

Exploring the Piazza dell'Arte

A series of articles originally published at Electric City Renaissance

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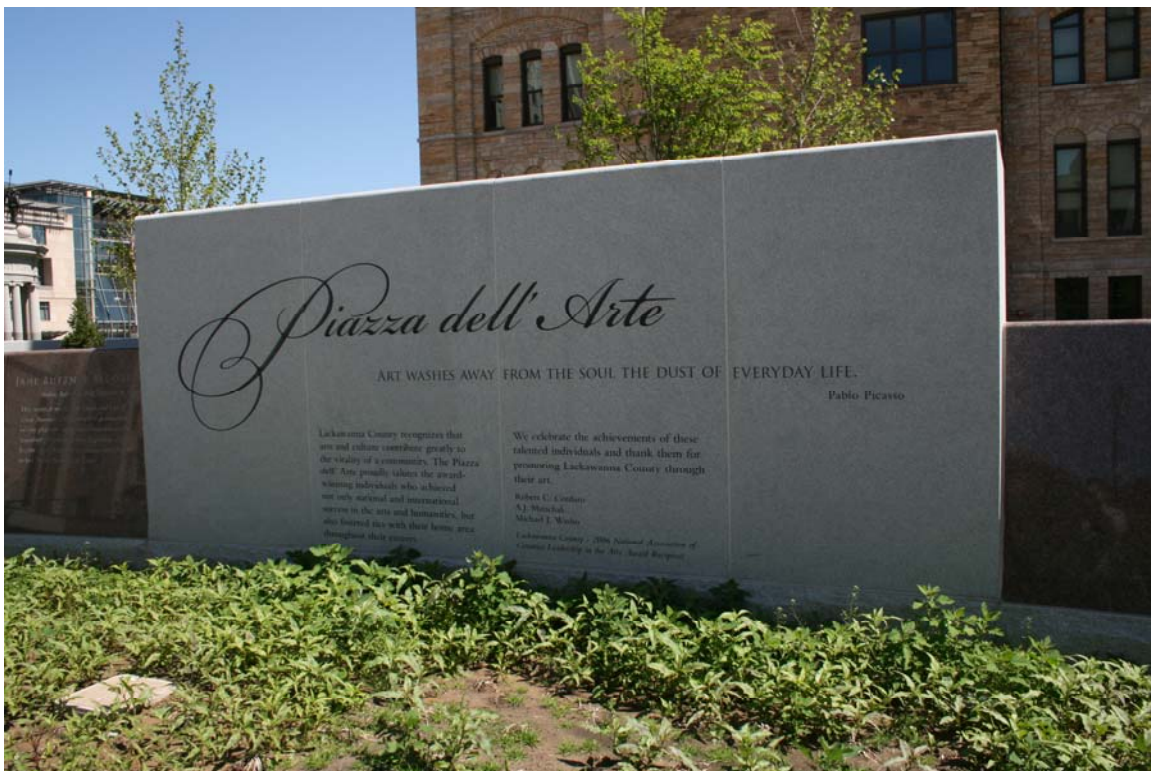
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INTRODUCTION

One of the most dramatic examples of the revitalization of downtown Scranton is the work being done at the Lackawanna County Courthouse. Among the improvements unveiled there is the new Piazza dell'Arte which pays tribute to Scranton natives who achieved national and international success in the arts and humanities.

In a series of articles, [Electric City Renaissance](#) profiled each of the artists featured on the Piazza dell'Arte in an effort to further explore their lives and works and to link to web resources that further illustrate the contributions they each made to their field.

Each article concluded with a “Spiritual Heir” – a current Scranton resident carrying on the tradition of their famous forbearer. It was our hope, in creating this series, to not only paint a fuller picture of the Piazza dell'Arte artists but to highlight the thriving artistic and cultural scene in Scranton today.



PETER BOHLIN

World famous architect Peter Bohlin graduated from Rensselaer Polytechnic Institute with an architecture degree in 1958. During the spring commencement at Rensselaer in May 2006, the school awarded Bohlin an honorary Doctor of Arts degree for his work with the [Bohlin Cywinski Jackson](#) architectural firm.

