk (French Horn): 1957-1959

1960

Thomas Andi (Violin): 1958-1960
 Susanna Bodine (Flute): 1958-1960
 Carolyn Chambers (Violin): 1958-1960
 John Crockett (Bassoon): 1959-1960
 Frank Ell (Clarinet): 1959-1960
 Robert Engle (Double Bass): 1959-1960
 Alice Goldenberg Lindsay (Viola): 1953-1960
 James Harvey (Violin): 1955-1960
 Alan Hess (Trumpet): 1957-1960
 Mary Horangic (Violin): 1959-1960
 Ann Klein (Violin): 1958-1960
 Pekka Kuuskoski (Violin): 1959-1960
 Dorothy Lerner (Oboe): 1955-1960
 Reva Lorber (Violin): 1953-1960
 Edward Marks (Clarinet): 1958-1960
 Lenore Nemkof (Violoncello): 1957-1960
 Gerald Oppenheim (Violin): 1959-1960
 Gerald Shapiro (Trumpet): 1959-1960
 Muriel Smith (Violin): 1959-1960
 Jay Suckno (Bassoon): 1958-1960
 Roberta Turner (Clarinet): 1958-1960

1961

Richard Adams (Violin): 1960-1961
 Rodger Anderson (Trombone): 1957-1961
 Christine Bell (Violin): 1960-1961
 Victor Benedict (Bassoon): 1955-1961
 Arthur Blatt (Trombone): 1957-1961
 George Brobyn (Bassoon): 1960-1961
 Edith Cagnon (Clarinet): 1957-1961
 Carmine Campione (Clarinet): 1957-1961
 Louise Erlich (Clarinet): 1957-1961
 Andrew Frech (Violin): 1959-1961
 Janson Glenn (French Horn): 1960-1961
 Robert Gordon (Violin): 1957-1961
 Richard Hark (Tuba): 1957-1961
 Howard Ingber (Percussion): 1959-1961
 Nancy Krouse (Violin): 1959-1961
 Robert Lee (French Horn): 1953-1961
 Ellen Marks (Violoncello): 1958-1961
 Mary McClintock (Violin): 1957-1961
 Fred Meyer (Oboe): 1959-1961
 David Niskanen (Percussion): 1960-1961
 Richard Raum (Trombone): 1960-1961
 Jean Renneisen (Violoncello): 1958-1961
 Barbara Rosenberg (Violin): 1959-1961
 Sidney Rothstein (Ass't Cond): 1958-1961
 Paul Schiek (Trombone): 1960-1961
 Jane Schofield (Flute): 1957-1961
 Marc Silverstein (Violin): 1957-1961
 Carol Ulrich (Trumpet): 1959-1961
 Philip Van Itallie (Double Bass): 1959-1961

1962

Frank Anderson (Violin): 1960-1962
 Betsy Bush (Violoncello): 1958-1962
 Phillip Carroll (Percussion): 1961-1962
 Wetherill Cresson (Double Bass): 1957-1962
 Antoinette Falcone (Violin): 1958-1962
 Idy Fischler (Violin): 1958-1962
 Samuel Gass (Trombone): 1958-1962
 Brian Gordon (French Horn): 1960-1962
 Frances Hayes (Viola): 1959-1962
 Carol Klinger (Flute): 1960-1962
 John LaSalandra (Bassoon): 1961-1962
 Carol Lehman (Violin): 1961-1962
 Mary MacHenry (Violoncello): 1958-1962
 Don McKibben (Double Bass): 1958-1962
 Susan Megraw (Violin): 1960-1962
 Janet Meyer (Violin): 1960-1962
 Elizabeth Morse (Violoncello): 1960-1962
 Richard Olitsky (Trumpet): 1961-1962
 William Raub (Double Bass): 1961-1962
 Kristina Reich (Violin): 1961-1962
 James Rickter (French Horn): 1961-1962
 Reva Rosenbaum (Violin): 1961-1962
 Beatrice Sanborn (Violin): 1961-1962
 Charles Schupak (Trombone): 1957-1962
 Phyllis Shropshire (Bassoon): 1960-1962
 Susan Stone (Violoncello): 1961-1962
 Betty Vanacore (Viola): 1960-1962
 Patricia Vogel (Viola): 1961-1962
 Townsend Wentz (French Horn): 1961-1962
 Carson Wilcox (Trombone): 1961-1962

