

# SONATA

Sinfonia Orchestra News  
Summer 2020

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SINFONIA  
*Educating Musicians. Creating Artists.*

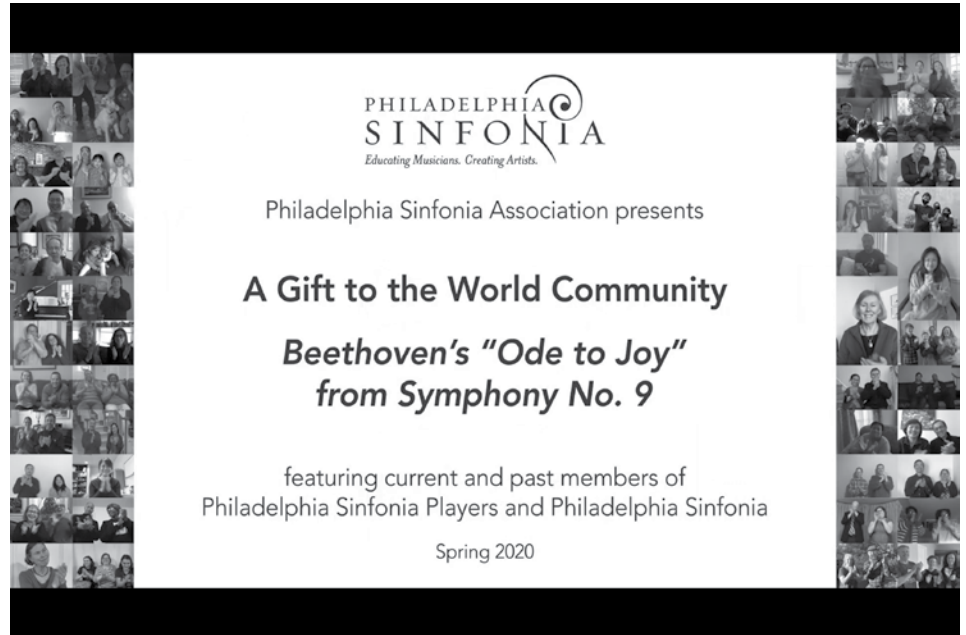
## Ode to Joy!

**W**hen you can't produce a concert or even hold a rehearsal due to health crisis "stay-at-home" orders, what is the next best thing?

If you are the Philadelphia Sinfonia Association, you hear a suggestion from two recent alumni, Addie Olson and Ethan Frankel, and current senior Naomi Aires, to create a virtual orchestra project and run with it.... And run with it, Maestro White did!

The result is the hopeful, compelling video "Ode to Joy," based on the iconic

*Continued on page 5.*



## Words for this Historic Time

*Since the publication of our last newsletter in early March, two large events have occupied the nation and – indeed – the world. Our response to the first, the global COVID -19 pandemic is highlighted in various articles in this issue. The second event, the senseless death of an African-American man that has generated massive demonstrations advocating justice and equality for all people has occurred since our season closed.*

*It feels timely in this current context, to reaffirm an important part of our Philadelphia Sinfonia mission statement, crafted sixteen years ago:*

*“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.”*

*And it feels timely also, to print a personal statement from Maestra Danielle Garrett, Sinfonia’s PSP Conductor and Orchestra Manager:*

**A**s a musician, conductor, and woman of color, I am saddened by the continuous injustices subjected to the African-American community. I believe the horrific killing of George Floyd was unjustified and inhumane. Unfortunately, he is one of many African-Americans whose death resulted from the hands of bigotry and prejudice.

I am fearful for the safety of my family members (especially the men) and the thought of being overlooked for opportunities due to the color of my skin or for being a woman. I stand in solidarity with the Black Lives Matter movement and *peaceful* protestors who oppose racial oppression, injustice, and inequality. My hope is that meaningful dialogue can happen resulting in our voices being truly heard and changes being made.

Music can be a unifying art form. I have been a part of this wonderful diverse organization ‘Philadelphia Sinfonia’ since its inception. An organization that embraces the true sense of community by the inclusion of ALL students regardless of ethnicity, race, and socio-economic background. The work done together all season long, and the virtual orchestra performance of ‘Ode to Joy’ concluding our 2020 season, is a true testament of our community.