Bohlin founded Bohlin Cywinski Jackson in Wilkes-Barre in 1965 and the firm has now grown to include 150 employees with offices in Wilkes-Barre, Pittsburgh, Philadelphia, Seattle and San Francisco.

His work first came to national attention in 1975, when *The New York Times* featured Forest House, a summer house Bohlin built for his parents in West Cornwall, Conn., on its cover.

His firm is considered one of the leaders in architecture's green movement. When he was named to *Architectural Digest's* AD 100, a list of the top 100 architects and interior designers worldwide, Bohlin is quoted as saying, "We've always viewed sustainable design as not only the right thing to do but also an opportunity to make richer and more powerful architecture." He cited the influence of "the poignancy of the natural landscape" on his designs; and the firm describes its work as "alive to the subtleties of place — man-made or natural...."



Bohlin was named a fellow of the American Institute of Architects and served as Chairman of the Committee on Design in 1984-85. His firm has received more than 350 regional, national and international awards for design, including eight national Honor Awards from the American Institute of Architects. Bohlin's work is published regularly in professional journals as well as three books, "The Architecture of Bohlin Cywinski Jackson," "Ledge House" and "Arcadian Architecture." In the introduction to "Ledge House," William Bruder said of Bohlin's work, "It is architecture of its time that aspires to timelessness.... It is a place where the magic of architecture inspires one to relax and dream what might be."

Notable Bohlin projects include Apple computer stores around the United States and abroad, as well as the home of Bill and Melinda Gates. Bohlin's architecture can be seen right here in Scranton with the [William J. Nealon Federal Building](#) which earned him seven architectural awards including a 2001 National Award in the I.D.E.A.S. Competition of the American Institute of Steel Construction.

Spiritual Heir: Michele Dempsey. Dempsey began her architectural career in the Philadelphia office of Bohlin Cywinski Jackson before returning to the Scranton area to found her firm, [DxDempsey](#), in August of 2003. Dempsey shares Bohlin's vision and talent for innovative design, as well as his dedication to green design and sustainable

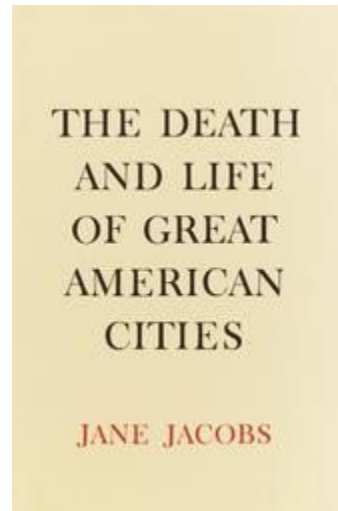
living. She hosts a show on The570.com called [“Evergreen”](#) that teaches people how to live a green lifestyle.

JANE BUTZNER JACOBS

Jane Butzner Jacobs, one of America's most noted urban planners, was born May 4, 1916, in Scranton and attended Scranton Central High School. After graduation, she began an unpaid position as the assistant to the women's page editor at the Scranton Tribune (now [The Times-Tribune](#)) before the onset of the Great Depression forced her to leave Scranton for New York City.

The move to New York would [shape Jacobs' career](#) and interest in urban development. She took jobs working as a stenographer and as a freelance writer, often writing about working districts in the city. Jacobs eventually became the editor of a trade magazine, working her way up from secretary, before becoming a feature writer for the [Office of War Information](#), where she met architect Robert Hyde Jacobs. The couple was married in 1944 and they would have two sons and a daughter together.

In 1961, Jacobs produced her most influential book, "[The Death and Life of Great American Cities](#)." Still considered one of the finest American works on urban planning and cities, "The Death and Life of Great American Cities" critiques the urban renewal policies of the 1950s, claiming they destroyed communities with isolated, unnatural urban spaces. Jacobs, in contrast, supported dense, mixed-use neighborhoods and bolstered her claims with a theoretical approach that incorporated both solid data and subjective, intuitive observation.



She chaired the successful Joint Committee to Stop the [Lower Manhattan Expressway](#) in 1962 and would oppose expressways in favor of neighborhoods throughout her life.

In another attempt to stop the Lower Manhattan Expressway in 1968, she was arrested during a demonstration.

