

# SONATA

Sinfonia Orchestra News  
Fall 2017

PHILADELPHIA  
SINFONIA  
*Educating Musicians. Creating Artists.*

## September Play-In: Rehearsal with The Philadelphia Orchestra



A Full House: musicians from both orchestras in rehearsal.

*“This is a great orchestra! I’m having a wonderful time!”*

— Renard Edwards, viola, The Philadelphia Orchestra, in rehearsal with Philadelphia Sinfonia

This generous remark about Philadelphia Sinfonia was made by Mr. Edwards on September 26, 2017. That evening our musicians were enthusiastically joined in rehearsal by several members of The Philadelphia Orchestra, who were acting on a new Philadelphia Orchestra initiative (HEAR) to reach more deeply into the community. *We had a wonderful time too!*

And from our students, commenting on the occasion:

*“Immensely valuable;” “They made the rehearsal go by smoothly;” “positive feedback;” “positive reinforcement;” “[the HEAR program is] a way to propel, inspire, and shape future generations of orchestral musicians.”*

The repertoire selected for the evening and led by Sinfonia’s Maestro White: Smetana’s *The Moldau* and Beethoven’s *Symphony No. 5*. Fueled by a pizza party preceding the rehearsal, our musicians

were eager and ready to go by the 6 PM downbeat, and, despite a hot night, the rehearsal flowed with youthful energy, intense focus, and gorgeous music.

Many thanks are due to the musicians from The Philadelphia Orchestra for their participation, their example, their feedback and illuminating instruction. What a way for us to start our season!



Renard Edwards, POA viola, and PS Principal Viola, Mary Zhuang.



Derek Barnes, POA cello, and PS Principal Cello, Naomi Aires.

## Sinfonia Musicians Take Lead in Hurricane Relief

They could not imagine a life without music or a life recovering from a devastating hurricane like this season’s Harvey (in Texas) or Maria (in Puerto Rico), and thus close to 20% of our musicians in each full orchestra gathered in mid-October to talk about leading their peers in hurricane relief earmarked for affected musicians in Puerto Rico.

*“If I can do something good, I’ll do it.”*

— PS musician and leader in the drive

*“I couldn’t imagine being without my instrument or not having the accessories I need to play it.”*

— PS musician and leader in the drive

*“Music provides a sense of community that may be lacking now for some [in Puerto Rico].”*

— PSP musician and leader in the drive

One of our PS trumpet players suggested we collect instrument accessories: small, but necessary items for an instrumentalist, like strings, rosin, cork grease, percussion sticks, etc. — affordable on a student budget or something a young musician

*Continued on page 6.*

## From the Podium

As I write this, Thanksgiving is just around the corner and I find myself asking that yearly question of what am I thankful for? The world seems to be a very complicated place right now for all of us. This makes it a particularly difficult time for me to know that there is little place in many of our schools for the arts and painful to hear from our colleagues about arts programs closing or being cut back. For I have always felt and maintained that it is in fact the arts that help us to transcend our differences and come together in a way that we all so desperately need.

So, I come back to what am I thankful for? Well, it doesn't take much thought when I reflect on this year to realize that I am very thankful for being a part of an organization that attracts remarkable, outstanding students who I believe can help our world — not only as excellent musicians in the arts, but as thoughtful leaders and citizens in our community.

Already this year *many* of our students in PSP, PSCO and PS have come together to head our Puerto Rico Hurricane Aid campaign. Whether helping to plan and lead the 5 week campaign to collect musical supplies we are sending to the devastated island or making donations, our students have once again come together to help in some way to make a terrible situation just a little better.

It's also true that there is a great deal going on this year musically in all three of our ensembles. PSP has entered its second year on the heels of a successful first year with its new music director, Maestra Danielle Garrett. This group is preparing great

repertoire and will end the year working with Philadelphia Orchestra violin soloist, Richard Amoroso. PSCO continues to train its wildly talented and enthusiastic members to play at the highest level of musical proficiency in the smaller strings-only chamber orchestra setting, and PS, as you will have already read, has been busy making our first commercial recording of American composers' compositions with CRS Records, while simultaneously preparing big repertoire for its three spectacular upcoming concerts.

Yet, while all this is going on — and one would think there was little time left to do much else — I see our students rally around the greater needs of others and feel thankful for their energy, compassion and drive — both musical and social, to make the world a better place for us all.