*~ Danielle Garrett*

## AUDITIONS FOR 2020–2021

Please see page 8 for info on submitting your summer video audition

# From the Podium

## A SEASON TO REMEMBER

**W**hen we look back on this historic time we will all undoubtedly have many deeply felt emotions and memories — some sad, others profound. While we have written about the spring of COVID-19 elsewhere in this issue, I hope you will allow me to tell you of moments of bravery, perseverance and professionalism that I have observed here at Sinfonia throughout the spring.

When the COVID crisis hit, we weren't quite sure at first how to proceed. After all, we were (are) living through unprecedented times. I have such great admiration and respect for the way our staff and board of directors pulled together quickly and decided that, rather than shut down completely when we could not meet in person, our students needed the routine of our weekend rehearsals and that we needed in some way to give that to them. I am grateful to my artistic colleague, Danielle Garrett, whose unfailing support, encouragement, and non-stop brainstorming led to our weekly online Zoom "rehearsals" which featured guest artists in discussion with our students and even a "kind of normal" rehearsal of our spring repertoire.

The professionalism displayed by the administrative staff and a quickly assembled advisory committee drawn from our board, helped us to pull off what I never thought technically possible. Parents, friends and colleagues kept asking me how we would be able to do anything in an online format. But that didn't deter Judith Mendelsohn;

Danielle Garrett; Dawn Evans, Board President; Carol Brown, Board Secretary; or our entire board. Multiple meetings helped to quickly shape curriculum and, even though nothing can replace a live rehearsal, we were able to keep our community together through our Saturday Zoom sessions.

At the center of everything, of course, were our students, whose commitment remained strong, determined, and focused throughout the remainder of the season. I have always wondered what it was like for the world during great crises like the World Wars, etc.... In history classes, we studied acts of bravery and exceptional behavior, but to experience those now first hand was and is more moving than I can possibly put into words. To see our students' "small" and eager faces on the Zoom session screen and watch them play together in our virtual musical rehearsals made me realize that as much as I thought *they* needed the program to give them a sense of normalcy - the happiness it brought Danielle, Judith and me to be with the orchestras each Saturday proved that perhaps *we* needed it more!

Therefore, I want to thank all our amazingly gifted students and especially our seniors, to whom we wish the very best as they head off to college. I also want to extend a special thank you to the three "conspirators," Naomi Aires, Addie Olsen, and Ethan Frankel (1 current senior and 2 alums), who proposed our Beethoven Virtual Orchestra Project. It was their initiative that resulted in 170 musicians coming together to perform the famous



Gary D. White, Music Director & Conductor

"Ode to Joy," supported by our parents and friends with a rousing warm applause at the end.

We will all remember this time, and I suspect it will mark each of us in some way. It is my hope that in some small way what transpired with our Sinfonia students and community will be remembered with a smile, despite the difficulties we endured.

Gary D. White  
Music Director & Conductor

## ORCHESTRA NEWS

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"Keep doing what you are doing. I love how this organization is run. This organization should be a model for others. Very reliable, communicative, very kind, very diverse and just an all around wonderful experience to be involved in."

— A Sinfonia Parent

## Senior Class 2020

Philadelphia Sinfonia honors its graduating seniors and wishes each of them well. The members of the class of 2020 are listed below along with the colleges and universities they plan to attend, where known. We welcome updates or (if needed) any corrections.

Their plans of study include music performance and music education; beyond that, their individual programs range from international relations to biomedical engineering and joint degree programs range from music performance & political science to linguistics & cultural anthropology. Congratulations seniors!

