

SONATA

Sinfonia Orchestra News
Winter 2012

PHILADELPHIA
SINFONIA
Educating Musicians. Creating Artists.

Philadelphia Sinfonia is Expanding!

We are pleased to announce that Philadelphia Sinfonia will be adding an exciting new component and ensemble to our program beginning in September 2012.

Called *Philadelphia Sinfonia Players*, our new group will offer the intermediate student another level of outstanding orchestral training. The age range for this ensemble will be 11-18, and auditioning students will be chosen for the group based on their individual skill level, orchestral ability, and experience.

Philadelphia Sinfonia's Music Director and Conductor, Maestro Gary White, will conduct the group in its first year, working closely with the Sinfonia team the region has come to know and trust, and, as always, will carefully guide the students' development to make their experience a strong one. All of the teaching

elements incorporated into our current orchestra experience – musicianship, scholarship and leadership – will be incorporated into this program as well.

As of September 2012, our program will include:

- Philadelphia Sinfonia Players – PSP (full orchestra; intermediate level)
- Philadelphia Sinfonia Chamber Orchestra – PSCO (strings only)
- Philadelphia Sinfonia – PS (full orchestra; advanced level)

The Philadelphia Sinfonia Players will rehearse on Saturday mornings from 10:00 AM – Noon at St. Stephen's Episcopal Church in Philadelphia, while PSCO and PS will rehearse at their regularly scheduled times of 12:30 & 3:00 PM respectively.

AUDITIONS FOR ALL ENSEMBLES WILL BE HELD on May 26 & 27 and June 2 & 3. Audition appointments can be made after April 2, 2012. For further information or to schedule an audition, please contact Executive Director, Jon Hummel, at jhummel@philadelphiasinfonia.com.

A Winning First Collaboration with Play On, Philly!

A successful side-by-side collaboration occurred in January between Philadelphia Sinfonia's Chamber Orchestra and select members from the music-immersion program, Play On, Philly! Months of careful planning, two rehearsals (and a pizza party) involving both groups at St. Stephen's Church led to a lovely, refined performance of Albinoni's *Sinfonia in G Major* at the First Presbyterian Church in Germantown on January 22, 2012. Led in rehearsals and this performance by Conductor Gary White, our musicians were generous mentors to the aspiring Play On, Philly! students. It was a proud moment for all concerned, fully reflected in the faces of the participants.



From the Podium

Why does music matter? More specifically, why does the study of music make such a profound difference to our student's lives? Though I've written about this before, I am always seeing new examples and new ways that music education influences and affects our members.

Reinforcing my own observations, our good friends over at Play On, Philly! tell us that the careful studies they have done to track their students' academic progress show that music does help young people to achieve more throughout their school careers. Why does this happen?

Well I believe that studying music, developing the skills necessary to play an instrument and, further, playing in an ensemble, teach us disciplines not easily learned and not easily achieved on our own. For example, simply learning the art of practicing alone is a difficult task, but the self-control one masters is the payoff and that self-control often carries over and is very helpful to the mastery of other academic subjects. Students who study music develop *many* important skills -- self-discipline, self-motivation, the ability to interact socially and a genuine interest in acquiring knowledge -- that help them to excel in all their academic endeavors and life pursuits.

I see these skills developed and applied in multiple ways all the time. During Philadelphia Sinfonia rehearsals one often hears discussions that include mathematics, acoustics, literature, or as I mentioned in our last issue of *Sonata*, an in-depth

conversation on aesthetics. The very nature of an inter-active rehearsal of repertoire that everyone is excited about and feels invested in creates an environment that is fertile ground for interdisciplinary learning. I speak to many school music teachers and receive the same kind of feedback from them about what happens in their rehearsals.

So, why I am I writing about this again and writing about it now? Well, I think the answer stems partly from a contemporary concern: in difficult economic times the arts are often the first subjects to be cut from school budgets. As we continue to live through a troubled economy, I see and am concerned about the impact it is having on the arts and arts education. I believe it is an important time to underline the value of music education.

Another reason may be that a few weeks back I was honored to be the guest conductor of the Pennsylvania Music Educators Association (PMEA) District 11 Orchestra Festival. This three-day, intensive, honors orchestra event draws students from many school districts throughout Bucks and Montgomery County (and many of our talented Philadelphia Sinfonia students were among them!). Rehearsing the PMEA Orchestra, I was struck by the dedication to learning that *this* group of student musicians displayed, proving to me once again that the advantages the study of



music gives to children isn't isolated to our Sinfonia members.