1963

Kendall Betts (French Horn): 1962-1963
 Christopher Boorse (Violin): 1962-1963
 Glen Bowling (Trumpet): 1960-1963
 Thomas Brennand (Double Bass): 1962-1963
 Ellen Fitzgerald (Violoncello): 1962-1963
 Carol Ford (Flute): 1960-1963
 Elaine Gansz (Violin): 1959-1963
 Etta Green (Violoncello): 1962-1963
 Jerry Grunschlag (Violin): 1962-1963
 Anne Hamado (Violoncello): 1962-1963
 Mary Insigna (Bassoon): 1962-1963
 Walter Kuleck (Violin): 1961-1963
 Theodore Live (Flute): 1959-1963
 Lynn Meara (Violin): 1962-1963
 Ronald Ogden (Violin): 1961-1963
 Paul Pettit (Trumpet): 1961-1963
 Jack Price (Violin): 1962-1963
 Wendy Price (Violin): 1961-1963
 Fred Reisman (Violin): 1958-1963
 Joanne Salvitti (Violoncello): 1962-1963
 Richard Schlecker (Double Bass): 1960-1963
 Fred Sklar (Violin): 1961-1963
 Earl Smith (Violin): 1962-1963
 John Whitekettle (Viola): 1962-1963
 Heston Wilson (Violin): 1959-1963
 Allen Winco (Clarinet): 1962-1963

1964

Ralph Armstrong (Trumpet): 1960-1964
 Anne Bither (Flute): 1962-1964
 Candy Bliss (French Horn): 1962-1964
 Bruce Bush (Clarinet): 1962-1964
 Jeryldene Chandler (Oboe): 1960-1964

William Cohn (Percussion): 1963-1964
 John Exley (Trombone): 1962-1964
 Lee Gurst (Percussion): 1962-1964
 Susan Hartenstine (Violin): 1960-1964
 Susan Hildebrandt (Viola): 1961-1964
 David Hoeffcker (French Horn): 1961-1964
 Ellen Jacobsen (Violin): 1963-1964
 Stephen Jordan (Oboe): 1961-1964
 Ruth Kernis (Bassoon): 1963-1964
 Rosalie Marinari (Double Bass): 1962-1964
 Maret Masurat (Violin): 1963-1964
 Beverly Miller (Violin): 1961-1964
 Rose Morochko (Clarinet): 1962-1964
 Manning Mosley (Percussion): 1960-1964
 Mary Mullison (Violin): 1962-1964
 Diane Peltier (Violoncello): 1963-1964
 Dorothy Richards (Oboe): 1960-1964
 Elaine Rick (Violin): 1963-1964
 Marlene Robinson Kleit (Viola): 1959-1964
 Rise Schatz (Violin): 1961-1964
 Michele Shubert (Violin): 1960-1964
 Arline Smolens (Violoncello): 1963-1964
 Eloise Stephens (Harp): 1958-1964
 Joanne Stevenson (Viola): 1963-1964
 Joel Sunderman (Violin): 1958-1964
 Patricia Valley (Flute): 1963-1964
 Stephen Wagner (Violoncello): 1961-1964

1965

Judith Ashkenaz (Violin): 1961-1965
 Cheryl Basenko (Percussion): 1964-1965
 Michaelyne Brown (Violin): 1962-1965
 Dottie Bushby (Percussion): 1964-1965
 Rosemary Drewes (Violoncello): 1959-1965
 JoAnn Frech (Violin): 1962-1965
 Paulette Garvis (Violin): 1963-1965
 Joseph Goodman (Violin): 1962-1965
 Richard Hagge (Trumpet): 1964-1965
 Maureen Hodgson (Violoncello): 1963-1965
 Reed Hoyt (Viola): 1964-1965
 Donald Lukacs (Viola): 1962-1965
 Peter MacKinnon (Flute): 1960-1965
 Joseph Mauro (Percussion): 1963-1965
 Roslyn McKeown (Violin): 1964-1965
 Shelley Miner (Violin): 1962-1965
 John Mosley (Double Bass): 1963-1965
 Peter MacKinnon (Flute): 1960-1965
 Sue Owen (Oboe): 1964-1965
 Ellen Schwartz (Oboe): 1964-1965
 Marlene Shapiro (Violin): 1961-1965
 Betty Sorge (Double Bass): 1963-1965
 Raineyl St Claire (Violoncello): 1962-1965
 Ronald Teare (Double Bass): 1961-1965
 John Walkaraj (Violin): 1962-1965
 Cynthia Wharton (Violoncello): 1962-1965
 Margred Williams (Double Bass): 1962-1965