Ifenna Amaefuna, violin – Brown	Jaime Soutos, violin – Penn State	Micheala Patalano, cello – Franklin and Marshall	Liyan Jin, oboe
Ravi Balasubramanian, violin – Yale	Emily Tang, violin – Boston University	Anna Winters, cello – Rhode Island School of Design	Carl Soderstrom, bassoon – Amherst College
Christina Cavalluzzo, violin – RPI	Aravind Viswanathan, violin	Ari Sasson, cello	Aidan Pulliam, horn – University of Maryland
Annie Cheng, violin – University of Pennsylvania	Alexandra (Annie) Wray, violin – Penn State	Liam Flynn, bass – Brandeis	Nazir Redenburg, horn – Cleveland Institute of Art
Nathalie Hernandez, violin	Kallam Kara-Pabani, viola – University of Rochester	Maria Ivanova, bass	James Beverly, trumpet – Messiah College
Helen Hu, violin – MIT	Sejin Park, viola – Brown	Grace Janney, bass – Moravia College	Catherine Simons, trumpet – Mount Holyoke
Caroline Kaplan, violin – Washington University of St. Louis	Evan Qiang, viola – University of Pennsylvania	Gioia Marchiano, harp	Jakob Strohl, trumpet
Esther Kim, violin	Naomi Aires, cello – Northwestern	Tian Qi (Tina) Zhang, harp – Temple	Quin Day, percussion – University of Delaware
Sofiya Lysenko, violin – Harvard	Andrew Chen, cello – University of Maryland	Evelyn Gerhart, flute – DePaul University	
Yuma Matsuoka, violin – Carnegie Mellon	Ricky Cho, cello	Cayla Vu, flute – University of North Texas	
Isabelle Neville, violin – Rutgers	Nick Hilliard, cello	Abigail Chung, oboe – Northeastern	
Gina Ngo, violin – Villanova	Isaac Kim, cello – University of Pennsylvania		
Jay Ramaswamy, violin – Northwestern			

## Sinfonia's Goals and Plans for 2020 – 2021

We learned in March how to rather quickly turn a flourishing in-person orchestral program into one with virtual rehearsals and a virtual performance project — in which 250 people participated!

This experience taught us that while not in any way optimal, if we must, we can creatively teach, connect with each other, and perform orchestral music in very different ways.

Nonetheless, we are all eager to be back in St. Stephen's Church, with the glorious sound of our remarkable young musicians tackling wonderful repertoire. How about Beethoven's *Symphony No. 5* or Dvorak's *No. 9* — "*From the New World?*"

Our goal for 2020 – 2021, therefore, is to return to the rich setting of St. Stephen's Church with our two full orchestras and string chamber orchestra. This could happen at some point next year.

However, we are committed to serving the health and safety needs of our students and staff first and foremost and will be guided by professional and legal direction on when and how we can safely return to in-person rehearsals and performance.

To accommodate any preconditions for meeting, our plans have considerable flexibility built into them. If we need to return to a virtual setting, we can do that, and we will include new and challenging features to further engage our students remotely. If we must limit the size of our rehearsals we can work in sectionals. If some sections would work better remotely and others can meet in-person, we can address this. We have scheduled five

concerts — two for each full orchestra and one for the chamber orchestra exclusively — but we are prepared to adjust performances to comply with safety precautions.

With the valuable experience we gained this spring, of finding opportunity in restricted circumstances and changing our format quickly, we are confident that we can meet the challenges of whatever '20–'21 brings us. But as soon as it is wise, we will be back together again, as strong as ever, engaged with our musicians in the high-level orchestral training our students, families, and teachers have come to know and expect.

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“Calm seas never made a good sailor.”

– Franklin D. Roosevelt

## 2019 – 2020 Season: Creative and Adventurous from Start to Finish

Sinfonia began the season with a classy multimedia concert production in November and ended with a classy virtual orchestra video in May. Two highly creative, outside-the-box ventures that bookended the year.

It was also Sinfonia’s “year of the composer,” a year in which each orchestra’s repertoire included a work by a living composer and rehearsal time with him or her, to together craft unique premiere performances. It was a year that took our orchestras outside the classical cannon. And it was the year of COVID-19, the global pandemic that elicited the creative response from our artistic staff that kept the season going under the most complicated of circumstances....

Before the pandemic hit and required everyone to stay at home, the advanced orchestra had performed two of its three concerts, Sinfonia Players had performed one, and the chamber orchestra had performed one piece on a PS concert, but unfortunately lost all three of its solo performances. However, PSCO did have a rousing coaching and side-by-side rehearsal with the renowned East Coast Chamber Orchestra at the end of October.

When the stay-at-home orders went into effect in March, rehearsals were suspended for a couple of weeks while the staff

invented the next steps. Zoom technology was embraced, guest musicians were invited from The Philadelphia Orchestra (for the most part), to join our conductors and students for part of every Zoom “rehearsal,” and the conductors found a way to examine and play the spring repertoire with the students, analyzing it section by section, and coaching the students to play those sections virtually along with computer tracks of the music.