Wishing everyone a peaceful holiday season and the happiest New Year.

Gary D. White  
*Music Director & Conductor*



Gary D. White, Music Director & Conductor



PS ending Recording Session #1 of the American Composers' Recording Project with clarinet soloist, John Russo.

### ORCHESTRA NEWS

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## Alumni Reunion: January 6, 2018

The doors are always open to alumni during our rehearsals, but on the first Saturday of the New Year 2018 we will hold our traditional, annual, *official* welcome back for alums. Join us any time of the day during rehearsals on January 6. Snacks and drinks will be available during the PS rehearsal (3–5:30), and once rehearsal is over, Gary, Danielle, and our staff can also join everyone over food.

Come find your friends, hear our current musicians and current repertoire in rehearsal, and say hi to your Maestro after 5:30. We'll be around until 6:30 or 7:00.

## On the Board

Two new members joined the Philadelphia Sinfonia Board of Directors in September 2017: Lee Khatchadourian-Reese and Jeffrey Kowalczyk.

Lee is a senior executive at Comcast, where she has spent a fourteen-year career incubating new products, services and businesses and bringing them to market. She holds an undergraduate degree in Philosophy and a post graduate degree in Organizational Leadership. She is currently serving on the board's Marketing Committee.

Lee and her husband, Jon, are the parents of Sinfonia alum, Max Reese, clarinet, who is currently studying clarinet performance at the Oberlin Conservatory,

and of Camille Reese, a high school senior.

Jeff is a CPA and partner at the accounting firm, Barbacane, Thornton & Company LLP, in Wilmington, DE, with a portfolio that concentrates on non-profit and governmental organizations. He holds an undergraduate degree in accounting from the University of Delaware and an MBA from West Chester University. He is delighted to re-engage with a musical organization, having grown up studying jazz guitar and music theory at the New England Conservatory Preparatory program.

Jeff and his wife, Emily Zarek, have a two-year-old daughter, Eliza. Jeff serves on the board's Finance Committee.

## REPERTOIRE HIGHLIGHTS FOR 2017–2018

(a partial listing for all three orchestras; repertoire subject to change)

### PHILADELPHIA SINFONIA:

*Symphony No. 5 in C minor, Op. 67* by Ludwig van Beethoven (1770–1827)

*Romeo and Juliet Overture — Fantasy* by P.I. Tchaikovsky (1840–1893)

*The Moldau from "Má Vlast"* by Bedřich Smetana (1824–1884)

*Marche Héroïque, Op. 34* by Camille Saint-Saëns (1835–1921)

*Scheherazade, Op. 35* by Nikolai Rimsky-Korsakov (1844–1908), in collaboration with Enchantment Theatre Company

American Composers Recording Project — composers William Popp and Doug Davis

### PHILADELPHIA SINFONIA PLAYERS:

*Symphony No. 104 in D Major, Hob. I:104 "London"* by F.J. Haydn (1732–1809)

*Capriccio Italien, Op. 45* by P.I. Tchaikovsky (1840–1893)

*Bacchanale from "Samson et Dalila," Op. 47* by Camille Saint-Saëns (1835–1921)

*Egmont Overture, Op. 84* by Ludwig van Beethoven (1770–1827)

*Waltz from "Swan Lake Suite," Op. 20a* by P.I. Tchaikovsky (1840–1893)

*Voices of Spring Waltz, Op. 410* by Johann Strauss, Jr. (1825–1899)

*Summer from "The Four Seasons," RV 315* by Antonio Vivaldi (1678–1741), featuring Richard Amoroso, violin, The Philadelphia Orchestra

### PHILADELPHIA SINFONIA CHAMBER ORCHESTRA:

*Concerto Grosso, Op. 6, No. 1* by G.F. Handel (1685–1759)

*Serenade for String Orchestra, Op. 12* by Victor Herbert (1859–1924)

*Divertimento in D Major, K. 136* by W.A. Mozart (1756–1791)

*Serenade for Strings in E-flat Major, Op. 22* by Antonin Dvořák (1841–1904)

*Choreography: Three Dances for String Orchestra* by Norman Dello Joio (1913–2008)

*Elegy for String Orchestra* by Elliot Carter (1908–2012)

# Philadelphia Sinfonia Students Nail Professional Recording Sessions!



With remarkable maturity and poise throughout two rehearsals in November, the musicians of Philadelphia Sinfonia recorded new orchestral works of two contemporary American composers along with Carl Maria von Weber's *Clarinet Concerto No. 2 in E-flat Major, Op. 74*. The project, brought to us by John Russo, of the Contemporary Record Society, Inc. (CRS), is a first professional recording experience for Philadelphia Sinfonia — and it has proved to be an amazingly successful endeavor so far. Next season, when we complete the project by recording three additional pieces,

entire orchestra remained musically adept, focused, and entirely professional throughout each session.

