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Jack Moore, Music Director

Thomas Rigney, Assistant Conductor



symphony

Our 93rd Season

Saturday, March 21, 2026

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Jack Moore, Music Director

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Saturday, March 21, 2026, 7:30pm

Abington Middle School

Barber: *Violin Concerto, Op. 14*

Yiguo Zhang, violin

Walton: *Viola Concerto*

Penny Tang, viola

Carl Maria von Weber:

Clarinet Concerto No. 1 in f minor, Op. 73

Kenneth Mellon, clarinet

Intermission

Sibelius: *Violin Concerto*

Julie Zheng, violin

Liszt: *Piano Concerto No. 1 in E-flat*

Conan Yang, piano

*Orchestral parts for this concert were provided by the Edwin A. Fleisher
Collection of Orchestral Music at the Free Library of Philadelphia.*

Old York Road Symphony Musicians

First Violin

Margery Hesney, Concertmaster-
Frederick H. Bates Memorial Chair
William Phillips
Kat-Kat Moore
Joseph Franchetti
Alyssa Cherewaty
Emily Rose Assodorian

Second Violin

John Aumann, Principal -
Jason E. Segal Memorial Chair
Jeannette Boyle -
Marvin S. Greenberg, Memorial Chair
Judith Handel Seibert
Jennifer Emtage

Viola

David Morgan, Principal -
Lynn K. Kebetz Memorial Chair
Jacob Hong
Allison Saft
Claire Colflesh

Cello

Nancy Franchetti, Principal -
Ruth F. Schwarz Memorial Chair
Deborah Ravacon
Andrew Shawaluk
Ben Sonntag
Matthew Schlitte

Double Bass

Paul Seibert, Principal -
Alisse H. Why Memorial Chair
Ruth Aumann
Thomas Rigney
Chris Pistorino
Adam Silverman

Timpani/ Percussion

David Himmer-
Howard Ingber Memorial Chair
Thomas Rigney

Flute

Phyllis Salinger -
Esayian Family Memorial Chair
Kara Silverman

Piccolo

Kara Silverman

Oboe

Joel Bartlett
Margo Ketchum

English Horn

Margo Ketchum

Clarinet

Richard Jackson
Ken Silver

Bassoon

*Section in memory of
Mollie and Seymour Tinkleman*
Alex Taddei -
Yick Family Memorial Chair
Scott Finch

Horn

Rafael Schneider -
Mary Ann Torrence Memorial Chair
Ari Heitler-Klevans
Jennifer A'Harrah
Amy Thomas

Trumpets

Leroy Meyers -
Michael S. Franchetti Memorial Chair
Michael E. Williams
Michael Bromberg

Trombone

Peter Schneider
Ken Hennessey
Bruce Solomon

Tuba

Robert Clark



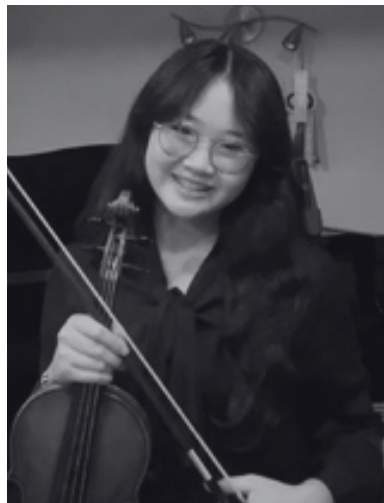
Penny Tang is a sixteen year old violist living in Bryn Mawr, Pennsylvania. Her current teacher is Kerri Ryan, Assistant Principal Violist of the Philadelphia Orchestra. Penny plays in the Philadelphia Youth Orchestra, and is a member of the Center for Gifted Musicians at Temple Music Preparatory. At Temple Music Prep, she plays in two chamber ensembles and is a member of the Youth Chamber Orchestra. Additionally, she has performed as principal viola of the district, region, and state levels of the 2024-2025 PMEA season. Previously, she has participated in the Chamber Players Orchestra of Temple Music Prep, and in PRYSM Strings. As a soloist, she has had the opportunity to play in masterclasses with artists such as Molly Carr and Steven Tenenbom. As a chamber musician, she has played for the Dover,

Kronos, Calidore, and Vertavo quartets. During the summer, she has participated in the Meadowmount School of Music, Luzerne Music Center's Senior Session, and the Philadelphia International Music Festival. As a soloist, she is a winner of the Old York Road Symphony's Young Artists Competition and has won gold in the Bösendorfer Youth Music Festival.