The first day of Zoom sessions found this writer enthralled as Maestro White led PS through the score of Liszt’s *Les Preludes*. White arrived at the session with not only the score to *Les Preludes*, but also with a French poem written around the same time that Liszt did not know about when he wrote *Les Preludes*, but which in content was an incredible match for the programmatic content of the music. Consequently, the exercise that Maestro engaged in along with his students was a simultaneous analysis of both the poem and *Les Preludes*. It was an example of masterful, interdisciplinary teaching that inspired many fantastic contributions (comments and answers to questions) from the students as the session unfolded. Awesome!

The Philadelphia Orchestra guests that populated both PS and PSP rehearsals came from all sections of the orchestra: strings,

brass, winds, and timpanist Don Liuzzi, representing percussion. Rachel Ku, viola, joined us twice. As the soloist planned for our Kimmel Center concert in Bartok’s viola concerto, Ms. Ku had such invaluable experience and understanding of the work and our PS students had sufficient rehearsal time with the piece, that a lively exchange needed to continue into a second week.

Also visiting were Erica Ball, composer of PSP’s work by a living composer, and Diane Wittry, Music Director and Conductor of the Allentown Symphony, whose optimism around the opportunities for reinventing the ways we do things presented by the stay-at-home orders was terrific.

However, it was perhaps the virtual orchestra video, the “Ode to Joy,” that most captivated us and satisfied the need to play music as an orchestra and as a community. It is highlighted in its own article beginning on page 1. It was perhaps, also, among the most creative ventures of the year, and what is most stunning, the number of people engaged in its creation went far beyond any orchestral concert we have assembled to date. It was a tour de force — a stunning finale to a very creative season.

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“What you guys did with that Zoom session last week (and what you are planning to continue doing) was AWESOME.”

— A Sinfonia Parent

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“Thank you... for keeping things going for these young musicians!! We cannot thank you enough for being creative, positive and supportive – we heard some rave reviews from our musician today after the rehearsal!

There are so many things for these young people to look forward to in the coming weeks of Sinfonia, which is needed now more than ever.

— Parents of a PS Senior



## Ode to Joy!

*Continued from page 1.*

theme from Beethoven's *Ninth Symphony*, that was released on May 23, 2020 as a "Gift to the World Community."

Assembled from 170+ videos of individual Sinfonia musicians, alumni, and a few parents, each performing from White's edited score, plus 60 or so individual videos of parents, board members, friends providing applause, and edited by filmmaker, Meg Sarachan (a Sinfonia alum), this video hit NBC10 local TV first thing Saturday morning, May 23rd, and 10 days later had been viewed over 3,000 times on YouTube!

This glorious comeback around a musical project, heard by multitudes, gave a sorely needed sense of community, hope and joy to our isolated students, alumni, their families, and to our staff and board also.



**The YouTube link: <https://www.youtube.com/watch?v=KOHZ8N19I0>**

"Getting to see this small idea [of a virtual orchestra project] grow into a huge project that has brought together current Sinfonia musicians with alums speaks volumes about the values at Sinfonia's core. From my experience, I have found Sinfonia to be an incredibly nurturing and supportive environment that promotes this sense of community as well as a love of music, and the strength of that community is really evident in the success of this project. Personally, getting to record my own submission with my dad and brother playing alongside me in our living room was a really special experience."

— Naomi Aires, cello

"Helping to initiate and participating in the Virtual Orchestra Project reminded me that music truly is the universal language.... Right now, we are living in an unprecedented time of isolation, where communication even within our own communities has been halted. However, seeing that music still has the power to bring people together, unite isolated individuals around a common love, and create something beautiful out of a challenging time has truly inspired me."

— Addie Olson, cello alum

## Sinfonia Students' Program Notes Advance Zoom Discussion

**F**or as long as anyone can remember, PSA students have written all but a few of our concert program notes.

Some students simply like to write; others have an intellectual interest in the research or in the background of a piece. Others like to better understand the music they are playing. Others want to see their work in print. For many reasons, some of our students demonstrate a quiet kind of leadership through writing program notes, and they are often very good at it.

We give them some parameters around word length and format, and some suggestions for appropriate sources. Listening to the music is encouraged. They

can always discuss their findings – or their questions — with their conductors. Most often, they simply take our suggestions and a few weeks later deliver a draft that is well-written and full of useful engaging material.

After review from the staff and occasional slight editing, their pieces are printed in our concert programs. We are very proud of the program notes we publish that so skillfully illuminate our concert performances.