I hope that my observations help us all to appreciate that while music education is first and foremost about the study of music, it includes infinitely more that can help our students grow in the broadest and most positive ways.

Gary D. White
Music Director & Conductor

ORCHESTRA NEWS

Winter 2012 | Vol.9, No. 1

Published by: Philadelphia Sinfonia

Edited by: Carol Brown

Photos by: Tom Gralish and Chester Gu

Design by: Hanna Manninen

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Sinfonia/Play
On, Philly!
Side-by-Side
Collaboration.



Sponsors/Supporters

Philadelphia Sinfonia is truly grateful to its generous sponsors and supporters, whose gifts nurture the growth of many young musicians, further develop our organization and contribute to a vital artistic community in the Philadelphia region. Gifts can be made online through our website, or by contacting us at info@philadelphiasinfonia.com for donor materials. Current season sponsors are listed (chronologically, according to the date of their initial contribution to Philadelphia Sinfonia) through March 4, 2012:

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INSTRUMENT DONATION:

We gratefully acknowledge a gift from Robert and Carol Steinberg to our quality instrument collection: a Bach 180-43 Stradivarius Professional silver plated trumpet.

Remaining Calendar Highlights

March 2012:

Food Drive: Orchestras Feeding America

March 2012:

Brahms Sectionals; coaches from Philadelphia Orchestra, etc.

March 17, 2012; 2:00 PM:

Philadelphia Orchestra Conductor, Cristian Macelaru, rehearses Brahms with the Sinfonia Full Orchestra.

March 31, 2012; 10:30 AM:

Side-by-Side Rehearsal with the Philadelphia Orchestra.

April 15, 2012; 3:00 PM:

Concert (Trenton)

April 17, 2012; 7:45 PM:

Chamber Orchestra Concert (Keneseth Israel)

April 28, 2012; 1:00 PM:

Powell Flute Demonstration

2:00 PM: **Flute Master Class**

April 29, 2012; 2:00 PM:

Chamber Orchestra Concert (Foulkeways)

May 15, 2012; 8:00 PM:

Festival Concert (Kimmel Center)

May 19, 2012; time TBA:

Concert (Mann Center for the Performing Arts)

Rain date: May 20, 2012

Trivia Quiz

In recognition of our Side-by-Side Rehearsal with the Philadelphia Orchestra on March 31, 2012, our trivia quiz question is:

How many Music Director/Conductors has the Philadelphia Orchestra had? List their names in chronological order. Who had the longest tenure with the orchestra and what is widely held as his greatest contribution?

This is a four-part question with a four-part answer. The first musician to email Carol Brown (info@philadelphiasinfonia.com) with the correct answers will receive a small prize.

The fall issue's trivia question was won by Aaron Randall, viola. The question was: The Vienna premiere of Johannes Brahms' *Symphony No. 2 in D Major* had to be delayed for 19 days. What orchestra and conductor performed the premiere? Why was the premiere delayed, and what was ironic about the delay? Aaron's answer: The orchestra was the Vienna Philharmonic, conducted by Hans Richter. The 19 day delay occurred because the players were preoccupied learning Wagner's *Reingold*, all very ironic because Brahms and Wagner were fiercely competitive rivals representing two very different and competitive schools of composition.

Alumni Reunion 2012



Philadelphia Sinfonia's annual alumni "Coffee with the Conductor" drew a number of familiar faces to St. Stephen's Church on January 7, 2012. Among those who attended were, left to right: Conductor Gary White, Shona Goldberg-Leopold, Joe Duffy, Eliot Rosen, Katie Trautz, Josh Vernon (behind Board President, Carol Brown), Colin Hartwick, Amanda Harper (in front of Colin), Patricia Jancova, Emily Hyman, Dawning Welliver, Elizabeth Earle, Jerrell Jackson, Erika Bar-David, and behind Erika, Orchestra Manager Danielle Garrett.

Another Side-by-Side with The Philadelphia Orchestra

Imagine playing through a Verizon Hall rehearsal of Brahms' *Symphony No. 2* seated next to Philadelphia Orchestra Concertmaster, David Kim.... Philadelphia Sinfonia's musicians will once again have this opportunity on Saturday, March 31, when they rehearse this incredible work in an incredible setting: on the stage of the Kimmel Center's Verizon Hall with members of The Philadelphia Orchestra. The last time we were invited to this coveted opportunity was in 2007 (see photo). We are pleased to be the fortunate recipients of this generous Philadelphia Orchestra invitation.