1966

Karen Arduino (Violin): 1965-1966
 Halton Beumer (Violin): 1963-1966
 Marie Borowski (Violoncello): 1963-1966
 Dottie Carter (Percussion): 1965-1966
 James Carter (Viola): 1965-1966
 Carol Cleaver (French Horn): 1965-1966
 Frances Cohen (Percussion): 1965-1966
 Lanny Doster (Trumpet): 1964-1966
 James Fay (Clarinet): 1965-1966

Missing Alumni *continued*

Patricia Fraunberger (Violin): 1962-1966
 Andrew Gero (Violoncello): 1961-1966
 Anne Gero (Violin): 1961-1966
 Gerall Hieser (Violoncello): 1965-1966
 David Hodges (Percussion): 1965-1966
 Louis Howell (Viola): 1965-1966
 Bonnie Insull (Flute): 1965-1966
 Howard James (Trombone): 1963-1966
 Jan Levitsky (Viola): 1960-1966
 Janet Logan (French Horn): 1960-1966
 Maureen Logan (Violin): 1963-1966
 Robert Maddox (Bassoon): 1964-1966
 Robert Marcovitz (Viola): 1965-1966
 Mark Masarek (Violin): 1965-1966
 Ronald McCormack (Violin): 1962-1966
 Ruthann McGoldrick (Double Bass): 1965-1966
 Betty Michener (Violoncello): 1963-1966
 Mary Michener (Violin): 1965-1966
 Lloyd Moll (Trombone): 1965-1966
 Patti Ogle (Clarinet): 1965-1966
 Marilyn Pettinicchi Daggett (Viola): 1965-1966
 James Powell (French Horn): 1965-1966
 Karen Purpura (Flute): 1962-1966
 Brian Riffert (Bassoon): 1965-1966
 Robert Routch (French Horn): 1964-1966
 William Sanders (Oboe): 1965-1966
 Steve Smolik (Trumpet): 1965-1966
 Elizabeth Stone (Violin): 1964-1966
 John Voss (Violoncello): 1962-1966
 Earl Williams (Violoncello): 1959-1966
 Wendy Winters (Violin): 1965-1966

1967

James Bates (Trombone): 1962-1967
 Douglas Blackstone (French Horn): 1966-1967
 Clara Boggs (Viola): 1964-1967
 Roy Carson (Bassoon): 1963-1967
 Nason Donahue (Trumpet): 1965-1967
 Dorothy Duncan (Clarinet): 1966-1967
 David George (Violin): 1966-1967
 Paul Ginsberg (Violin): 1963-1967
 Mary Greer (Violin): 1965-1967
 Paul Hedrick (Violoncello): 1966-1967
 George Herman (Double Bass): 1965-1967
 Shirley James (Violin): 1966-1967
 Susan Jones (Oboe): 1966-1967
 Robert Martin (French Horn): 1966-1967
 Geoffrey Miller (French Horn): 1963-1967
 Fritz Schwartz (Clarinet): 1966-1967
 Kathryn Schwartz (Violin): 1961-1967
 Mitchell Seder (Percussion): 1966-1967
 Richard Show (Trumpet): 1966-1967
 Cynthia Stratton (Violoncello): 1965-1967
 Jayne Suggs (Violin): 1966-1967
 Philip Tackett (Viola): 1963-1967
 Loretta Tammaro (Percussion): 1966-1967
 Elaine Tiberini (Violoncello): 1965-1967
 Ted Wagner (Violin): 1966-1967
 Phyllis Willingmyre (Violin): 1966-1967

1968

Lucy Bodine (Viola): 1965-1968
 Peter Culeman (French Horn): 1966-1968
 Kathy Frederick (Violoncello): 1966-1968
 Andrea Grishman (Violin): 1966-1968
 Dawn Hartenstine (Flute): 1964-1968

