

SONATA

Sinfonia Orchestra News
Winter 2013

PHILADELPHIA
SINFONIA
Educating Musicians. Creating Artists.

2013 Concert Season Highlights:

SOLOISTS JEFFREY LANG & DARIN KELLY; COMPOSER KILE SMITH

With terrific repertoire already studding rehearsals and concerts, each of our orchestras has the additional privilege this year of performing with an outstanding soloist, and PS will premiere composer Kile Smith's new work *The Red Book of Montserrat* at the Kimmel Center in May.

Jeffrey Lang, Associate Principal Horn of the Philadelphia Orchestra, will perform Mozart's *Horn Concerto No. 3 in E-flat Major, K. 447* with Philadelphia Sinfonia in Trenton in April. Centerpieces of the Horn repertoire, Mozart's four Horn concertos are a common audition piece for our students; a performance by a world-class artist will set a standard for our French Horn students and be among the most beautiful works we will hear all year. No matter how often they are played, Mozart's Horn concertos are timeless, universally loved and unfailingly beautiful. Concert time: 3:00 PM on Sunday, April 14 at the War Memorial in Trenton, NJ.



Kile Smith comments on his work, *The Red Book of Montserrat*, in a sneak preview, February 17, 2013.

performing for the first time with his son, Eamon, a member of the Sinfonia Players' bass section.

We are honored to share the stage with each of the remarkable soloists we have engaged this year, and their artistry and example to young musicians is inspiring.

Composer Kile Smith has been a great friend to Philadelphia Sinfonia for several years, but this is the first time we have commissioned a work of his and will perform its world premiere.

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In February, trumpeter Darin Kelly rendered Leroy Anderson's *A Trumpeter's Lullaby* with exquisite sensitivity at the inaugural concert of The Philadelphia Sinfonia Players. Appearing frequently with The Philadelphia Orchestra and other performing ensembles throughout the mid-Atlantic region, Mr. Kelly has performed with Sinfonia on one other occasion, with soprano Julianne Baird, but this year he made a different debut with Sinfonia,

**AUDITIONS FOR ALL
ENSEMBLES WILL BE HELD
ON MAY 25 & 26 AND JUNE
1 & 2.**

Please see page 6 for more information.



PSP woodwinds in concert

Inaugural Concert

IMPRESSIVE! STUNNING! OUTSTANDING!

True to everything we had seen of this group already, the Philadelphia Sinfonia Players' inaugural concert was nothing short of gorgeous and accomplished. The standing-room-only crowd loved it.

From the opener, Mozart's *Symphony No. 9 in C Major* to the "March" from Vaughan Williams' *English Folk Song Suite* to the big ending piece, *L'Arlesienne Suite No. 2* by Georges Bizet, everything about this performance was finely polished and rendered with real mastery and musicality.

Continued on page 4.

From the Podium

During our most recent Sinfonia concert, I found myself talking to the audience about the importance of covering all periods, genres and styles of music in a high-level orchestral program like ours. Contemporary musicians are expected to be entrepreneurial and have wide ranging skill in all types of music. It is increasingly unlikely that one can specialize in playing just one era or style of music, as modern composers produce repertoire that requires a wide variety of styles and techniques from their performers.

As part of our mission to better prepare talented musicians and to also contribute to the creation of quality new music, Philadelphia Sinfonia is eagerly participating in two exciting projects this season.

In a partnership with Network for New Music, the Philadelphia Sinfonia String Quartet will premiere *Hourglass* by West Chester University Associate Professor, Van Stiefel. This piece is composed for acoustic string quartet with an electronic soundtrack played on computer. It includes many elements of 21st century music — improvisation, new notation, complex and varied meter changes, to name a few. Having worked with Mr. Steifel, the students will present the piece with him on April 6 in a master class open to Sinfonia musicians and the public, and will present the premiere in a pre-concert performance for Network for New Music a day later. The members of the quartet are learning a great deal, and this experience will benefit them in all aspects of their future playing.

