

SONATA

Sinfonia Orchestra News
Fall 2011

PHILADELPHIA
SINFONIA
Educating Musicians. Creating Artists.

Sinfonia is Turning Fifteen!

An Anniversary Year and a New Look



From the best of Sinfonia's photo-archive: 2010; in concert at The Mann Center for the Performing Arts.

The new look you see reflects the mature orchestra we have become: record auditions and membership, strikingly rich and efficient rehearsals, a second side-by-side partnership with The Philadelphia Orchestra, extensive sectional work, masterful performances of orchestral benchmarks such as Mahler's *Symphony No. 1*, collaborations and educational partnerships with organizations like Network for New Music, The Mann Center for the Performing Arts, and the newest good idea in music – Play On, Philly!, a national youth orchestra award, global travels with packed concert halls, and civic engagement here and abroad.

WHAT PATHS HAVE LED US TO THESE PROUD ACHIEVEMENTS?

Gary White became Conductor and Music Director of Philadelphia Sinfonia in 1999. In his first year, the two-year old orchestra looked like this: 68 musicians were enrolled; the concertmaster was



From the best of Sinfonia's photo-archive: 2009; curtain call in Buenos Aires.

Danielle Garrett; Conductor Amir Kats led a chamber orchestra, while Maestro White conducted the full orchestra. The final concert of the year, held at St. Mary's Episcopal Church in Wayne, included Copland's *Outdoor Overture*, *Selections from "Carmen"*, *Ten Pieces* by Bela Bartok, and Dvorak's *Symphony No. 8*. A Sinfonia string quartet also performed a movement from Haydn's *Quartet in F Major*; followed by the Chamber Orchestra in Dvorak's *Cypresses*.

At that time we had no paid administrative staff; the board simultaneously managed and governed the organization. The orchestra rehearsed in dingy quarters in a downtown "Y". All of five "patrons" were acknowledged for their financial contributions in the year's final concert program; they were early Sinfonia heroes.

By contrast, this year's enrollment is 109 musicians; Danielle Garrett is on staff — our dedicated Orchestra Manager of nine years; Gary White leads both orchestras; the final program of the year will be held at the Kimmel Center in Center City Philadelphia and include Brahms' *Symphony No. 2*.

Our staff now also includes an executive director and a part-time administrative assistant. The board has remained a stable and committed group of people over the last 13 years and is in the process of transitioning out of management to focus almost solely upon governance. The orchestra's home has been the beautiful St. Stephen's Church since September 2000. Last year we recorded financial support from over 80 individual contributors and a number of matching corporate gifts, private foundations and government grants. There are many ways in which we have grown!

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Sinfonia/Play On, Philly! Collaboration

Philadelphia Sinfonia is collaborating this year with a remarkable program: Play On, Philly! (POP), an immersion program of music education for children ages 6 through 13 who live in challenging economic and social conditions.

Based in West Philadelphia's St. Francis DeSales School, the Play On, Philly! program is open five afternoons each week throughout the year, and its young neighborhood participants attend every three hour session every day. Every student receives daily group instrumental lessons, and over the course of a week, rotates through several ensemble rehearsals (orchestra and smaller ensembles), chorus, theory, composition, improvisation and more. Instruments are loaned to students free of charge and the entire program costs participants nothing. Outside funding fully supports this program.

SINFONIA HAS TWO COLLABORATIVE PROJECTS PLANNED THIS YEAR WITH POP.

The first of these collaborations takes place in January, when our chamber orchestra will perform Tomaso Albinoni's *Sinfonia in G Major*, side-by-side with the POP String Orchestra in concert at The First Presbyterian Church in Germantown. Our conductor, Gary White, will work with the POP String Orchestra in December and we will host the children from West Philadelphia for two rehearsals at St. Stephen's before the concert, providing time for the players from both orchestras to meet socially over pizza. Mentoring and inspiring the students from POP is a valuable educational opportunity

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Sinfonia is Turning Fifteen!