The same year, Jacobs moved to Toronto in part because of her objection to the Vietnam War and to protect her two draft-age sons; she would become a Canadian citizen in 1974. While living in Toronto, she helped stop the proposed [Spadina Expressway](#), was arrested twice during demonstrations and led the regeneration of the St. Lawrence neighborhood.

Jacobs published her second book, "The Economy of Cities," in 1969 which included the arguments that cities are the primary drivers of economic development and that all economic growth derives from "import replacement" — a phrase that refers to a city producing locally goods that it formerly imported.

She helped found the [Energy Probe Research Foundation](#), an environmental organization that demonstrated the environmental advantages inherent in cities and city life, in the late 1970s. She remained active with the group as a director until her retirement in the late

1990s and helped change public attitudes towards cities, showcasing their environmental advantages.

Jacobs advocated Toronto separating from the city of Ontario and published her perspective on Québec's sovereignty in her book "The Question of Separatism: Quebec and the Struggle over Separation" in 1980.

Her contribution to urban planning and development in and around Toronto led to her being selected as an officer of the [Order of Canada](#) in 1996; and in 1997, Toronto sponsored a conference titled "[Jane Jacobs: Ideas That Matter](#)," which culminated in the presentation of the [Jane Jacobs Prize](#) to be given to "celebrate Toronto's original, unsung heroes — by seeking out citizens who are engaged in activities that contribute to the city's vitality." The [Community and Urban Sociology section of the American Sociological Association](#) awarded Jacobs its Outstanding Lifetime Contribution award in 2002.



She died in Toronto Western Hospital at the age of 89, on April 25, 2006, apparently of a stroke but her legacy [lives on](#). [The Rockefeller Foundation](#) announced on February 9, 2007, the creation of the [Jane Jacobs Medal](#), "to recognize individuals who have made a significant contribution to thinking about urban design, specifically in New York City."



The City of Toronto proclaimed Friday May 4, 2007 as Jane Jacobs Day in Toronto. Two dozen free "[Jane's Walks](#)" were held around Toronto neighborhoods on May 5, 2007. A Jane's Walk event was held in New York in on September 29 and 30, 2007 and, this year, the event has spread to eight cities and towns across Canada.

Spiritual Heir: Dan Brennan. While not involved in Scranton's urban planning in an official capacity, Brennan has shown as much dedication to the renewal of this city as Jacobs did New York and Toronto. As the editor and publisher of [The Antenna magazine](#), Brennan has celebrated the best of Scranton and pointed out the areas of the city's structure that could use improvement. Jacobs advocated the development of thriving urban communities in the style of New York's [Greenwich Village](#). In the summer of 2008, Brennan organized Scranton's first-ever art festival, [the Scranhattan Festival](#); it was an event that surely would have made Jacobs proud of her hometown.

JEAN COLLINS KERR

Author and playwright Jean Collins Kerr was born Bridget Jean Collins on Electric Street, Scranton, on July 10, 1922. She would go on to attend [Marywood Seminary](#). Her time at Marywood would inspire her to write the short story “When I was Queen of the May.”



She graduated from Marywood College with a Bachelor’s Degree and went on to The Catholic University of America where she received her Masters. It was at The Catholic University of America that she met then-professor [Walter Kerr](#), a writer himself and later a Pulitzer Prize winner for his [drama criticism](#). She eventually married Kerr, moved into [a home in Larchmont, N.Y.](#), and had six children.

The Kerrs’ artistic collaboration began in 1949 with “Touch and Go,” written by Jean and continued with the Tony Award-winning “King of Hearts” in 1954 which Jean wrote and Walter directed during its initial run.

Together, Jean and her husband Walter wrote [Goldilocks](#), a Broadway musical comedy about the early days of silent film that opened in 1958. Goldilocks earned five Tony nominations and two wins.

The struggles involved with creating a new musical in several of her books, including her most popular book “Please Don’t Eat The Daisies,” as well as “The Snake Has All the Lines” and “Penny Candy.”

“Please Don’t Eat the Daisies,” published in 1957, features humorous essays about [suburban life and raising children](#); it quickly became a best seller. In 1960, the book was adapted into a film starring [Doris Day](#) and [David Niven](#) and that film was adapted into a television series that ran from 1965-67.