Jacqueline Kelly (Violin): 1964-1968
 Christopher Koprowski (Viola): 1966-1968
 John Kunkel (Violin): 1959-1968
 Wayne Lauser (Trumpet): 1963-1968
 Walter Lawser (Trombone): 1967-1968
 Nancy Leichner (Violoncello): 1966-1968
 Monica McKernan (Violin): 1966-1968
 Frank Meade (Double Bass): 1964-1968
 Michael Messinger (Percussion): 1967-1968
 Warren Mickley (Oboe): 1966-1968
 Richard Ormsbee (Percussion): 1966-1968
 Martha Packer (Viola): 1967-1968
 Norman Rosenzweig (Clarinet): 1967-1968
 Alan Schmidt (Violin): 1966-1968
 Joan Shields (Violin): 1962-1968
 Lauren Smith (Violin): 1967-1968
 Peter Soo Hoo (Viola): 1965-1968
 James Sutton (Double Bass): 1967-1968
 Lisa Van Valkenburgh (French Horn): 1966-1968
 Manfred Von Fricken (Violin): 1966-1968
 Peter Waite (Violin): 1966-1968
 Quentin Wallace (Trombone): 1967-1968
 Karla Zapf (Violoncello): 1965-1968
 Edward Zeuner (Trumpet): 1966-1968

1969

Thomas Alrich (French Horn): 1968-1969
 David Bauder (Tuba): 1967-1969
 Diana Berardocco (Violin): 1968-1969
 Michael Cyzewski (Clarinet): 1969-1969
 Charles Dalton (Viola): 1968-1969
 Susan Dampman (Violin): 1967-1969
 Doris Donigan (Double Bass): 1965-1969
 Beverly Fitts (Harp): 1968-1969
 Theresa Gerlach (Double Bass): 1967-1969
 Anne Greenwood (Oboe): 1968-1969
 Carolyn Hall (Violin): 1966-1969
 Alfred Harrison (Trumpet): 1966-1969
 Rita Hildebrandt Wells (Bassoon): 1966-1969
 Betsy Keith (Violin): 1968-1969
 Martin Knoblauch (Oboe): 1968-1969
 Martha Koljonen (Violin): 1967-1969
 Joseph Koplin (Trumpet): 1968-1969
 Gary Labovitz (Viola): 1968-1969
 Mary Laycock (Violoncello): 1963-1969
 Dolores Maddox (Double Bass): 1968-1969
 Laura Miller (Violoncello): 1968-1969
 Michael Miller (Violin): 1968-1969
 Patricia Morgan (Viola): 1968-1969
 Cindy Moyer (Viola): 1966-1969
 Will Pencke (French Horn): 1968-1969
 Deborah Phillips (Double Bass): 1968-1969
 Kay Rumsey (Bassoon): 1968-1969
 Claude Satchell (Trombone): 1968-1969
 Linda Schiff (Viola): 1966-1969
 Bonnie Shubert (Violin): 1966-1969
 Therese Simkiss (Violin): 1966-1969
 Michael Sirotta (Percussion): 1967-1969
 John Wojcik (Clarinet): 1967-1969
 David Woodhill (Percussion): 1968-1969
 Irene Zam (Violin): 1965-1969
 Barbara Ziv (Violin): 1968-1969

1970

Marie DiPalma (Flute): 1965-1970
 Geraldine Fink (Flute): 1964-1970
 Elizabeth Finnell (Violin): 1969-1970
 Theodore Judd (Tuba): 1969-1970
 Donna Kirshbaum (Violoncello): 1969-1970
 John Koljonen (Clarinet): 1967-1970
 Emmeline Kroon (Violin): 1967-1970
 Carolyn Lloyd (Violin): 1969-1970
 Christine Ludwiczak (Violin): 1968-1970
 Deborah Marr (French Horn): 1966-1970
 Rachel Mausner (Violin): 1968-1970
 Mark Ostwald (Violoncello): 1969-1970
 Rodney Regan (Oboe): 1967-1970
 Ilene Rubin (Viola): 1968-1970
 William Schwartz (Oboe): 1969-1970
 Donna Simpson (Violin): 1966-1970
 Pamela Swing (Viola): 1969-1970
 Timothy Swing (Violin): 1969-1970
 Stephen Wylen (Violin): 1969-1970