With the goal of “perfect” recordings, Maestro Gary White walked the musicians through uninterrupted recordings and then “re-takes” of various sections of all three of this year’s recorded pieces. Our students were ever attentive to direction from their conductor, to detail and nuance in the music, and they were utterly patient, when yet another “take” was prescribed. At some point each piece was completed with the sound the conductor wanted,

the resulting CD will be released.

Our student musicians called these November recording weekends everything from “very cool” to “complicated,” and they were perhaps both, but to a person, the

and — amazingly — each week’s session ended early!

Sinfonia cellist, Addie Olsen, wrote an appreciative statement in response to this experience:

*“It’s incredible to be able to be a part of a recording process, since we so often hear the results of such projects but usually don’t know what goes into [them]. Doing recordings for Sinfonia... enlightens me to the fact that getting the “perfect take” or a perfect recording requires a lot more effort than one might think.... It takes running the piece, or a specific spot, over and over until you get the result that you need. And orchestras like Sinfonia are not alone in the fact that they must take, retake, and do patchwork [to achieve] perfection: even The Philadelphia Orchestra has to occasionally stay late after concerts to do patchwork on the recording they made during the performance. Overall, getting to be a part of the recording process makes me appreciate just how much time and effort go into making [the] recordings that we hear on the radio....”*

And next year, our musicians will have yet another opportunity to explore this professional-level endeavor and — eventually — to hear themselves in the resulting CD.



PS in American Composers’ Recording Project: Recording Session #1

## 2017–2018 Concert Season

### PHILADELPHIA SINFONIA

#### Sunday, January 21, 2018; 3 PM

featuring soloist John Russo, clarinet  
Temple Performing Arts Center  
1837 N. Broad Street  
Philadelphia, PA 19122

#### Sunday, February 18, 2018; 3 PM

First Presbyterian Church in  
Germantown  
35 West Cheltenham Avenue  
Philadelphia, PA 19144

#### Monday, May 21, 2018; 8 PM

Verizon Hall at the Kimmel Center  
300 S. Broad Street  
Philadelphia, PA 19102

### PHILADELPHIA SINFONIA PLAYERS

#### Sunday, February 4, 2018; 3 PM

St. Stephen's Episcopal Church  
19 S. Tenth Street  
Philadelphia, PA 19107

#### Sunday, May 13, 2018; 3 PM

featuring Richard Amoroso, violin  
First Presbyterian Church in  
Germantown  
35 West Cheltenham Avenue  
Philadelphia, PA 19144

#### Monday, May 21, 2018; 8 PM

Verizon Hall at the Kimmel Center  
300 S. Broad Street  
Philadelphia, PA 19102

### PHILADELPHIA SINFONIAN CHAMBER ORCHESTRA

#### Tuesday, March 6, 2018; 7 PM

featuring Dolores Cascarino, soprano  
Foulkeways at Gwynedd  
1120 Meetinghouse Road  
Gwynedd, PA 19436

#### Wednesday, May 2, 2018; 7 PM

Meadowood Retirement Community  
3205 W. Skippack Pike  
Worcester, PA 19490

### Brenna Zepp, bassoon: 2017 Concerto Competition Winner

Competing against 12 other remarkably strong Philadelphia Sinfonia members on October 28, 2017, the winner of this year's concerto competition is Brenna Zepp, bassoon, who will perform the first movement of Mozart's *Bassoon Concerto in B-flat major, K. 191* with Philadelphia Sinfonia in concert on Sunday, February 18, 2018.

Honorable Mentions were awarded to Shawn Garrone, oboe, and Isaac Kim, cello.

Congratulations to Brenna, Shawn, Isaac, and every other competing musician. The judges felt that the level of this year's contestants was extremely high and decisions rested upon very small details of performance.