Jean’s success in theater would continue with her play [“Mary, Mary,”](#) which opened in 1961, ran for over 1,500 performances and held the record for the longest-running non-musical play on Broadway. In 1963, “Mary, Mary” was adapted into a film.

She died in White Plains, N.Y., of pneumonia on January 5, 2003, after writing numerous best-selling books collected from her magazine essays about family life. Her final play was produced in 1980, “Lunch Hour.”

Spiritual Heir: Maureen McGuigan. McGuigan has not only been a prolific local playwright but, like Kerr, has dedicated herself to supporting the arts in any capacity. Through the former Northeast Theatre (now the [Electric Theatre](#)), McGuigan contributed her “Reveries of Shanty Hill” to the “Lackawanna Rails: 100 Years of Life in the

Anthracite Valley” production in the 2004-05 season. Her play “Six Women in Labor” explored the roles of women in the Northeastern Pennsylvania workforce with a focus reminiscent of Kerr. McGuigan now acts the Deputy Director of Arts and Culture for Lackawanna County, helping to name the county’s [Council on Arts, Culture and Education](#).

W.S. MERWIN

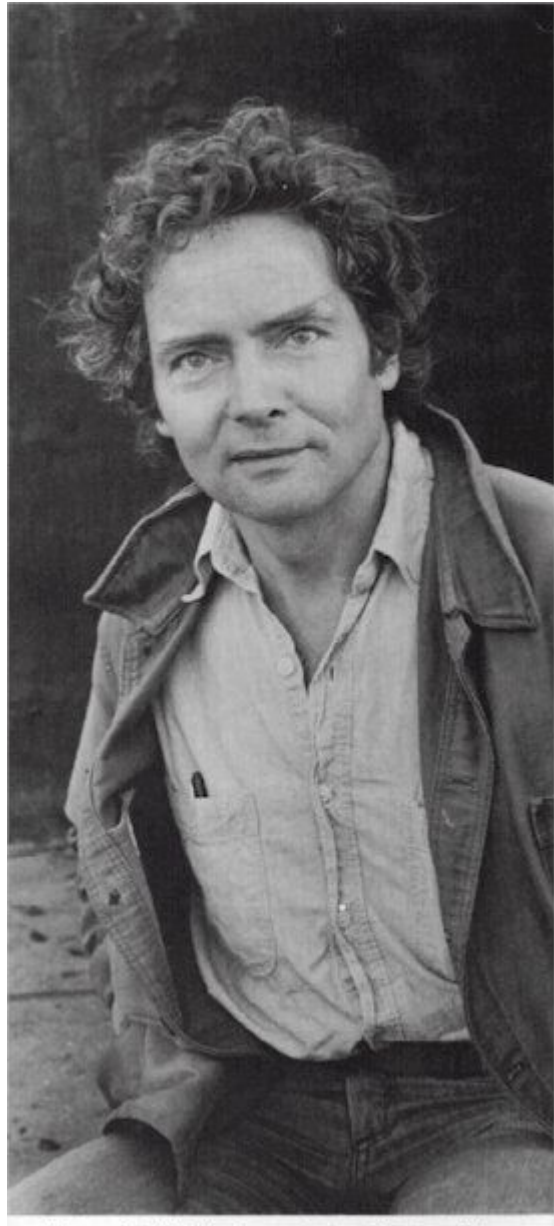
Pulitzer Prize winning poet [William Stanley Merwin](#) was born Sept. 30, 1927 in New York City but grew up in New Jersey and Scranton. The son of a Presbyterian minister, Merwin is quoted as saying, “I started writing hymns for my father as soon as I could write at all.”

After graduating from Princeton University in 1948 where he was a classmate of [Galway Kinnell](#), and studied poetry with [R.P. Blackmur](#) and [John Berryman](#), Merwin traveled through Europe, becoming a tutor to Robert Graves’ son when he settled in Majorca, Spain, in 1950. [Graves](#) would be a major influence on Merwin’s poetry.

His first collection of poems, “A Mask for Janus” (1952), was selected by [W. H. Auden](#) for the Yale Series of Younger Poets and revealed the influence both of Graves and the medieval poetry Merwin was [translating](#) at the time.