1971

William Alexander (French Horn): 1967-1971
 David Berman (Double Bass): 1967-1971
 Gretchen Burne (French Horn): 1970-1971
 Paula Davidson (Violin): 1970-1971
 Dorothea DiPalma (Violin): 1967-1971
 Joanie DiPalma (Violoncello): 1969-1971
 Paul Garnett (Violoncello): 1967-1971
 Dennis Greller (Double Bass): 1970-1971
 Robert Hower (Trombone): 1968-1971
 Richard Inouye (Violoncello): 1969-1971
 William Johnson (Violin): 1966-1971
 James Matzko (Violoncello): 1966-1971
 Margaret Mell (Flute): 1966-1971
 Philip Mell (Trumpet): 1968-1971
 Edward Miller (Viola): 1970-1971
 Howard Morgan (Violoncello): 1968-1971
 Anna Mostowy (Violin): 1966-1971
 Barbara Ninos Cantlon (Oboe): 1970-1971
 Suzanne Ong (Violin): 1969-1971
 Lori Packer (Percussion): 1970-1971
 Peter Palan (Tuba): 1970-1971
 Mary Phillips (Violoncello): 1969-1971
 Sharon Rosenberg (Viola): 1969-1971
 Dorothea Royer (Violoncello): 1968-1971
 Cynthia Shoats (Violin): 1970-1971
 Christine Smeigh (Violoncello): 1969-1971
 Susan Stack (Trumpet): 1970-1971
 Cheryl Strange (Violin): 1970-1971
 Dianne Turner (Violoncello): 1967-1971
 Sybil Vernon (Violin): 1967-1971
 Joseph Williams (Trombone): 1968-1971

1972

Linda Abriola (Violin): 1969-1972
 Desimont Alston (Violin): 1968-1972
 Connie Bodine (Oboe): 1970-1972
 Amy Cohen (French Horn): 1971-1972
 Carl Damerau (Viola): 1967-1972
 Thomas Dinsmore (Viola): 1970-1972
 Linda Dow (Violoncello): 1969-1972
 Anne Gerlach (Double Bass): 1967-1972
 Nancy Gibson (Double Bass): 1970-1972
 Anthony Green (Clarinet): 1971-1972

Molly Hahn (Harp): 1971-1972
 Nancy Harvey (Percussion): 1970-1972
 Donald Hewins (Double Bass): 1971-1972
 Karin Holmstrom (Violoncello): 1969-1972
 Carole Jordan (Flute): 1970-1972
 Judith Kelso (Oboe): 1971-1972
 Elizabeth Landgrebe (Double Bass): 1970-1972
 Steven Lees (Clarinet): 1969-1972
 Susan Leon Ash (Violin): 1967-1972
 Philip Middleman (Violin): 1971-1972
 Lois Oakley (Violin): 1970-1972
 Michele Peterson (Violin): 1970-1972
 Carol Regan (Violoncello): 1970-1972
 Martha Royer (Violin): 1971-1972
 Linda Rubin (Violin): 1968-1972
 Gerald Rubino (Violoncello): 1967-1972
 Judith Simpson (Viola): 1971-1972
 Kevin Thompson (Trombone): 1971-1972
 Emily Toll (Violoncello): 1971-1972
 Robin Wagner (French Horn): 1971-1972
 Richard Waldman (Violoncello): 1971-1972
 Sandy Wattenmaker (Violin): 1970-1972
 John Wetherill (Bassoon): 1969-1972
 Sherry Wilson (French Horn): 1971-1972
 Ronald Yen (French Horn): 1968-1972

1973

Linda Alle (Violoncello): 1971-1973
 John Bachman (Viola): 1972-1973
 Kathlene Davridge (Violin): 1972-1973
 James Hankins (Trombone): 1972-1973
 Randall Klein (Double Bass): 1970-1973
 Barbara Leon (Double Bass): 1971-1973
 Carol Liebig (Oboe): 1972-1973

Alumni Connection

We love hearing from you! Please fill out the Alumni Survey form on our website at www.pyos.org. You can find it by clicking on "Alumni" on the home page. We also invite you to sign-up for the new e-mail newsletter, using the "Join E-mail List" link on the site.

Recently, we have heard from:

Steve J. Phillabaum (viola, 96-99), US Navy LTJG/Atlantic Fleet, who writes, "Trips to the Middle East and Russia were a lot of fun, and the talent of the other musicians I played with was incredible."