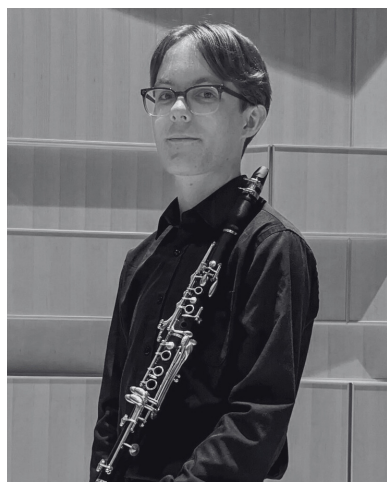
Yiguo Zhang is a high school-aged violinist in the Philadelphia area. He currently studies violin with Shelley Beard at Settlement Music School as part of the Advanced Study Scholarship Program. He has had masterclasses with world-class musicians such as Randall Goosby, Rebecca Henry, the Dover Quartet, and the Grammy-winning Catalyst Quartet. During the summers, he has attended Kinhaven Music School and the Ascent International Chamber Music Festival, studying under esteemed professors Timothy Kantor, Amy Lee, Desirée Ruhstrat and Grigory Kalinovksy. Yiguo frequently performs with the Philadelphia Youth Orchestra and the Auger Contemporary Music Ensemble. Recently, Yiguo was the top-ranked violinist at the PMEA All-State Conference, serving as concertmaster of the orchestra.

Yiguo has won top prizes at the Charleston International Music Competition, the Bösendorfer Youth Music Festival, the Bucks County Concerto Competition, and the OYRS Young Artists Competition. In school, Yiguo is a founder of the Lower Merion chapter of Tri-M, a national honors society of the National Association for Music Education. Tri-M aims to create future leaders in music and music advocacy through community service. Through music, Yiguo hopes to inspire, bridge connections, and share experiences with others. Additionally, Yiguo is a passionate conductor and educator. He has interned at the PYOMI Summer String Camp where he lead sectionals and conducted numerous ensembles.



Julie Zheng is a 15-year-old violinist and sophomore at Lower Merion High School. She began studying the violin at the age of six and has since developed a strong commitment to orchestral and chamber music. Julie currently studies with Mei Chen Liao-Barnes and is a member of her school's Chamber Orchestra. Julie has performed at multiple levels within the Philadelphia Youth Orchestra Music Institute (PYOMI), including PRYSM, PRYSM Young Artists, YMDO, PYAO, and is currently a member of the Philadelphia Youth Orchestra (PYO), where she has played since 2023. She also participates in the Advanced Study Chamber Ensembles at Settlement Music School as a violinist in the Auger Contemporary Piano Quartet.

Julie has been selected for the PMEA District 11 Orchestra in 2025 and 2026 and served as Concertmaster in 2026. Additionally, she attended the Philadelphia International Music Festival in 2023 and 2024 and has participated in masterclasses with Elli Choi, Juliette Kang, Kimberly Fisher, Marc Rovetti, Christine Lim, Phil Kates, Marvin Moon, and Dara Morales. Outside of PIMF, Julie also had a masterclass with David Kim. Her competitive achievements include being a Junior Division Concerto Competition Finalist in 2023, earning the Ambler Symphony Menges Scholarship Award in 2025, placing second overall in the Tri-County Concerts Youth Festival Senior Strings Division in 2025 and Junior Strings Division in 2023, and receiving second overall (2025) and honorable mention awards (2023, 2024) in the Bucks County Symphony Orchestra Youth Concerto Competition. Outside of music, Julie enjoys exploring new foods, spending time with friends and family, drawing, and capturing pictures of the sky. Some of her other commitments include volunteering to teach and tutor young children at her local STEMsters chapter and on LearnToBe. She is also a member of the Lower Merion High School's Technology Student Association (TSA), where she will be attending the PA State Conference in April.