He returned to the United States in 1956 upon earning a fellowship from the Poets’ Theater in Cambridge, Mass. This time in his life marked a shift in style for Merwin as his connection to a group of Boston-area writers led him to focus on more introspective and personal subjects and to experiment with form and irregular metrics. He produced “Green with Beasts” (1956) and “[The Drunk in the Furnace](#)” (1960) during this period.

Merwin moved back to Europe, living in London and the South of France and becoming close friends with [Sylvia Plath](#) and [Ted Hughes](#). He staunchly opposed the Vietnam War and his next two volumes of work “The Lice” (1967) and “The Carrier of Ladders” (1970), both employed classical legends to [voice his anti-war sentiments](#). “The Carrier of Ladders” earned Merwin the Pulitzer Prize in 1971.



In 1976, Merwin moved to Hawaii to study with the Zen Buddhist master [Robert Aitken](#), eventually settling in Maui. He would devote significant time to the restoration of rainforests in Hawaii. His dedication to Buddhism and [environmentalism](#) would inform works like “The Compass Flower” (1977), “Opening the Hand” (1983) and “The Rain in the Trees” (1988), as well as “The Folding Cliffs,” a novel-in-verse built upon the history and legends of Hawaii.

Merwin’s catalog includes over 20 books of poetry, 20 books of translation and numerous plays, books of prose and [memoirs](#). He is a former Chancellor of The Academy of American Poets, has served as Poetry Consultant to the Library of Congress and currently lives and works in Hawaii. Recent collections include “Present Company” (2007) and [“Migration: New & Selected Poems”](#) (2005) which won the 2005 National Book Award.

Spiritual Heir: [Andrea Talarico](#). Though Talarico, whose first collection of poetry [“Spinning with the Tornado”](#) was published in 2003, might consider her style more closely aligned with Merwin’s friend Sylvia Plath, her interest in exploring personal themes through her poetry and her dedication to improving the community in which she lives are very reminiscent of Merwin. In addition to being an accomplished poet, Talarico is the owner and operator of [Anthology New and Used Books](#), Center Street, Scranton, which recently earned her the MetroAction Young Entrepreneur Award.

JASON MILLER

Actor and playwright Jason Miller, the man who inspired the Piazza dell'Arte, was born John Anthony Miller on April 22, 1939, in Long Island City, Queens. His family moved to Scranton, and he attended St. Patrick's High School and the [University of Scranton](#). He later studied at [The Catholic University of America](#) in Washington, D.C.

His first published play was 1970's "Nobody Hears a Broken Drum." The play tells the story of Civil-War-era Pennsylvania coal miners who unionize and strike following a mine collapse that kills six men and touches upon the historical formation of the [Molly Maguires](#). Already the themes that would remain important to Miller throughout his career are on display – a focus on region, religion and ethnicity; stories about working men and women; and characters struggling to define themselves in the face of rigid authority.

In 1972, Miller published his most celebrated work, "[That Championship Season](#)," which tells the story of four high school basketball teammates and their coach who reunite after 20 years after winning a state championship and reflect on the direction their lives have taken. The play would go on to win a Pulitzer Prize, Tony Award and the New York Drama Critics Circle Award as best play of the season.



The same year he collected a Pulitzer Prize for his writing, Miller was offered his most famous acting role, the troubled Father Karras in "[The Exorcist](#)." The film became a huge hit and [Miller's performance](#) earned him an Academy Award nomination for Best Supporting Actor.

Miller would make several more appearances on film with more than 15 movie roles in his credits, along

with television parts. In 1982, he would add screenwriting and directing to his resume with a film adaptation of "That Championship Season." And throughout his career, he continued playwriting and acting on stage.

His last written work was "[Barrymore's Ghost](#)" in 2000. The play is a [dramatic retelling](#) of the life of the legendary actor, John Barrymore, though it's not difficult to see parallels to Miller's own life. In the play, an aging actor reflects upon his life on the stage and in film, taking stock of his successes and failures, along with the dissolution of four marriages. Miller himself was thrice-divorced.