## CRS, Inc. Pays Tribute to Sinfonia's ED, Judith Mendelsohn

The Contemporary Record Society (CRS, Inc.) will honor Philadelphia Sinfonia's Executive Director, Judith Mendelsohn, at a reception on December 10, 2017. Recognizing Ms. Mendelsohn's support of the artistic growth of young musicians, CRS adds her to an impressive list of their past honorees, including YoYo Ma and Lucien Pavarotti. Ms. Mendelsohn came to the attention of CRS through her careful facilitation of the American Composer's Recording Project. We, too, appreciate her support for young musicians and congratulate Ms. Mendelsohn upon receiving this recognition.

## Trivia Quiz

It is no secret that Ludwig van Beethoven expanded the symphonic form and paved the way for its growth by other great composers such as Brahms, Mendelsohn and Mahler. While Beethoven's 3rd symphony is known for its monumental scope, how did the perhaps most popular of symphonies, his 5th, expand the symphonic genre? There are many answers, but the winner needs to provide *at least three* substantial ways that Beethoven's 5th symphony was revolutionary and groundbreaking, and very briefly explain their importance.

*This quiz is open to all current musicians in our program. The first musician to email Carol Brown (info@philadelphiasinfonia.com) with at least 3 correct answers will win a small prize.*

## ALUMNI PROFILES

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## ALUMNI

## Ben Cohen



Ben Cohen at the Lviv Opera House in Lviv, Ukraine.

**T**he Sinfonia experience is one that can inspire you and enrich your life, no matter what you do — just ask Ben Cohen.

Ben, a former Fulbright scholar who majored in International Relations and Russian and Eastern European Studies at Pomona College and now works for the National Coalition Supporting Eurasian Jewry, has a soul that resounds with music even though he has chosen a different

career. Classical music has always been important in Ben's family — and his time in Sinfonia as an oboe player left, in his words, "a really special mark on me."

Ben sees a connection between performing with Sinfonia and his current work advocating on behalf of Jewish communities across Eurasia: "There are two ways in which music and Sinfonia have guided me .... The first is that playing in a group like Sinfonia, you learn how to *communicate*. You learn how to work together to build something.... If you want to restore a synagogue in Ukraine, for example, it's like putting together a Mahler symphony from 0; you have no musicians, no conductor, no hall. You have the score: maybe a photograph of what the building originally looked like and that's what you want in the end. But you have to work backwards [and together] to make it happen[.]"

Ben also observes that "life and history can be understood through music." Participating in a series of events to commemorate the 75<sup>th</sup> anniversary of the Babi Yar massacre of Ukrainian Jews by the Nazis, including attending a performance of a Brahms

Requiem that shook Ben "to [his] core," showed him a "great example of music being used to communicate when words often fail us" — a message that again connects Sinfonia with Ben's chosen career.

Music will always be an essential part of Ben's life. "Keep music close," he advises. "Performing in a group in college was really crucial for me to stay grounded and not be completely consumed by my schoolwork. It kept my life balanced."

Ben continues to give back to Sinfonia, volunteering whenever he can with auditions and spreading the word: "[I]t's so rewarding to be a part of a process that gets [students] into an organization that will really broaden their horizons." And volunteering reminds Ben of the way that Maestro White makes all members feel equally important: "Who wouldn't want to experience that over and over?" After all, "[y]ou are in Sinfonia for a reason. Cherish it, take it seriously, and know you are right where you are supposed to be."

*Please feel free to contact Ben at [becohen23@gmail.com](mailto:becohen23@gmail.com).*

Diane Penneys Edelman

## Sinfonia Musicians Take Lead in Hurricane Relief

*Continued from page 1.*

might already have on hand — to donate and send to Puerto Rico.

This idea appealed to everyone and seemed manageable, so our musicians launched and promoted a drive, beginning in mid-October and ending with Thanksgiving. Each week a variety of items appeared in the collection boxes at rehearsals. The largest item was a cello bow; the smallest, a violin mute.

We have been touched by the depth of our students' concern and pleased to see the leadership many of them displayed throughout this project.

In addition to the instrument accessories drive, Philadelphia Sinfonia will be dedicating its first concert of the season to hurricane relief. A third of that concert's ticket sales will be donated to the Red Cross

for hurricane relief, also earmarked for Puerto Rico.