Pamela M. Pecko (flute, 84-88), Director of Instrumental Music at The American School of Warsaw, remembers Maestro Primavera's love stories and writes, "I often speak about my PYO experiences with my current students, and I realize just how deep and valuable such reminiscences still are to my life, even though I have been located overseas for nearly twenty years now. PYO is a wonderful organization, and I am thrilled that it has become only better and stronger over time. Hats off to the indefatigable Maestro Primavera and his lifetime achievement with PYO!"

Patricia Little (Violin): 1970-1973
 Anthony Marzulli (Percussion): 1970-1973
 Gary Miller (French Horn): 1969-1973
 David Ostwald (Tuba): 1972-1973
 Lynn Pennett (French Horn): 1972-1973
 Carol Potter (Violin): 1966-1973
 Anne Sailer (Viola): 1970-1973
 Elliot Schmuckler (Double Bass): 1972-1973
 Gabrielle Shubert (Flute): 1970-1973
 Lisa Smulyan (French Horn): 1972-1973
 Daniela Stern (Violoncello): 1971-1973
 Alice Talbot (Violin): 1969-1973
 Elizabeth Toll (Violin): 1971-1973
 Richard Wainford (French Horn): 1969-1973

1974

Bruce Back (Violin): 1973-1974
 Nyle Brenner (Bassoon): 1973-1974
 Joanne Burne (Flute): 1973-1974
 Diane Cripps (French Horn): 1973-1974
 Linda Crumbock (Double Bass): 1973-1974
 Joan Dowlin (French Horn): 1968-1974
 Paul Dowling (Percussion): 1968-1974
 Meg Flaherty (Violin): 1970-1974
 Hannah Goodwin (Violoncello): 1973-1974
 Richard Jackson (Clarinet): 1970-1974
 David Katz (Violin): 1973-1974
 Claudia Kraftson (Flute): 1972-1974
 Virginia Long (Violin): 1973-1974
 Bruce Moyer (Double Bass): 1973-1974
 Douglas Murray (Viola): 1973-1974
 Sally Nelson (Trumpet): 1971-1974
 Donald Newmeyer (Violoncello): 1971-1974
 Jane Pascoe (Violin): 1973-1974

Dan Guim (bass, 99-00), a masters student at Occidental College writes, "I was so delighted to receive this email newsletter! I only played in PYO for one season, but it was a wonderful experience for me. In August of 2000 I left for Germany, and for the year I resided in Bad Salzuflen, the town where the Orchestra toured with Maestro Primavera at the time of the fall of the Berlin Wall. I played in the school orchestra and sang in the chorus there and made many friends through music. During that time I was also attending high school alongside native Germans and traveling around Europe. I arrived at Occidental in August of 2001 and decided on a German/Spanish major and Education minor. I graduated last May and finished up my high school teaching credential for Spanish in July. Now I'm back as a graduate student to get my MAT and an elementary teaching credential."

Josie W. Burri (flute, 96-99), Manager of Individual Giving at the Portland Opera wrote, "I remember Maestro Primavera's tough love! But I realize now how good it was for me—for all of us. To this day, I cherish my PYO experience, especially the 1998 Russia tour."

Diane Peterson (Violin): 1973-1974
 Reina Shapiro (Violin): 1972-1974
 Scott Stevens (Percussion): 1973-1974
 Jay Tinkelman (Bassoon): 1972-1974
 Mark Ward (Trombone): 1973-1974
 Elizabeth Winsor (Viola): 1973-1974
 Barbara York (Violoncello): 1972-1974
 Julia Young (Violoncello): 1973-1974
 Jeff Zimmer (French Horn): 1969-1974