Miller lived out his later years in his native Scranton, remaining active in the local arts and theater communities. He died on May 13, 2001, of a heart attack; but in Northeastern Pennsylvania, [his spirit](#) lives on. Longtime friend actor Paul Sorvino was commissioned by the city to create a bronze bust of Miller in 2004. The same year, area writers Rodger Jacobs and Tom Flannery wrote [“Go Irish: The Purgatory Diaries of Jason Miller”](#) which was produced local by the Northeast Theatre (currently the [Electric Theatre](#)). Filmmaker Rebecca Marshall put together the documentary [“Miller’s Tale”](#) in 2007. And his artistic contributions to the city inspired the Piazza dell’Arte at Courthouse Square.

Spiritual Heir: [Conor McGuigan](#). Not only one of the most talented actors in local theater, McGuigan is also an [accomplished playwright](#). He is a member of the resident company of the Electric Theatre but McGuigan influence extends across music and art scenes as well. His commitment to the city and its artistic development make him the clear choice to carry on Miller’s legacy.

LIZABETH SCOTT

Movie star Lizabeth Scott, described by Halliwell's Filmgoer's and Video Viewer's Companion as "...a box office concoction of blonde hair, defiant expression and immobile upper lip," was born Emma Matzo in the Pine Brook Section of Scranton on Sept. 29, 1922, and attended Central High School and [Marywood College](#), before moving to New York to study at Alviene School of Drama in New York.



While working with a small Midtown Manhattan summer stock company in 1942, Scott got her first break when she was tapped to be [Tallulah Bankhead](#)'s understudy in the Thornton Wilder play "[The Skin of Our Teeth](#)."

After leaving the production briefly, Scott returned and was eventually given a leading role in "The Skin of Our Teeth." This led to a lead role during the Boston run of the play. Scott took on the name "Elizabeth" during the Broadway production but, the day after opening night in Boston, dropped the "e," she said, "just to be different."

Soon after, she made her first screen test at Warner Brothers, where she met Hal Wallis who had discovered her during the New York run of "The Skin of Our Teeth." The test did not go well but Wallis recognized her potential. Wallis resigned as production head at Warners in 1944 to form his own production company, releasing films primarily through Paramount. He signed Scott to a contract and she made her film debut in the Wallis-produced "You Came Along" in 1945.



The 23-year-old Scott plays an escort that falls in love with a G.I. dying of leukemia. Her screen presence and sensual, captivating voice immediately invited comparisons to Lauren Bacall. Paramount publicity dubbed her "The Threat" and she was cast as the in a series of [film noir](#) thrillers beginning with "[The Strange Love of Martha Ivers](#)" in 1946, featuring [Barbara Stanwyck](#) and [Kirk Douglas](#) in his film debut.

In 1947, Scott starred opposite [Humphrey Bogart](#) in the noir thriller "[Dead Reckoning](#)" taking her first crack at the archetypal [femme fatale](#) role. Bogart would refer to her in the film as "Cinderella with a husky voice." At the age of 25, her billing and

portrait were equal to Bogart's on the film's advertisements.

She was paired with Kirk Douglas and Burt Lancaster as a nightclub singer in 1947's "[I Walk Alone](#)," a noirish story of betrayal and vengeance; then worked with Lancaster again in "[Desert Fury](#)," a story of love, deception and corruption filmed in Technicolor.

According to film historian Eddie Muller, Scott appeared in more film noir than any other actress with nearly 15 noir thrillers in her credits; and in 1949, she appeared in "[Too Late for Tears](#)" playing the avaricious Jane Palmer, a hateful wife who murders her husband for money.

She appeared in 21 films between 1945 and 1957, mostly for Wallis and Paramount, with her last major role being 1957's "[Loving You](#)" opposite [Elvis Presley](#). She did occasionally guest-star on television in the following years and had a small role in the British film "[Pulp](#)" in 1972 featuring Michael Caine and Mickey Rooney.

Scott had her name legally changed to "Lizabeth Scott" in 1949 after using it professionally for four years. She has a star on the [Hollywood Walk of Fame](#) for her contribution to motion pictures.



In later years, she retreated from public view, though she appeared at an American Film Institute tribute to Hal Wallis who helped launch her career and more recently at the AMPAS Centennial Celebration for Barbara Stanwyck in May 2007.