We also commissioned a Philadelphia-based composer, Kile Smith, to write a work for

our Sinfonia string section. The result, his beautiful *The Red Book of Montserrat* is a perfect nod to the past and future of music. The work is based on early tunes of the Middle Ages which are placed in a 21st century context. Our students have been challenged to do so much more than just “play the notes,” as they strive to infuse the piece with a medieval dance-like quality while experimenting with modern tone colors and articulations. Again, the opportunity to work with a living composer has given the players and me invaluable insight into a composer’s intent and performance wishes.

I have always wondered what the collaborative process must have been like between the great composers of the past and the performers they worked with. What ensued in the exchange of thoughts and ideas? How were different approaches and concepts dealt with and resolved? How might a composer collaborate with

a live group interpreting his or her work for the first time? These fascinating questions are being played out in rehearsals this season as we rehearse and master

The Red Book of Montserrat and *Hourglass*. Both composers have been wonderfully gracious and generous with their time and their thoughts, and our student performers have participated in a historical process that has taught them to look at music in a whole new and beneficial way.

Gary D. White
Music Director & Conductor



Sinfonia Musician Mentors Lauded: Philadelphia Festival of Young Musicians

A full day’s festival of sectionals, classes, choir and orchestral performances for 200 young musicians took place on President’s Day, Monday, February 18, 2013 at Philadelphia High School for Girls. Focused on Philadelphia city school children in grades 3 to 6, the organization of this festival required considerable support from multiple youth musical groups in Philadelphia. Ten different groups, including Philadelphia Sinfonia, came together to plan and execute this event, and multiple forces combined to deliver program and instruction on the festival day itself.

Fourteen Philadelphia Sinfonia musicians attended as mentors to the young festival participants. They sat in on sectionals and classes, modeled techniques and skills, helped to teach, sat side-by-side with the younger students during performance and socialized with the students over lunch.

All fourteen mentors received very high praise from the teaching artists for their compassion, inspiration, expertise and for their social and educational contributions over the course of the day. We are incredibly proud of our students’ participation and commitment to this event and grateful for the professional way in which they represented Philadelphia Sinfonia. Bravo!



Philadelphia Sinfonia mentors, Philadelphia Festival of Young Musicians, February 18, 2013

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Inaugural Concert

Continued from page 1.

Darin Kelly, one of Philadelphia's finest trumpet players, soloed in Leroy Anderson's *A Trumpeter's Lullaby* with an exquisite sound that evoked a similarly exquisite backdrop from the Sinfonia Players accompanying him. It was a lovely debut for a father and son, for Mr. Kelly's son, Eamon, plays in the PSP bass section.

We are thrilled with the success of this concert. Thanks to the talent, hard work and professional demeanor of its musicians, we see an extremely strong group with an extremely strong future. Tune in for concert # 2 in a couple of months!



PSP violins in concert



Darin and Eamon Kelly

Future Concerts

PHILADELPHIA SINFONIA
Sunday, April 14, 2013; 3:00 PM
Featuring Jeffrey Lang, French Horn
Trenton War Memorial
Trenton, NJ

**PHILADELPHIA SINFONIA
CHAMBER ORCHESTRA**
Thursday, April 11, 2013; 7:45 PM
Keneseth Israel
8339 Old York Road
Elkins Park, PA 19027

PHILADELPHIA SINFONIA PLAYERS
Sunday, April 28, 2013; 3:00 PM
West Catholic High School
4501 Chestnut Street
Philadelphia, PA 19139

**PHILADELPHIA SINFONIA
CHAMBER ORCHESTRA**
Sunday, May 5, 2013; 2:00 PM
Foulkeways at Gwynedd
1120 Meetinghouse Road
Gwynedd, PA

PHILADELPHIA SINFONIA
Thursday, May 16, 2013, 8:00 PM
Featuring Kile Smith's *The Red Book of
Montserrat* (world premiere)
Perelman Theater, Kimmel Center
Broad & Spruce Streets, Philadelphia, PA

Trivia Quiz

Franz Schubert's *Symphony in B minor, D. 759* is subtitled the "Unfinished Symphony." The obvious question is why was it left unfinished (hint — it probably wasn't just because he died at a young age), and what is unusual about the overall key of the piece? Why might Schubert have picked B minor?