This spring, there were many disappointments as rehearsals — and then concerts — were canceled due to the global pandemic. Five students had written excellent program notes that could not be used for concert programs: Martha Roberts,

Adah Kaplan, Anna Winters, Sofiya Lysenko, and Caroline Kratz.

Fortunately, three sets of program notes did directly address repertoire we were discussing in our Zoom rehearsals, and both conductors made good use of them in discussion. Many thanks to the three students, Martha, Sofiya, and Caroline, whose work was read, providing valuable talking points.

We include sections from all three of them on page 7 to demonstrate the quality of the work we see and publish. The sections are chosen for the parts that speak directly about the musical pieces themselves.

## Scenes from 2019 – 2020: PS Concert November 2019



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Behind the scene at PS Concert November 2019

## PSP Festival Concert. Franz von Suppé: *Light Cavalry Overture*

[The operetta] *Light Cavalry* premiered in 1866, with an overture by Carl Costa. The plot follows Vilma, a young woman who falls for any man she meets, including those who are married already. The wives of these married men are weary of this girl stealing their husbands, so they consult the mayor, Bums, about Vilma. Bums is secretly in love with her, but nonetheless, he decides that she should be exiled. His quest to do so is unsuccessful.

Vilma pays no attention whatsoever to the men plotting against her, because the only thing on her mind is the man she is currently in love with, Hermann. However, she must not love him enough to marry him, as when he proposes to her, she refuses. Disappointed, Hermann decides to join the army and talks to Janos, a fellow soldier. Janos takes pity on Hermann because he noticed the degradation of the village which is mostly thanks to Vilma. To pay the village for not rebuking her like they should, Janos plots a trick.

Janos' plan is to run off with Vilma. However, in a case of mistaken identity, he runs off with the wrong woman, Eulalia, the wife of one of Mayor Bums' officers. Apollonia, Bums' wife, spies on Eulalia and Janos as the couple elopes. Mayhem ensues. Eventually, Janos realizes who Eulalia actually is and begins to search for Vilma. When Janos does, he finds out that Vilma is his long-lost daughter. Vilma changes her mind about Hermann, and he and Vilma are married, and as they come out of the courthouse, all the soldiers march back happily.

Musically, I find that the *Light Cavalry* overture anticipates many of the themes in the opera. The opening is very militaristic and evokes the soldiers who guard the village. The next section, with its high ascending notes, describes Vilma and her fickleness with men. The third section, commonly referred to as the "galloping theme," illustrates the army happily marching back after Hermann and Vilma's wedding. The fourth section, in a minor key, suggests the sadness Herman felt when Vilma initially refused him. The "galloping theme" returns at the end, describing the soldiers returning to the village.

~ Martha Roberts, violin

## PS Festival Concert. Béla Bartók: *Viola Concerto*

It was after his diagnosis that Bartók was most prolific, and he came to write some of his most famous works until he passed away in 1945. The last piece Bartók wrote was his *Viola Concerto*. This piece was commissioned by the virtuosic violist William Primrose in late 1944. At the time of his death, Bartók finished most of the solo viola part but had incomplete parts for the orchestral accompaniment. The instrumentation for the piece was

completed posthumously twice: once by his friend Tibor Serly, and once by his son, Peter (though this was decades after the premiere). Differences between these editions range from part doubling to measure lengths; several versions of the solo part exist as well, with variations in finger patterns, bow changes, and dynamics. Each movement in Bartók's *Viola Concerto* features a recurring theme originating in the solo part. In the first

and third movements, Bartók references a Scottish folk tune as a tribute to Primrose's ethnicity. The viola part itself is elaborate, flamboyant, and highlights the true potential of the instrument and the performer. As not many concerti exist for the viola, many musicians praise this piece for its prestige and grandeur.

~Caroline Kratz, viola

## PS Festival Concert Program. Ludwig van Beethoven: *Symphony No. 3, Op. 55 "Eroica"*

The Symphony begins with two striking tonic chords of the first movement (*Allegro con brio*), ushering in a cello melody that is soon interrupted by an unexpected note — C sharp — which does not belong to the "home key". The metric and harmonic surprises continue throughout this movement of a length unprecedented for its time. A "new theme" appears during the development, and one such unexpected detail is when the French horn enters prematurely in the recapitulation, an effect that Beethoven's contemporaries initially thought to be a mistake. Ries prominently recounts that "At the first rehearsal of the Symphony, which was terrible — but at which the horn player made his entry correctly — I stood beside Beethoven and, thinking that a blunder had been made I said: 'Can't the damned hornist count? — it sounds horribly false!' I think I came pretty close to getting a box on the ear. Beethoven did not forgive that little slip for a long time."