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Over the past fifteen years we introduced master-classes and sectionals (in 2001) and have performed in benefit concerts (the first in 1998) and at public events (beginning in 2001 with PoliticalFest at the Republican National Convention). We instituted an internal concerto competition (2000); collaborated with numerous soloists (from soprano, Julianne Baird, to Grammy winning composer and jazz pianist, Bill Cunliffe, to jazz violinist, Christian Howes), student groups (from The Philadelphia Boys Choir and Chorale to Temple Music Prep's Community Music Scholars Program) and professional ensembles (e.g. Intercultural Journeys in 2008 and Network for New Music in 2011).

We have won prizes ("Commended Winner" in the 2008 National Orchestra Honors Project); performed world and local premieres (among them works by composers Stanley Cowell, Shih-Hui Chen and Eliza Brown); resurrected a "lost" piece of music (Grove's *Café Society* in 2010). We were on the stage of Verizon Hall as a Side-by-Side Program Partner with The Philadelphia Orchestra in 2007 and will repeat this coveted opportunity again in 2012. We were featured on WRTI's "Discoveries From the Fleisher Collection"



From the best of Sinfonia's photo-archive: 2008.

ORCHESTRA NEWS

Fall 2011 | Vol.8, No. 2

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in 2010 and streamed on WHYYY's online interactive news service in 2011.

In 2010 we spent the hottest day of the year (103 degrees F.) performing at the Mann Center with The Philadelphia Boys Choir and Chorale and followed that performance with workshops for area school children in the Mann's Greenfield Performance Treasures Series that featured a handful of our student musicians. In 2011 we accomplished a long-held goal of presenting a Mahler symphony. It was a stunning performance: Mahler's *Symphony No. 1 "Titan"*. In 2012 we will showcase our first Brahms symphony.

We have travelled the globe, performing first in Great Britain in 1998. In subsequent years we have wowed audiences in Belgium, Holland, Italy, the Czech Republic, Hungary, Austria, Russia, Finland, Poland and Argentina.

Here at home, we have helped develop and nurtured countless young musicians, sending many of them on to major conservatories, including The Curtis Institute of Music, The Juilliard School and many of the nation's most prestigious music schools, and others to remarkable lives in other fields entirely. We are equally committed to growing the character and leadership skills of our students, and prize their demonstrations of self-awareness, responsibility and community philanthropy. Our annual food drive has been student-run and a civic showcase since 2009.

We have all worked hard, but what rewards and what fun we have found in each adventure!

Over the past several months the Sinfonia board, conductor and executive director have been engaged in a branding project. We began in an evening board meeting that focused upon what exactly it is that our conductor, Gary White, *does* when working with our musicians that generates the trademark musicality and superior level of performance that defines our orchestra. His teaching process has been appreciated and commented upon by numerous student musicians, parents, music educators and



From the best of Sinfonia's photo-archive: 2007; Verizon Hall, Side-by-Side with The Philadelphia Orchestra.

private teachers, but it has never been codified or really discussed in the way it was that evening.

It was a fascinating conversation, the sort that reinforces my hunch that master teachers are born, not made, because it took many questions and a lot of in-depth thinking to get to the heart of the Maestro's craft. While there may be techniques that he applies, his process is an art, revealed in truly collaborative work between conductor and musicians in which each participant is a creative partner.

Our new look or "brand" has evolved from that conversation, and I daresay our history has evolved from the centerpiece of that conversation: the work of a master teacher and conductor with hundreds of creative, young musicians.

There is much to celebrate in our first fourteen years, but we have hardly stopped to take stock or congratulate ourselves. We have a *lot* going on right now that you can read about in other articles of this newsletter or by joining us on our Facebook page. This year's orchestra is very strong; we invite you to come to any of our 2012 concerts, listed on p. 3. Let us know, too, what you think of our new look. We are delighted to mark our milestone with a visible transformation!

Carol Brown, *President*
Board of Directors



From the best of Sinfonia's photo-archive: 2006.