This is a two-part question with a two-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 Albert Chang, PS violin. The question was: Ludwig van Beethoven is well-known for his compositional construction that helped the Classical Period evolve into the Romantic Period. This season Philadelphia Sinfonia will be performing Beethoven's creative and musically captivating *Symphony No. 6 in F Major, Op. 68* (also known as the "Pastoral" symphony). List 5 unique, innovative traits of this "audience favorite" and briefly explain why they are unusual. There are multiple innovative traits in this symphony. Albert's answers included five of the following six major possibilities: 1) this symphony has five movements, not the four that were traditionally used in the Classical Period; 2) this symphony is programmatic, a new idea that became appealing to Romantic composers; 3) piccolo is used and led to further expansion of the woodwind section of the orchestra; 4) trombones were used, expanding the lower brass section of the typical orchestra of the time; 5) mutes are used for many of the strings in the second movement; Beethoven was experimenting with tone color; 6) the French Horn is muted in movement #5, one of the early uses of mutes in the orchestral repertoire.

Electronic.nm: Master Class on April 6, 2013

A SINFONIA COLLABORATION WITH NETWORK FOR NEW MUSIC

Opportunities for Sinfonia musicians to work with living composers abound this year: Sinfonia's string quartet will premiere composer Van Steifel's work *Hourglass* on Sunday, April 7, 2013 and participate in a public master class with the composer at St. Stephen's Church the day before, on April 6.

Van Steifel's *Hourglass* for string quartet and computer-generated sound track measures time both arbitrarily and fluidly. A call-and-response between live quartet and "pre-fab" string sounds from software

like Garage Band processed algorithmically, *Hourglass* is a composition of pre-recorded "grains" flowing in and out of sync with human action and is, according to its composer, "a meditation on mastery, time, youth, and the world they inherit."

All Sinfonia Association members and parents are invited, along with the public, to attend the master class in which the composer will work on this piece with the quartet and computer sound track. Expanding the boundaries of experience of most acoustically-trained musicians, this is a program not to miss!

MASTER CLASS WITH VAN STEIFEL:

Saturday, April 6, 2013 at 2:00 PM; St. Stephen's Church

PERFORMANCE:

Sunday, April 7, 2013 at 7:00 PM; Network for New Music pre-concert performance; Rock Hall, Temple University

Competition Winners 2012 — 2013

All the students in our orchestras are remarkable musicians. Every year some of them compete in and win competitions that result in performances in and around Philadelphia and as far away as New York. The following winners have come to our attention this year. Please let us know of any others so we can highlight them in a future issue.

Simon Housner, PSP, winner of the Lansdowne Symphony Young Artists Auditions, 12 and under division. Simon performed Haydn's *Cello Concerto No. 1 in C Major (1st Movement)* with the Lansdowne Symphony on Sunday, October 28, 2012.

Hannah Lam, PS, finalist in the 2012 — 2013 Youth Concerto Competition sponsored by New Jersey's Sinfonietta Nova. Hannah performed Glazunov's entire *Violin Concerto in A minor* in a public competition performance on Sunday, January 20, 2013, and was awarded third place in the overall competition.

Alex Wu, PS, winner of the Bucks County Symphony Orchestra Young Artist competition. Alex performed Saint-Saens' *Cello Concerto No. 1* with the Bucks County Symphony on Sunday, December 2, 2013.

Alex also was a 2012 - 13 Ambler Symphony Menges Scholarship winner, awarding him a second opportunity to perform Saint-Saens' *Cello Concerto No. 1*, this time with the Ambler Symphony on Sunday, February 17, 2013.

Emily Ai, PSP, was a Gold Winner of the 2013 Prima Artists International Music Competition. Emily performed on the piano Grieg's *To Spring Op. 43, No. 6 in F Major* at the Grand Winners Recital, Carnegie Hall on Saturday, January 12, 2013.