Side-by-Side with The Philadelphia Orchestra in 2007

Off to the Mann Center for the Performing Arts....

Philadelphia Sinfonia is scheduled to perform at the Mann Music Center for the Performing Arts on Saturday, May 19, 2012! We will take the main stage for a portion of the afternoon during the Mann's PNC Arts Alive Festival: "Philadelphia on Parade," bringing a mix of musical genres to this widely attended event. Time: TBA. Look for further information as it develops. The raindate is Sunday, May 20, 2012.

Sinfonia Masterclass April 28: Elements of Musicality

Our Kimmel Center concert soloist, flutist Lois Herbine, will present a masterclass for all Sinfonia musicians, parents and the public at 2:00 PM on April 28, 2012 at St. Stephen's Church. Hosted by Philadelphia Sinfonia and Powell Flutes, this presentation will be preceded by a Powell flute display offered by Windworks Studio of Philadelphia between 1:00 and 2:00 PM. Although she will use the flute to discuss her subject, Ms. Herbine's presentation will appeal to all musicians, and we encourage our entire orchestra to attend.

Two weeks later, on Tuesday, May 15, 2012, Ms. Herbine, a piccolo specialist, will perform

Vivaldi's *Concerto for Piccolo and Strings in C Major, RV 443* with Philadelphia Sinfonia in the Kimmel Center's Perelman Theater. Concert time: 8:00 PM.

Lois Bliss Herbine is a solo piccolo artist, with recordings on Crystal Records, and in demand as an orchestral performer. She is a contemporary music specialist, a writer and lecturer. She is currently giving lectures and masterclasses on performing musically, and Philadelphia Sinfonia is pleased to offer one of these masterclasses to our students and the public.

Philadelphia Sinfonia is supported in part by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.



ALUM PROFILE

Jacqueline Arrington



Jacqueline Arrington

Four-plus years ago, when *Sonata* first profiled flutist Jacqueline Arrington, she was busy earning her Master's Degree in Flute

Performance at the Cincinnati College Conservatory of Music. Her journey since Cincinnati is a fascinating one, leading her now to Eastman School of Music – on her way to a doctorate in flute performance.

Back in Cincinnati, Jacqueline studied with Dr. Bradley Garner, who “really emphasized the importance of healthy competition” and encouraged her to always challenge herself. The challenge must have worked, because in 2010, Jacqueline placed second in the National Flute Association's Orchestral Competition in New York City. She then moved to Berlin, Germany, on a prestigious Fulbright award to study with the world-famous Berlin Philharmonic. Entitled “The Berlin Philharmonic: Progressive Outreach through Artistry and Excellence,” her project combined individual study with Dr. Andreas Blau, principal flutist of the Philharmonic, with a historical survey of Zukunft@BPhil (literally, “the future at the Berlin Philharmonic”), the Philharmonic's Education Department.

Through this project, Jacqueline discovered how the Philharmonic has redefined the concept of a 21st century musician to include artistry *and* service, and she has thought about how its concept of progressive educational outreach might be transferable to American orchestras and musicians. She interviewed Philharmonic staff and musicians and engaged in many other ways with members of the Berlin music community, where she “absorbed [the musicians'] passion for music-making and love for tradition.... Living in Berlin was not only musically inspiring, but also personally transfiguring.”

Shortly before Jacqueline left Berlin, she took an audition for the 2nd flute position with the Los Angeles Philharmonic and won the audition. It was her first orchestral audition, and it miraculously led to quite an opportunity. She played over the summer of 2011 with the L.A. Philharmonic, under the direction of Gustavo Dudamel, and found it to be another wonderful, life-changing experience. Although she did not acquire a permanent seat, this opportunity excited and reinforced her aspirations to one day play with a world-class orchestra.

Although it's been many years since she performed with Philadelphia Sinfonia, Jacqueline remembers her days with the orchestra very fondly, and reports that Maestro Gary White “had a profound impact” on her musical career. Jacqueline recalls the Maestro's constant encouragement, and the incredible experience that she had playing the solo flute in Mozart's Flute Concerto in G Major. It was Maestro White's guidance that helped Jacqueline to recognize the difference between being constructively critical of her own performance and being too self-critical, a recognition that helped her to learn from experience and to feel confident enough to pursue a career as a musician. Of this guidance, Jacqueline says, “I remember his advice to this day.”