The second movement is a funeral march and one of the most influential pieces of music Beethoven ever composed — Schubert alluded to it in two late works to honor Beethoven's death, and Berlioz, Mendelssohn, Mahler, and others are among those who wrote marches that can be traced back to Beethoven. The C-minor opening presents a theme in the violins, over a rhythmic bass, and becomes more austere with extraordinary intensity. An energetic scherzo changes the tone with a middle trio section. Finally, the formal innovation for the finale is cast as a set of variations as the theme emerges, initially only as a harmonic skeleton from the bass. This theme had been utilized in three previous pieces, one for *The Creatures of Prometheus*, was referred to as the "Prometheus" Variations, a fitting conclusion for this "Heroic" Symphony.

~ Sofiya Lysenko, violin



## 2020–2021 Auditions

### PHILADELPHIA SINFONIA ACCEPTS MUSICIANS BY AUDITION.

Placement in our orchestras is determined by the audition.

- **Philadelphia Sinfonia (PS)** – advanced orchestra, conducted by Gary D. White
- **Philadelphia Sinfonia Players (PSP)** – advanced-intermediate orchestra, conducted by Danielle Garrett
- **Philadelphia Sinfonia Chamber Orchestra (PSCO)** – advanced string orchestra, conducted by Gary D. White

Auditions for the 2020 – 2021 season will continue throughout the summer of 2020. Due to on-going public health concerns and government policies, we will be conducting auditions by video this summer (no in-person auditions).

To find the audition requirements, a complete description of the process for video submissions, and to sign up for an audition, please visit our website: [www.philadelphiasinfonia.com](http://www.philadelphiasinfonia.com).

### OUR PROGRAMS OFFER:

- Full symphonic orchestra concerts (advanced and intermediate level)
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**SIGN UP ON OUR WEBSITE: [www.philadelphiasinfonia.com/auditions](http://www.philadelphiasinfonia.com/auditions)**

*Varied and challenging musical repertoire*

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### Scenes from 2019 – 2020: PSP in concert February 2020



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# Scenes from 2019 – 2020: PS rehearsal October 2019



## Alum Profile: Markus Lang

**M**arkus Lang is one of those Sinfonia alumni who was destined for a musical career.

To say that Markus comes from a “very” musical family is unquestionably true. His father, Jeffrey, is the Associate Principal Horn (French horn) with the Philadelphia Orchestra, his mother, Elina, is a cellist, and his older brother, Johannes, plays drums and trumpet and is a recording engineer working in the television studio at NFL Films, and running his own company, White Brow Recording. Quite a heritage, indeed!

Markus, however, has forged his *own* path in music. As a youngster, Markus started out with the cello and the electric bass. When his middle school Jazz Band needed a bass player, he started up on the double bass and “quickly fell in love” with that instrument. And he loves to “fiddle” around on the guitar and ocarina as well. Now, *that’s* a lot of instruments!

It was the double bass, however, that brought Markus to Sinfonia during his sophomore year of high school, which was his first experience playing in an orchestra. Playing in Sinfonia’s bass section was so much fun that it fueled Markus’s dream to

study music, and “realizing that I could [perform music] for a living meant I didn’t want to do anything else.”

And that dream came true, with lots of dedication on Markus’s part.

After high school, Markus pursued his love for music at three prestigious institutions – Temple University, Juilliard, and this coming fall, The Curtis Institute. At Temple, Markus studied with his “incredible” teacher, Joseph Conyers, who inspired him tremendously. He then transferred to Juilliard and earned his Bachelor of Music degree there, studying with Albert Laszlo, Rex Surany, and once again with Joseph Conyers, who recently moved to Juilliard’s faculty.

As he had at Temple, Markus thrived at Juilliard, performing frequently with its contemporary ensembles, the New Juilliard Ensemble, and AXIOM, where he also had the chance to perform in concert on his beloved electric bass. He also studied Baroque music and occasionally played with Juilliard 415, a baroque ensemble, and toured with that group in Scandinavia and New Zealand. Recently, Markus has returned to Philly to pursue a Post-



Markus Lang

Baccalaureate Diploma at Curtis on the double bass with two “bass legends, Hal Robinson and Edgar Meyer.” Markus’s long-term goal is “to continue finding excitement in music, no matter what I am playing.” He may also focus on early music, and perhaps pursue a degree in Historical Performance.