Matthew Eng, PSP, won first place in his age category in the New Jersey Music Teachers Association Young Musicians Competition 2012, playing Alexander Scriabin's *Piano Sonata No. 9*.

Matthew was also the Grand Prize winner of the 2013 Prima Artists International Music Competition, performing Alexander Scriabin's *Piano Sonata No. 9* on January 12, 2013 in Carnegie Hall.

Sinfonia Hosts National Conductor's Guild

On Saturday morning, February 16 at St. Stephen's Church, the Philadelphia

Sinfonia Association hosted a two hour roundtable discussion titled "Private Youth Instrumental Music Organizations of Philadelphia" -- highlighting the work of five prominent city music programs, including Philadelphia Sinfonia.

Moderated by Dr. Emily Threinen, Associate Professor and Director of Bands at Temple University's Boyer College of Music and Dance, the discussion drew twenty-one board and general members of the Guild, who heard each of the five organizations explain their mission and work in the city.

Wafting over the morning's discussion was the sound of PSP in rehearsal with Assistant Conductor, Danielle Garrett. Attendees were impressed, commenting on the beauty of the music they overheard and offered similarly strong praise also for the high caliber of our program and mission, as presented in the meeting by Maestro White.

Congratulations to all winning musicians!

2013 Concert Season Highlights: Soloists Jeffrey Lang & Darin Kelly; Composer Kile Smith

Continued from page 1.

As the long-time curator of the Fleisher Collection of Orchestra Music at the Free Library of Philadelphia, Mr. Smith has provided us with countless treasures, access to documents, scores and information, and as a radio show host on WRTI aired our music and held conversations with Maestro Gary White as his guest. He has become a sought-after composer, and we are delighted to commission, rehearse and premiere his new work *The Red Book of Montserrat* in May.

The Red Book of Montserrat is a marriage of old and new. It sets five of the ten songs from the *Libre Vermell of Montserrat*, a 14th century book of music and texts from a monastery in Spain. The tunes are well-known to early music aficionados and played often in various guises by many ensembles. But Mr. Smith has taken songs that would be sung and put them in a strings-only setting with some nods to contemporary instrumental techniques.

Philadelphia Sinfonia gave a sneak preview of this piece, presenting two movements at a Philadelphia Sinfonia concert February 17th. The world premiere of the entire piece will be a highlight of our year's final performance. Concert time: 8:00 PM, Thursday, May 16, 2013 at Philadelphia's Kimmel Center.

Listen to Darin Kelly's performance with PSP at <http://www.youtube.com/watch?v=NtVEOB10Vkg>



JEFFREY LANG

Jeffrey Lang is the Associate Principal Horn of the Philadelphia Orchestra and is currently on the faculties of Bard College, Temple University and the Curtis Institute of Music. Formerly principal horn of the Israel Philharmonic and the American Symphony Orchestra, he has also performed as guest principal horn of the Bavarian Radio Orchestra, the New York City Opera and the Orpheus Chamber Orchestra.

Mr. Lang studied at the Julliard School and Temple University and has given master-classes in Israel, Finland, Korea, China and the USA. He is a frequent soloist and chamber musician and has participated in the Kingston Chamber Music Festival, Bard Summerscape, OK Mozart and the Spoleto Festival. He has recently released a solo horn album, "One World Horn," a charitable project presenting unaccompanied horn works from around the world.



DARIN KELLY

Darin Kelly (trumpet) appears frequently with the Philadelphia Orchestra and other performing ensembles throughout the mid-Atlantic region. He is a member of the IRIS Orchestra, the renowned chamber orchestra based near Memphis, TN. His collaborative recording with soprano Julianne Baird, *Soprano Arias for Trumpet and Organ*, has been hailed by critics worldwide. In addition he is in demand as an arranger and orchestrator. His work has been performed by many major symphonies and ensembles, including the Detroit, St. Louis, Grand Rapids, Virginia and Jacksonville Symphonies. He received both Bachelors and Masters degrees from the University of Michigan and currently holds teaching positions at the University of Pennsylvania and Drexel University.