Spiritual Heir: While we could point to any of the [actresses](#) from the [Electric Theatre](#) as proof that the Scranton area continues to produce talented female performers, instead we'll focus on the medium that made Scott a star and highlight the efforts of the actors, actresses and filmmakers of the [Community Film Project](#) to foster the local film scene. The CFP formed in 2004 and, since that time, has helped countless local filmmakers achieve their vision. The CFP once again produced a series of [CFP Shorts](#) shown before summer blockbusters at [The Endless Mountains Theatre](#). Thanks to the CFP, Scott's legacy of strong Northeastern Pennsylvania women in film is sure to live on.



NED WASHINGTON

Twelve-time Oscar nominated lyricist Ned Washington Washington was born in Scranton on August 15, 1901, the only one of nine children who did not study music. He wrote poetry, instead, some of which was published in local newspapers and magazines. At 21, he moved to New York to break into show business, getting his start in vaudeville as a master of ceremonies and talent agent.



He wrote songs in his spare time and his breakthrough came when his song “Singing in the Bathtub” was included in the musical revue “Earl Carroll Vanities of 1929.”

Washington is considered one of the most prolific of the [Tin Pan Alley](#) writers, having collaborated on several scores for Broadway including “Vanderbilt Revue,” “Murder at the Vanities,” “Blackbirds of 1934” and “Hello, Paris.” In 1933, he collaborated with [Bing Crosby](#), writing lyrics for the love song “A Ghost of a Chance.”

He signed to a contract with MGM in 1934 and moved to Hollywood. Washington wrote complete scores for the films “Tropic Holiday,” “Hands Across the Border,” “Mexicana” and “Let’s Do It Again.”

Some of Washington’s finest pieces would come from his work on Disney films like “Pinocchio” and “Dumbo;” and in 2001, he would be named a [“Disney Legend”](#) for his efforts. In 1939, he co-wrote with Leigh Harline lyrics for [“When You Wish Upon a Star.”](#) The song and “Pinocchio” score would earn Washington his first Academy Award nominations and a pair of wins in the Original Score and Original Song categories. “When You Wish Upon a Star” remains the signature song of The Walt Disney Company today.

Disney animator Frank Thomas once recalled that during a film’s production, “Ned would sit facing Walt (Disney), knee-to-knee, and while Leigh (Harline) played a song they’d developed on the piano, Ned would slap Walt’s knee and say ‘Oh, you’re gonna’ love this ...’ and ‘Oh, listen to this, Walt ...’” He was very enthusiastic to the point Walt finally said, ‘For crying out loud Ned, let me listen to the song!’”

Washington collected 12 Academy Award nominations over his 40-plus year career. He won again in 1953 for Best Original Song with “High Noon” and his last nomination came in 1962 in Best Original Song for “Town Without Pity.” He also wrote for radio, stage and early television, creating the theme songs for such series as [“Rawhide.”](#)

He was inducted into the [Songwriters Hall of Fame](#) in 1972 before he passed away in Los Angeles, California, on December 20, 1976. He was posthumously presented an ASCAP

Award in 1989 for Most Performed Feature Film Standards for “When You Wish Upon a Star.”