Pursuing her doctorate this year at the Eastman School of Music, Jacqueline has found her work very challenging and very rewarding, with the greatest reward being the opportunity to work with high level musicians. Her advice: “If you have ever wanted to do something, really put your mind to it -- and go for it. . . . Often times, when we're younger we feel that so much is out of our grasp. It's not! You just have to go for it!”

So, as a mature musician, what's next on Jacqueline's “to do” list? Aside from organizing her music collection – and getting married this summer – Jacqueline hopes to play in an orchestra with musicians “dedicated and fully committed to collaboration.” Like her Berlin teacher, Dr. Blau, Jacqueline hopes to have a long-term experience in an orchestra setting, and would love to teach at a university or conservatory. She shares, “I really hope to transfer my dedication to music as a craft to students for years to come.” Perhaps some of Sinfonia's flutists will one day become Jacqueline's students – time will tell. In the meantime, we wish Jacqueline well in her studies, her marriage, and what will surely be a wonderful career.

Jacqueline may be contacted at flutesistah@gmail.com.

Diane Edelman



Sinfonia/Play On, Philly! Side-by-Side Collaboration.

Orchestras Feeding America National Food Drive

This March, Philadelphia Sinfonia is proud to take part in the fourth annual “Orchestras Feeding America” food drive. We are joining musicians all across the country in what the League of American Orchestras calls the “single largest orchestra project serving communities nationwide.”

The League, of which Sinfonia is a member, first collaborated with Feeding America to create the food drive in March 2009, inspired by the movie *The Soloist*. We have participated every year, and our drives have been a huge success; assisted by our local food bank Philabundance, Sinfonia donated an impressive 1,600 pounds of food last spring!

We will collect non-perishable food at all rehearsals beginning March 10 and continuing through rehearsal on March 31; please bring canned items in on these dates. With your help, we can surpass last year’s total and maximize our impact on the community.

Future Concerts

PHILADELPHIA SINFONIA

Sunday, April 15, 2012; 3:00 PM
Trenton War Memorial
Trenton, NJ

PHILADELPHIA SINFONIA CHAMBER ORCHESTRA

Tuesday, April 17, 2012; 7:45 PM
Keneseth Israel
8339 Old York Road
Elkins Park, PA 19027

PHILADELPHIA SINFONIA CHAMBER ORCHESTRA

Sunday, April 29, 2012; 2:00 PM
Foulkeways at Gwynedd
1120 Meetinghouse Road
Gwynedd, PA

PHILADELPHIA SINFONIA

featuring Brahms’ *Symphony No. 2 in D Major*
Tuesday, May 15, 2012, 8:00 PM
Perelman Theater, The Kimmel Center
Broad & Spruce Streets, Philadelphia, PA

PHILADELPHIA SINFONIA

Saturday, May 19, 2012 (time TBA)
Mann Center for the Performing Arts
5201 Parkside Avenue
Philadelphia, PA

Call for Spring Auditions

Please pass along our spring audition dates and times to any interested musicians you know. We are holding auditions for all three of our orchestras. All orchestral instrumentalists may apply. Many of our sections are nearly filled in May, with the remaining spaces filled in September. Spring is the primary audition period for our orchestra. Spring auditions are offered this year on:

May 26, 2012: noon to 5:30 PM

May 27, 2012: 1:30 to 5:30 PM

June 2, 2012: noon to 5:30 PM

June 3, 2012: 1:30 to 5:30 PM

All auditioning musicians are expected to perform two different movements from a concerto or sonata – one technical movement and one slower, more melodic movement – without accompaniment; perform major scales up to four flats and four sharps; sight read.

Audition flyers will be available at rehearsals by March 31st and further information can be found on our website: www.philadelphiasinfonia.com. To schedule an audition, contact Jon Hummel after April 2, 2012 at jhummel@philadelphiasinfonia.com or call 215-351-0363.



Play On, Philly! students observe Sinfonia in rehearsal

PHILADELPHIA SINFONIA

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Mission Statement

Philadelphia Sinfonia supports the artistic growth of young musicians in the Delaware Valley by providing high-level ensemble experience in a supportive educational environment.

We believe that the pursuit of excellence requires performers with integrity, working together toward a common goal. Thus our mission is three-fold: to provide ensemble opportunities for young musicians, to achieve the highest level of artistic advancement, and to educate young people broadly to be strong citizens and leaders as well as responsible musicians.

We recruit from a demographically diverse student population to provide an opportunity to anyone who musically qualifies and to enrich the experience of all members of the organization.



PHILADELPHIA SINFONIA

PO Box 996 Philadelphia, PA 19105-0996

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