2011-2012 Concert Season

PHILADELPHIA SINFONIA CHAMBER ORCHESTRA

The Messiah with the Germantown Oratorio Choir

Sunday, December 4, 2011, 3 PM
First Presbyterian Church
35 W. Cheltenham Avenue
Philadelphia, PA

PHILADELPHIA SINFONIA

Sunday, January 22, 2012, 3 PM
First Presbyterian Church
35 W. Cheltenham Avenue
Philadelphia, PA

PHILADELPHIA SINFONIA

Sunday, February 19, 2012, 4 PM
St. Stephen's Episcopal Church
19 S. Tenth Street
Philadelphia, PA

PHILADELPHIA SINFONIA

Sunday, April 15, 2012, 3 PM
Trenton War Memorial
Trenton, NJ

PHILADELPHIA SINFONIA CHAMBER ORCHESTRA

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

PHILADELPHIA SINFONIA CHAMBER ORCHESTRA

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

Festival Concert

PHILADELPHIA SINFONIA

Tuesday, May 15, 2012, 8 PM
Perelman Theater, Kimmel Center
Broad & Spruce Streets
Philadelphia, PA

Philadelphia Sinfonia's 2011 – 2012 Repertoire

(partial listing; repertoire subject to change)

FULL ORCHESTRA

Symphony No. 2 in D Major, Op. 73
by Johannes Brahms (1833 – 1897)

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

Symphony No. 101 in D Major, "The Clock"
by F.J. Haydn (1732 – 1809)

Danse Macabre, Op. 40
by Camille Saint-Saens (1835 – 1921)

Polonaise in C Major, Op. 49
by Anatol Liadov (1855 – 1914)

The Moldau
by Bedrich Smetana (1824 - 1884)

Libertango
by Astor Piazzolla (1921 – 1992)

Sospiri, Op. 70
by Edward Elgar (1857 – 1934)

CHAMBER ORCHESTRA

Serenade in E minor, Op. 20
by Edward Elgar (1857 – 1934)

Allegro in C Major
by Gaetano Donizetti (1797 – 1848)

Divertimento in D Major, K. 136
by W. A. Mozart

Air for Strings
by Norman Dello Joio (1913 – 2008)

Crisantemi
by Giacomo Puccini (1858 – 1924)

Messiah HWV 56
by G.F. Handel (1685 – 1759)

Sinfonia in G Major
by Tomaso Albinoni (1671 – 1750)

Sinfonia Soiree

SAVE THE DATE:

SUNDAY, MARCH 4, 2012

Plan to come to our third annual fund-raising house concert featuring Sinfonia soloists and a magnificent reception on Sunday, March 4, 2012, 3:00 PM. This year's concert will be held on the Pennsylvania side of the river in a lovely home in Northwest Philadelphia. Invitations will be mailed in January.

To request an invitation, please email info@philadelphiasinfonia.com

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. Look for further information as it develops. The raindate is Sunday, May 20, 2012.

Support Sinfonia: Fundraising Photo Contest

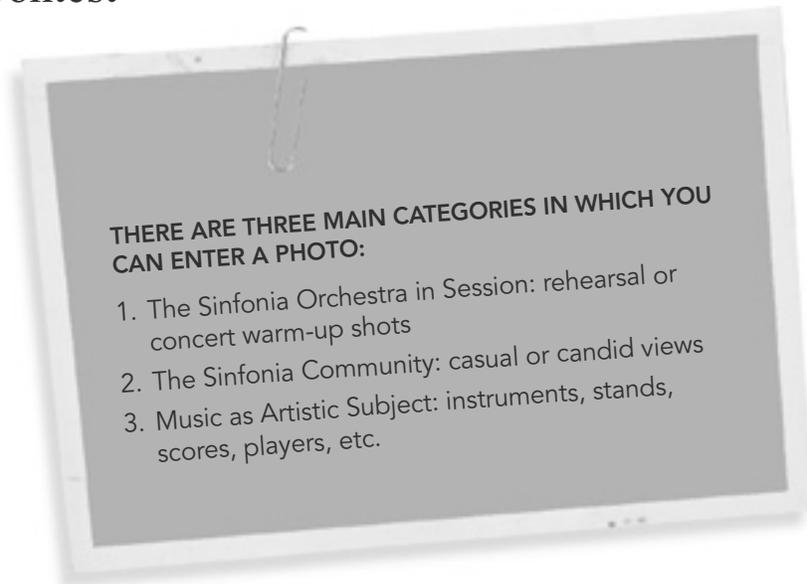
We are raising money for Sinfonia and running a photo contest at the same time! It's easy and fun. Camera buffs: three rehearsals are open for photography; winning photos will be featured in our Kimmel Center program; students, alumni, parents, friends of Sinfonia... anyone can enter one or more photos; anyone can vote for their favorite photo(s). A donation of \$10 per photo entry is requested and voting for your favorite pictures is only \$1 per vote, all proceeds going to Sinfonia.