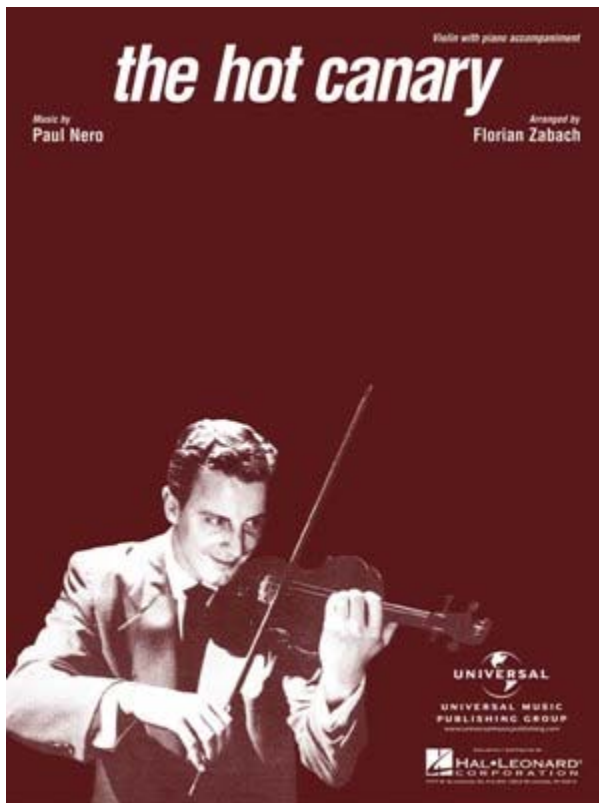
Spiritual Heir: There’s no shortage of talented songwriters in the Scranton area today but we’ll single out [Marko Marcinko](#) for his ubiquitous presence in the Scranton music scene and for his talent for arrangement. He is the leader of Marko Marcinko Latin Jazz Quintet, Marko Marcinko Jazz Trio and [Music For Models](#) and helped create the [Pennsylvania Jazz Alliance](#). The Marko Marcinko Latin Jazz Quintet is featured Every Wednesday at the State Street Grill, Clarks Summit; and in the summer of 2008, Marko helped organize and performed at the [Scranton Jazz Festival](#) at the Radisson Lackawanna Station Hotel.



FLORIAN ZABACH

Violinist and conductor Florian ZaBach, who would come to be known as “The Poet of the Violin,” studied music and learned to play the violin as a child with his father Florian ZaBach Sr., who was a clarinetist with the Vienna Philharmonic, at the Chicago Cosmopolitan Conservatory of Music.

He debuted with the Chicago Symphony orchestra at the age of 12 playing the Mendelssohn concerto before moving on to the Prague Conservatory in Czechoslovakia to study violin.



Returning to the United States, ZaBach joined the music staff of Chicago’s NBC and WGN radio stations. Later, while performing at the Mayflower Hotel in Washington, D.C., he was discovered television star [Arthur Godfrey](#) who featured ZaBach on his show. His appearances on Godfrey’s show led to spots on the most popular television shows of the era including Ed Sullivan, Milton Berle, Ken Murray, Red Skelton, Steve Allen, Jack Parr and 25 appearances on the Tonight Show, often playing his showpiece number “The Hot Canary.” “The Hot Canary” was ZaBach’s most famous recording and would become a million-seller for Decca in 1951 and would reach the top 15 on the pop charts.

He would go on to become a regular on the variety program Club Embassy (1952-53) before moving to Hollywood to star in his own show [“The Florian ZaBach Show”](#) (1954) with the “pixie ballerina,” Mary Ellen Terry. For his work on television, ZaBach has a star on the Hollywood Walk of Fame.

ZaBach’s stamina and speed were legendary. For over a year he performed five one-hour shows daily, seven days a week as master of ceremonies, orchestra conductor and violin soloist on the stage of Strand Theatre on Broadway. He could play 1,280 notes of “Hora Staccato” in 100 seconds. “Believe It or Not” said of ZaBach’s performance of “The Flight of the Bumblebee,” “he plays 12.8 notes per second ... faster than any known violinist in history.”

During most of his career, ZaBach violin of choice was his [1732 Guarnerius del Gesu](#), created in Cremona, Italy. He performed with major symphony orchestras as a soloist and

conductor around the United States, as well as London, Vienna, Genoa, Venice, Australia and Beijing. ZaBach recorded dozens of albums for Mercury and Decca in his lifetime.

He spent the later years of his life living in Clarks Summit and died at the age of 87 in Scranton on February 25, 2006.

Spiritual Heir: [Lawrence Loh](#). Like ZaBach, Loh is a transplant to the Greater Scranton area having been born in Southern California and raised in Carlisle. And also like ZaBach, Loh has made a significant impact on the area's cultural landscape as Music Director of the [Northeastern Pennsylvania Philharmonic](#). He was recently promoted to Resident Conductor of the Pittsburgh Symphony Orchestra but remains actively involved in the Northeastern Pennsylvania Philharmonic, helping it become one of the finest regional orchestras in the country and attracting renowned artists like André Watts, Anne Akiko Meyers, Jon Nakamatsu, Zuill Bailey and Sharon Isbin.