1975

David Balderston (Trombone): 1972-1975
 Mark Batchelor (Double Bass): 1972-1975
 Cathy Bostwick Schultz (Violin): 1974-1975
 Linda Draper (Double Bass): 1973-1975
 Michael D'Zmura (Violin): 1973-1975
 Jenny Edenborn (Violin): 1973-1975
 Gary Karpinski (French Horn): 1974-1975
 Suzanne Keenan (Viola): 1970-1975
 Susan Kohn (Violoncello): 1971-1975
 David Kovnat (Percussion): 1973-1975
 Enid Lloyd (Violoncello): 1974-1975
 Peter Miller (Violoncello): 1973-1975
 George Paxton (Trumpet): 1974-1975
 William Reinert (Clarinet): 1974-1975
 Anthony Sailer (Violin): 1970-1975
 David Sand (Trombone): 1974-1975
 Robert Sender (Violin): 1969-1975
 Steve Singer (Violin): 1974-1975
 Lauren Thornton (Flute): 1973-1975
 Martha Toll (Viola): 1971-1975
 Carla Van Dusen (Viola): 1968-1975
 John Wieland (Double Bass): 1973-1975

William H. Binkley (violin, 83-85), Instrumental Music Teacher in the West Chester Area School District, writes about the 1985 tour of China: "It was a terrific experience. Maestro Primavera was a very interesting tour guide. I remember the student conductor... his first name was Bob (can't come up with the last), but he was the typical starving musician. Word got around that for our 2 week trip he had barely \$100.00 (which wasn't even a lot of money in '85). I remember taking up a collection for him right there in JFK airport. I also remember how we were told to pack various things in our instrument cases to save space. We had been to a silk factory that day and we packed all of our beautiful silk gifts in with our instruments. The cellos got packed into a cargo area of the plane (on a flight from Beijing to Hangshou) which got quite warm... warm enough to melt the pattern of the silk scarves onto the cellos."

Write to us at:

P.O. Box 41810, Philadelphia, PA 19101-1810

or through the Alumni Survey form at:

www.pyos.org or via email at: info@pyos.org

Upcoming Performances

Philadelphia Youth Orchestra

Philadelphia Young Artists Orchestra
Louis Scaglione, Music Director & Conductor
Joseph Primavera, Music Director Laureate
Matthew Hoy, Assistant Conductor

Bravo Brass

Paul Bryan, Conductor

Saturday, February 18, 2006 – 8:00 p.m.

Philadelphia Young Artists Orchestra
Montgomery County Community College
Free admission
Information: 215.641.6518

Sunday, February 26, 2006 – 2:00 p.m.

Philadelphia Young Artists Orchestra
Benefit Concert for Youth Work
The Union League of Philadelphia
140 South Broad Street, Philadelphia
Tickets: \$10 general admission
Information: 215.545.0502

Friday, March 10, 2006 – 8:00 p.m.

Bravo Brass
Church of the Holy Trinity
201 West Rittenhouse Square, Philadelphia
Tickets: \$10 general admission
Information: 215.435.1698

Sunday, March 12, 2006 – 3:00 p.m.

Philadelphia Youth Orchestra
Germantown Oratorio Choir
Choral Society of Montgomery County
First Presbyterian Church in Germantown
35 West Cheiten Avenue, Philadelphia
Free admission, goodwill offering
accepted at the door
Information: 215.843.8811

Friday, March 24, 2006 – 7:00 p.m.

Philadelphia Youth Orchestra
2006 PYO Gala
The Union League of Philadelphia
140 South Broad Street, Philadelphia
Information: 215.545.0502

Sunday, May 7, 2006 – 7:30 p.m.

Philadelphia Youth Orchestra
66th Annual Festival Concert
Susan Starr, piano
Verizon Hall at The Kimmel Center for the Performing Arts
Broad and Spruce Streets, Philadelphia
Tickets: \$10 – \$20
Ticket Philadelphia: 215.893.1999

Sunday, May 14, 2006 – 7:30 p.m.

Philadelphia Young Artists Orchestra
11th Annual Festival Concert
Francesca dePasquale, violin
Perelman Theater at The Kimmel Center for the Performing Arts
Broad and Spruce Streets, Philadelphia
Tickets: \$10 – \$15
Ticket Philadelphia: 215.893.1999

Saturday, June 3, 2006 – 8:00 p.m.

Bravo Brass
Third Annual Festival Concert
The Church of the Holy Trinity
201 West Rittenhouse Square, Philadelphia
Tickets: \$10 general admission
Information: 215.435.1698

*For schedule updates please visit
www.pyos.org.*

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Philadelphia, Pennsylvania
19101-1810

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Save the date

Friday, March 24 2006

Philadelphia Youth Orchestra
Gala Dinner & Concert

To request an invitation please call 215.545.0502.
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