**Our benefit concert for hurricane relief will be held on Sunday, January 21, 2018, at 3 PM at The Temple Performing Arts Center, 1837 N. Broad Street, Philadelphia, PA 10122. Tickets are available online at: [www.philadelphiasinfonia.com](http://www.philadelphiasinfonia.com)**

## Dylan James



Dylan James, clarinet, in recital.

**C**larinetist Dylan James exemplifies the meaning of “giving back” to students pursuing the dream of music.

Dylan was “absolutely mesmerized” when he joined Sinfonia, which opened the door “to the world of orchestral music, [and] completely changed the way I studied music. My ear started to change, and I believe [that] my taste in music became much more refined.... I am so grateful that I had the opportunity to be a part of something so incredibly larger than life before university.”

Experiences like performing Mahler’s Symphony No. 1 at the Kimmel Center made an impression that Dylan will never forget. Sinfonia was a “turning point” because of the high quality of instruction that Dylan received from both Maestro White and his fellow musicians. “[P]laying in orchestra was completely different than anything I had been part of before, and ... there is nothing I have enjoyed doing more.... Everyone I played with in Sinfonia loved music and was very good, and I learned so much from [more senior] students.... Now that I teach, it is my hope that someday my students can successfully audition as well!”

Since his years with Sinfonia, Dylan earned an undergraduate degree in clarinet performance at Rowan University, and he is now studying clarinet performance at the Mannes School of Music in New York City. Along the way, Dylan has performed as a soloist and with ensembles, won competitions, performed at Lincoln Center, and studied with experts Rié Suzuki and Charles Neidich.

Dylan advises students who want to pursue a music career to “study with a *teacher* that

really knows how to help you to establish and achieve goals” — rather than put pressure on yourself to choose the “perfect *school*.” Talk to students at potential schools, as well as professionals — and Sinfonia alums like Dylan — for guidance along the way.

And why “give back” to Sinfonia? Dylan will never forget Sinfonia’s generosity when he needed scholarship funding to participate. “I never felt out of place or lesser ... I always felt valued and respected. This is a major reason I have always wanted to volunteer my time and give back in any way possible.” Dylan does so by mentoring and assisting with Sinfonia auditions, and hopes to teach underprivileged students as he pursues his performance career. “I always encourage young musicians in the Philadelphia area to audition for Sinfonia because I want them to have all of the opportunities I had[.]”

What an inspiration! Thanks, Dylan!

*Please feel free to contact Dylan at [dylan\\_james@comcast.net](mailto:dylan_james@comcast.net).*

Diane Penneys Edelman

## 2017–2018 Calendar Highlights

**September 26, 2017:** Philadelphia Orchestra members join a Philadelphia Sinfonia in rehearsal

**October 29, 2017:** Philadelphia Sinfonia’s Internal Concerto Competition

**November 4 & 11, 2017:** PS Recording Sessions; American Composers Recording Project

**November 11, 2017:** PSP hosts Guest Conductor, Arthur Chodoroff

**October–November 2017:** Instrument Accessories Drive for Musicians in Hurricane Ravaged Puerto Rico

**January 21, 2018:** PS Benefit Concert to support Red Cross Hurricane Relief in Puerto Rico

**February 4, 2018:** PSP Concert

**February 18, 2018:** PS Concert

**March 6, 2018:** PSCO Concert

**March 10, 2018:** PS/PSP Side-by-Side Rehearsal

**March 2018:** Food Drive; proceeds directed to food bank partner, Philabundance

**March 18, 2018:** Sinfonia Benefit Recital

**May 2, 2018:** PSCO Concert

**May 13, 2018:** PSP Festival Concert with Philadelphia Orchestra soloist Richard Amoroso

**May 21, 2018:** PS Festival Concert with PSP, guest performers, and featuring Enchantment Theatre Company

# PHILADELPHIA SINFONIA

Gary D. White  
*Music Director and Conductor*  
Judith Mendelsohn  
*Executive Director*  
Danielle Garrett  
*PSP Conductor and Orchestra Manager*  
Hannah Albrecht  
*Administrative Coordinator*

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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.



*Fall Highlights: Philadelphia Orchestra Play In, Recording Sessions, Hurricane Relief and more....*