To enter the contest or to vote, go to the contest website: www.mulabula.com/orchestra. Rules for entry and voting are available on the site.

The contest is broad in its quest: we are looking for the great photos of our orchestra, our Sinfonia community or musical subjects.

Prizes: The photo that receives the most votes in each category will be published in the May Kimmel Center concert program. In addition, one grand prize-winning photo will be selected by a panel of judges from the entries in all three categories for the cover of the May Kimmel Center concert program.

The contest is open from November 19 to February 25, 2012. Rehearsals are open for photography on December 10, 2011; January



14, 2012; February 4, 2012. This includes the chamber orchestra rehearsal as well as the full orchestra rehearsal those days.

Good luck!

Sinfonia/Play On, Philly! Collaboration

Continued from page 1.

for our musicians.

The other POP project this year will expand mentoring opportunities for Sinfonia musicians even further. POP will welcome interested Sinfonia musicians as interns in their program, beginning in the winter of 2012. Possibilities for internships include assisting with ensemble rehearsals, group lessons or administrative functions, and analyzing research data about the POP program. POP will train interns and can use any interested Sinfonia musician for a small, concentrated number of hours or in an on-going relationship over several weeks or months. Information about internships will be shared with our students before the holiday break in December.

Maestro White will also return to Play On, Philly! to work with their full orchestra later in the year.

A visit to the POP after-school program is inspiring. Gary White, Jon Hummel and I spent an afternoon at the end of October visiting bass, viola and trombone studios

and the program's weekly full orchestra rehearsal. POP's founder and director, Stanford Thompson, led us from studio to studio, interacting comfortably with students and faculty in the hallways, and citing impressive success stories about the first year of his program.

Mr. Thompson is a Curtis graduate (in trumpet performance) and a graduate of the New England Conservatory Abreu Fellows Program that trains ten fellows each year to establish organizations like Play On, Philly! in cities around the U.S. Budding programs like POP are modeled on Venezuela's *El Sistema*, a nation-wide system of music education with a primary goal of social progress for its most challenged children. Mr. Thompson cites improvements in both academics and classroom behaviors demonstrated by the children over the first year of his West Philadelphia program, improvements that clearly surpass those of students in after-school tutoring, sports and other intensive opportunities. He is passionate about the growth of *El Sistema* in this city

and this country and its possibilities for improved social and economic opportunity for underserved citizens.

Ambitious and serious, Stanford Thompson is also invested in the musical training at the heart of *El Sistema*. He hopes that eventually some of his students will audition successfully into Philadelphia Sinfonia. It is a real possibility... We observed some spectacular teaching at Play On, Philly! as well as some impressive musical progress in many of its students.

In the meantime, as we share the stage in January, we welcome our newest collaborating program, Play On, Philly! The children, their parents and their teachers offer new friendships for all of us and an opportunity to have an impact upon the future of Philadelphia and further impact upon the future of music.

Carol Brown, *President*
Board of Directors

Alumnus Profile: Jerrell Jackson

Jerrell Jackson's relationship with Philadelphia Sinfonia began in a most remarkable way. A bass player since age 10, Jerrell was a senior at George Washington High School when an unusual set of events transpired. At that time, Jerrell was very involved in the high school Music Department, playing in orchestra, concert band, chamber orchestra, the pit orchestra for musicals and the Marching Band – where he played tuba.

Jerrell had never heard of Sinfonia — until one day, when the classroom telephone rang in his AP Music Theory class. The teacher answered the phone, but couldn't hear the caller clearly; he could only hear the words "bass player." The teacher assumed that the phone call was for Jerrell, so before Jerrell knew it, he was speaking to Carol Brown about a "certain" youth orchestra that had a bass opening. Carol, Sinfonia's Board President, told Jerrell about the audition, which was only two weeks away. Jerrell practiced hard, and was accepted as a member of Sinfonia.