Markus has shared some great advice for Sinfonia members who are thinking of pursuing studies and a career in music: “If there is something in music you don’t know anything about, the best thing to do is to jump right into it.” Markus has certainly done that — from learning several instruments, learning contemporary and baroque style, to studying at several institutions. It’s no surprise to learn from him that “taking that risk has led to some of my favorite moments in my musical career, which I am so grateful for.”

Markus’s excitement and joy in music should inspire Sinfonians to take those chances and pursue their dreams!

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

*Diane Penneys Edelman*



Markus Lang, left, as a young Sinfonia musician. Michael Martin, Sinfonia bass player, is on the right.



## Alumni Profile: Meg Sarachan

Who knows the paths that “musical rhythm” will bring one to? Some young music students continue on that musical path for their careers, but some, like talented dancer and filmmaker Meg Sarachan, find that music leads them on a different type of artistic journey. And Meg’s journey has ultimately brought her back to Sinfonia as the editor of our amazing spring video project. “Ode to Joy” — our “Gift to the World Community” — featured on page 1.

When Meg first started to play the viola in third grade, little did she know that all of the rhythm exercises that she would practice would subtly lead her to a career in dance and filmmaking. In fact, Meg credits her viola teacher, Beth Dwzil, for teaching her rhythm in ways that she uses “all the time” in her dance career.

Meg joined Sinfonia during her senior year of high school, and had an amazing time on the orchestra’s tour to Vienna, Prague, and Budapest. During that tour — whether performing at a church or visiting a Viennese McDonald’s, Meg really felt like part of a team.

Following her year in Sinfonia, Meg performed with the orchestra at Brown University, but eventually stopped to make more time for tap dance. Still a bit unsure of what to explore after graduating, Meg serendipitously bought a book called

“Overnight Career Choice” — and that book led Meg to try camera work and eventually, film editing. And that career just “clicked.” According to Meg, “I love the ability to craft a story arc and the feel of a piece through editing; I often feel like I’m composing music when I’m putting a film together. Each scene is like a movement that needs its own pacing and character, and each scene has to flow into the next to create a satisfying whole, with crescendos and diminuendos, a climax and a coda.”

Meg’s passions for rhythm and film editing have led her to success in the arts. Meg shares, “Dance projects are some of my favorites, because I think it’s a fascinating process to take something that exists in three dimensions and make it just as evocative in two dimensions.”

And that’s just what Meg has done — in so many ways. Meg started her own video production company ([www.megvideo.net](http://www.megvideo.net)), and is both a company member and video director and editor for Philly’s only all-female tap dance ensemble, The Lady Hoofers ([www.ladyhoofers.org](http://www.ladyhoofers.org)), for which she has made many a video — and you can enjoy those videos (even during quarantine) at #HoofersAtHome, on Instagram, Facebook, and YouTube. Meg’s documentary “Black Ballerina” was nominated for the Best Documentary Jury Award at the San Francisco Dance Film Festival in 2016.



Meg Sarachan

There’s no question that Meg’s story will inspire Sinfonia members who want to explore other areas of the arts. Meg shows us that the connections in the arts run deep: “A lot of skills you pick up while playing an instrument are very applicable to other fields. The importance of practice and preparation, attention to detail, an appreciation for history and context — these are approaches that can serve you well in many endeavors.”

Meg, thanks for the great advice!

*Please feel free to contact Meg at [meg.sarachan@gmail.com](mailto:meg.sarachan@gmail.com).*

*Diane Penneys Edelman*

## Alumni Concert

*Six Suites, Six Feet: Preludes in the Park.*

Five recent Sinfonia alumni plus a friend of the group performed all six of the Bach cello suite preludes on the evening of June 6, 2020 at Fischer’s Park in Harleysville, PA. The Sinfonia alumni posed here are, from left to right: Addie Olson, Nick Hilliard, Haley Rasmussen, Mark Egan, Naomi Aires, and their friend, Sarah Tindall on the right.





# 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.



*Ode to Joy! Wrapping Up 2019 - 2020; Goals and Plans for 2020-2021 and More....*

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SINFONIA