Clarinetist Kenneth (Kenny) Mellon is a senior at Lower Merion High School. He currently studies with Alexander Bedenko at the Nelly Berman School of Music. Kenny plays clarinet in school, the Philadelphia Youth Orchestra, and the Delaware County Youth Orchestra. He won first prize at the Sydney Forrest Clarinet Competition and the Delaware County Symphony Concerto Competition, and has also earned scholarships to Interlochen Arts Camp World Youth Orchestra and the Boston University Tanglewood Institute Young Artist Orchestra. Outside of music, Kenny enjoys exploring cities with friends and camping. He looks forward to continuing a career in music and attending a conservatory in the fall.



Raised in Mt. Laurel, NJ, Conan Yang is a 15-year-old pianist with a passion for classical music. He has studied piano under Professor Veda Zuponic for nearly five years and regularly performs in recitals across the greater Philadelphia area. As a dedicated member of the Center for Gifted Young Musicians at Temple Music Prep, he thrives in both chamber and orchestral music, enjoying the art of sight-reading and ensemble playing alongside fellow musicians. His favorite composers include Chopin, Rachmaninoff, and Liszt. Conan has earned numerous accolades throughout his musical journey. In 2024, he won second prize in the West Chester Pre-Collegiate Piano Competition (13–15 age group) and was named alternate winner in both the MTNA Junior Piano Competition (New Jersey) and the Rowan University Concerto Competition.

Additionally, he clinched first place in the Helen Bradach Zuponic Concerto Competition (Aurora, MN) and has consistently excelled in the SJMTA Technique Competitions. He has also received High Honors annually in NJMTA and SJMTA juried recitals. In 2025, he was a winner of the Old York Road Symphony Orchestra Concerto Competition. Beyond competitions, Conan has performed for internationally acclaimed artists, including Douglas Humphreys, Hector Landa, Peter Mack, Alexander Markov, Awadagin Pratt, Igor Resnianski, Edisher Savitski, and Mikhail Voskresensky. He had the honor of performing Beethoven's Piano Concerto No. 3 with orchestra and actively shares his music with the community, volunteering at nursing homes to bring joy to senior citizens. Outside of music, Conan enjoys composing, playing chess, and participating in tennis, track, and crew. A black belt in karate, he has demonstrated discipline and perseverance in martial arts. He is also a dedicated math competitor at his school and is recognized as a leader and role model among his peers. He is the proud owner of two cats and loves spicy cuisine.

Concerto for Violin and Orchestra, op. 14

Samuel Barber (1910-81)

An important and popular twentieth-century work, the **Violin Concerto** is a landmark in the composer's stylistic growth. It lies between the composer's earlier, more tonal works and the more atonal pieces form the later part of his output. Barber received the commission for the concerto from Samuel Fels (of Fels-Naptha Soap fame), a member of the board of trustees for the Curtis Institute of Music. The concerto was intended for the prodigy Iso Briselli, a student of Carl Flesch and Fels' adopted son. Barber began work on the concerto in the summer of 1939 and completed it a year later. Due to the imbalance between the larger first and second movements and the brief finale, as well as Briselli's violin coach judging the work "unviolinistic", the original commission was withdrawn.

The concerto was premiered on February 7, 1941 by Albert Spalding with the Philadelphia Orchestra under the direction of Eugene Ormandy. Critical response was very positive for the work. Virgil Thomson, at the New York premiere, wrote "Barber's Concerto cannot fail to charm by its gracious lyrical plentitude and its complete absence of tawdry swank." The composer wrote the following notes for the premiere: "...[The concerto] is lyric and rather intimate in character...The first movement begins with a lyrical first subject announced by the solo violin, without orchestral introduction. This movement as a whole has perhaps more the character of a sonata than concerto form..."

Concerto no. 1 for Piano and Orchestra, S. 124

Franz Liszt (1811-86)

The two piano concertos by Liszt are unique for their time, each consisting of a single movement with sections within the larger unit. In the **First Piano Concerto**, there are four distinct sections. The work also differs from the more intimate **Second Piano Concerto** with its bravura passagework and the intensity of the writing style for the instrument. Both works had been started in the 1840s and took years to complete. Liszt completed the **First Piano Concerto** by June, 1849 but revised it in 1853. The premiere of the work took place on February 17, 1855 at the palace of the Grand Duke of Weimar, Karl Alexander (1818-1901), under the direction of Hector Berlioz with the composer as soloist.