Call for Spring Auditions

Please pass along our spring audition dates and times to any interested musicians you know. We are offering auditions for all three of our orchestras on all instruments. 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 25, 2013: noon to 5:30 PM
May 26, 2013: 1:30 to 5:30 PM
June 1, 2013: noon to 5:30 PM
June 2, 2013: 1:30 to 5:30 PM

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 23, 2013 and further information can be found on our website: www.philadelphiasinfonia.com. To schedule an audition, contact Jon Hummel after April 2, 2013 at info@philadelphiasinfonia.com or call 215-351-0363.

Alumna Profile: FROM STUDENT TO TEACHER — RAE FELDCAMP

Little did Philadelphia Sinfonia alumna Rae Feldcamp know that within a few short years, she would grow from being a bassoonist with Sinfonia ... to teaching bassoon to Sinfonia students.

Rae's journey as a bassoon player came in the middle of high school. Previously a clarinet player, Rae began to play bassoon as a high school sophomore. At first, she wasn't too confident about her ability to play, but persuasion paid off: "I tried giving [my bassoon] back," she says, "but my band director wouldn't have it. And that's how I started playing bassoon!" The next year, Rae joined Sinfonia, and the rest is history. "My favorite memory was the first feeling of playing within the ensemble. I had never played in an orchestra and had little-to-no experience with orchestral music. That wash of sound that takes over, and being a member of that force was, and still is, spectacular to me."

As she began to consider her options after high school, Rae thought about applying to the Curtis Institute, but didn't feel quite ready. Instead, she attended McGill University in Montréal, where she studied for a year with "the wonderful, awesome" Stéphane Lévesque. Practicing diligently, Rae prepared for her audition at Curtis — and was admitted. There, she studied with Daniel Matsukawa, and graduated in 2011.

Upon graduation from Curtis, Rae was acutely aware of the challenge of what to do next. As is not unusual for artists and musicians of any type, Rae looked for work outside the music world to earn money, and performed whenever possible.

A happy result is that Rae's talent and experience brought her full circle, back to Sinfonia. This year, she has filled in as a substitute bassoonist, and is teaching current Sinfonia students as well. "Teaching has always been something that I wanted to do," she shares. "The kind of teaching has changed. These days I love teaching privately. I feel that I've had some of the best teachers to help form my idea of [how to be] a good teacher. Moving from student to teacher was interesting, but not alien. At Curtis, we did a lot of critique work in bassoon class.... We would play in front of the rest of the class, and each class member would have the opportunity to critique our playing, and offer suggestions. Moving from being taught to teaching was, thankfully, not too uncomfortable or awkward, but there was certainly a bit of transition involved."



Rae Feldcamp

Rae recommends that a Sinfonia member should "think long and hard" about why he or she wants to enter the music profession, and should understand what's currently going on in the music world. She advises: "These are changing times, and our roles as musicians have to change with these times."

Of Sinfonia, Rae says, "It is an amazing organization that I am proud to be connected with both past and present." As for Sinfonia, everyone finds it a great pleasure to work once again with Rae in an entirely new capacity and relationship.

To contact Rae, please feel free to email her at rae.feldcamp@gmail.com.

Diane Edelman

"ORCHESTRAS FEEDING AMERICA" NATIONAL FOOD DRIVE

This March and April, Philadelphia Sinfonia is proud to take part in the fifth annual "Orchestras Feeding America" food drive. We are joining musicians all over 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 both student-led and highly

successful. Assisted by our local food bank, Philabundance, and a spring string jam in the Methacton school district, Sinfonia donated an impressive 1,632 pounds of food last spring!

We will plan and promote the drive in March and collect non-perishable food at all rehearsals throughout April 2013; please bring canned goods on each Saturday in April. With your help, we can surpass last year's total and maximize our impact on the community.

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

Highlights of the 2013 concert season!