But there's more to the story. Months later, Jerrell learned that a fellow bass player at his high school had been looking into joining a youth orchestra. That student's mother had called Sinfonia and left a message saying that her son went to George Washington and played bass. She left no number or name. So . . . Carol called George Washington High in search of the *other* bass player . . . who eventually switched from bass to percussion. As Jerrell comments, "Quentin Tarantino couldn't have written a better plot twist."

Sinfonia inspired Jerrell to pursue a career in music. Now a bass performance major at Temple's Boyer College of Music and a student of Joseph Conyers, the newest member and Associate Principal Bass of the Philadelphia Orchestra, Jerrell has taken advantage of a few incredible opportunities to further develop as a musician. This year, during a year off from conservatory, Jerrell is helping to build the first double bass studio for Play On, Philly! (POP).

For information about Play On, Philly! see "Collaboration" article on p. 1. The five young bassists in Jerrell's care have three hours of free music instruction each weekday – including bass lessons, music theory instruction, percussion, chamber, and large ensemble rehearsals. A thrilled Jerrell shares: "I am confident that POP will change not only West Philly, but . . . the social and the cultural landscape of this city." In fact, Sinfonia will share the spotlight with POP when the groups perform side-by-side in January 2012.

Jerrell's enthusiasm is taking him on incredible adventures abroad as well as nearby. A year ago, he was invited to join a baroque ensemble that tours the Middle East's West Bank every December. The ensemble is composed of musicians from all over the world. Within twelve days, the ensemble performed ten concerts in six cities, including Jericho, Bethlehem, Ramallah, and Jerusalem. In fact, Jerrell and his colleague Vena Johnson, a Philadelphia violinist, were so impressed by their experience in the West Bank that they performed recitals in the U.S. this year to promote the music school in Ramallah that hosted them, called Al Kamandjati (Arabic for "the violin"). Their collaboration, *The Duo Recital*, will return to the West Bank in December 2011 and will document its experience with a multi-media art show/recital experience.

Jerrell has some wisdom to share with our Sinfonia family. He suggests that any high school student thinking of studying music at a college or conservatory should begin with a serious conversation with the student's private teacher and parents. And once in a music school, you will learn a lot "from your private teacher and your professors, but the people you see every day, be it the person in the practice room next door or your stand partner who you sit next to for six hours a week, are the people who will help to mold you as a player — so surround yourself with positive people who can motivate and inspire you. They will take you to the top."



Jerrell Jackson

"I'd like to leave the musicians of Sinfonia with this," Jerrell adds. "Treasure the time you have with Maestro Gary White and your colleagues in Sinfonia. Whether or not you decide to pursue music as a career, right now you are in the best of hands, and the skills you learn in Sinfonia will be valuable for the rest of your life."

We wish Jerrell well in his studies and performances – both near and far.

*Please feel free to contact Jerrell at jjackson.bass@gmail.com. More information about *The Duo Recital* can be found at www.theduorecital.weebly.com or on Facebook.*

Diane Edelman

From the Podium

For thirteen of Philadelphia Sinfonia's fifteen years I have been conducting this great orchestra and watching it grow stronger, more flexible and more virtuosic every year. Just as I think I may have "seen it all," our students amaze me, yet again, with their passion for making music at an extraordinary level.

This year, as we continue to increase the amount of repertoire we are covering, the conversations and comments that are made by our students are inspirational and truly astounding. One Saturday, while rehearsing Haydn's *Symphony No. 101 in D Major, "The Clock"*, I decided to discuss some research I had done on 18th Century aesthetics and how that would relate to developing an interpretation of this beautiful symphony. Now I must tell you that having this conversation with a small group of our students would be nothing unique, but the *entire* orchestra was seated in front of me. I looked at our approximately 80 members (a somewhat reduced orchestra since we were playing Haydn) and thought, though only for the briefest moment, "Do I really want to begin a discussion on 18th Century aesthetic values with a group this large, never mind this young?" On a normal day a conductor would be taking a huge chance that half the orchestra would think he was boring, pretentious, talking too much or just trying

to show off, but I went ahead anyway. I reasoned that what I had discovered shaped my interpretation of the piece, my approach to how I wanted us to play it, and I wanted the orchestra to be a part of that and contribute ideas.