The work became the most popular of the two concerti by Liszt and inspired a few of his later works for piano and orchestra. The first theme of the opening of the work appears organically in various guises in all four sections of the concerto, which recalls the works of Beethoven, Schubert and Berlioz. The overall orchestral writing for the concerto is reminiscent of the similar style of orchestration for the piano concerti by both Chopin and Schumann, both of whom greatly influenced Liszt's composition style in piano writing.

Concerto for Violin and Orchestra in d minor, op. 47

Jean Sibelius (1865-1957)

Apart from some shorter works for violin and cello with orchestra, the Violin Concerto is the composer's only foray into the solo concerto repertoire. Sibelius began work on the concerto in the summer of 1903, completing it within a few months, but delays and a change in soloist resulted in postponement of the premiere until the following year. The concerto was first performed on February 8, 1904 in Helsinki with the prominent violin teacher Viktor Nováček as soloist and the composer conducting. The initial performance was not successful, due in part to the inadequacies of the soloist and an inordinately long first movement (with 2 cadenzas). Sibelius began revising the work immediately, ultimately removing 10% of the musical material from the concerto and lightening the orchestral textures to brighten the work. The premiere of the revised work took place in Berlin on October 19, 1905 at the Singakademie at the Hofkapelle conducted by Richard Strauss with soloist Karl Halif (the US premiere happened in November the following year with Strauss conducting the New York Philharmonic in Carnegie Hall, with soloist Maud Powell). Though this premiere proved a success, the work did not become a staple until years later, when Heifetz championed the work (and made the first recording of it with Sir Thomas Beecham conducting the London Philharmonic in the 1930s).

Melodically the work bears many similar hallmarks to the composer's orchestral works (early symphonies and tone poems) in the bold use of orchestral color and the at times thick textures with underlying syncopation to highlight tension and release. The writing for the soloist for the work is melodic, not merely for display purposes (similar to Stravinsky's **The Soldier's Tale**).

Concerto for Viola and Orchestra

William Walton (1902-83)

The **Viola Concerto** owes its existence to the influence of Sir Thomas Beecham, who suggested the work to Walton as a vehicle for the violist Lionel Tertis. Walton worked on the piece during the winter of 1928 while on the coast of Amalfi. After his return to England, he showed the work to Tertis. The violist was having health issues at the time, and after examining with work, declined to perform it, citing the writing as "too modern" and that the overall musical language of the work was "far-fetched." He did (according to a later interview) suggest that Paul Hindemith would be an ideal soloist for the work (this detail has been disputed by Walton, who said Edward Clark of the BBC was the one who suggested Hindemith solo in place of Tertis). Hindemith agreed and the premiere took place on October 3, 1929 at the Queen's Hall, London, with the Henry Wood Orchestra with Walton conducting.

Tertis attended the premiere and later apologized to Walton for his rash initial judgement of the work and performed it numerous times over the next seven years before his retirement from the stage. The work was dedicated to Christabel McLaren, a friend of the composer. The work shows a tremendous growth in style from his earlier works and also shows influences from other viola works by Hindemith, in particular the **Kammermusik no. 5**, Prokoviev's **First Violin Concerto** (structure/form) and a similar overall musical mood with the Elgar **Cello Concerto**.

Concerto no. 1 in f minor for Clarinet and Orchestra, J. 114

Carl Maria von Weber (1786-1826)

The clarinet works by Weber were written for Heinrich Bärmann (1784-1847), a noted virtuoso and court appointed clarinetist in Munich who had also studied oboe in Potsdam. Weber met him during a tour of Germany in Darmstadt and was captivated by his playing ability. He immediately set to work on a short solo work for clarinet and orchestra (**Clarinet Concertino, J. 109**), which was so successful the King Maximilian of Bavaria immediately commissioned two clarinet concerti. In addition, other members of the orchestra besieged the composer with requests for solo works, of which only the **Bassoon Concerto, J. 127** was composed.

The **First Concerto** was composed between April and May of 1811 and first performed on June 13th in Munich in the hall at Nymphenburg Castle in the presence of the king and queen with Weber conducting the court orchestra. The style, like that of the other works, shows a great affinity for the composer to draw on the examples of the previous generation of composers, namely the writing style of both Haydn and Mozart.

Thomas Rigney



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