Once again, the students of Philadelphia Sinfonia astounded me. The conversation lasted perhaps 7-10 minutes (a long portion of a short 2.5 hour rehearsal). You could have heard a pin drop, and yes, they were listening, engaged and responding to my thoughts and discoveries. Throughout the rest of that rehearsal the musicians kept coming back to many of the principles we had discussed, making the most astute comments, and together we shaped four movements of a wonderful symphony into a true piece of music.

We talk often about our "collaborative and informed rehearsal process," something that is unique and special about the interaction here at Sinfonia. We bring that process not only to exciting and productive rehearsals, but also to the partnerships we pursue and form. I can think of nothing that gives me greater joy than watching our students take on mentorship roles when they welcome our newest members or when they work side-by-side this year with the wonderful inner-city music students from "Play On, Philly!"



These are but some examples of what we dreamed our group would become all those years ago when we first began. I watch with joy and amazement as our talented musicians continue to grow and prove themselves to be the future of symphonic music and the leaders of our community.

Gary D. White
Music Director & Conductor

Gammuto Violin

This year's recipient of the John Gammuto violin loan is Lillian Swei, Violin II.

Five years ago, John Gammuto, a violin maker and former Sinfonia parent, donated a superior violin from his collection to us. Each year we loan this violin to a student in the orchestra; selected during seating auditions, the recipient is someone whom the seating judges determine will grow significantly with the use of this instrument. We are pleased to award it to Lillian Swei for the duration of the 2011-2012 Sinfonia season.

Sinfonia's Concerto Competition Winner

Nine Sinfonia musicians competed on October 29, 2011 to perform as a soloist with our orchestra this year. While extremely impressed by the overall quality of the contestants, the judges selected Greg Gennaro as the winning soloist. Greg plays the violin, is co-concertmaster of Philadelphia Sinfonia and is in his first year as a member of the orchestra. He will perform the first movement (Allegro) of W.A. Mozart's *Violin Concerto No. 4 in D Major, K.218* on February 19, 2012 at St. Stephen's Church. Concert time: 4:00 PM.

Trivia Quiz

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 situation causing the delay?

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

From the Desk of the Executive Director

I am thrilled to be writing to you for the first time as Philadelphia Sinfonia Youth Orchestra's new full-time Executive Director! The past six months have been a whirlwind of activity, but I am pleased to say it has been a tremendous experience. Artistically, the orchestra continues to impress me each and every week with its sheer musical beauty and impressive attention to every detail. I am amazed at the passion and emotion our musicians bring to rehearsal. There is no doubt in my mind this is a very special orchestra and a very special year. From a side-by-side with The Philadelphia Orchestra to a new artistic collaboration with a high-profile music education organization, Sinfonia's reputation as our region's finest youth orchestra will no doubt continue to grow.

As we kick off our 15th season of incredible music-making, Sinfonia's Chamber Orchestra is quickly preparing for its first performance at The First Presbyterian Church of Germantown. We are also looking forward to a January side-by-side performance with students from Play On, Philly!, an after-school program which promotes social progress through music education. Providing a mentoring opportunity for young instrumentalists in our city is an exciting opportunity for our own musicians. You can read more about this new partnership in this newsletter.

One of the biggest highlights of the season is a March side-by-side rehearsal with our friends at The Philadelphia Orchestra. Having the opportunity to rehearse with some of the world's most accomplished musicians will be a tremendous experience

for our musicians. They will rehearse Brahms's *Symphony No. 2* under the baton of Philadelphia Orchestra Assistant Conductor Cristian Macelaru and will subsequently perform the piece at our final concert of the year, at the Kimmel Center. The side-by-side is an event they will remember for a long time.

In closing, I want to personally thank the board, staff, musicians, parents, volunteers, and the entire Philadelphia Sinfonia community for the very warm welcome I have enjoyed during my short tenure. I have discovered that the Sinfonia family includes many remarkable, dedicated individuals. Thank you all in advance for your continuing support; I am looking forward to the rest of this season and to many more!

Jonathan Hummel
Executive Director

Alumni "Coffee with the Conductor"

SATURDAY, JANUARY 7, 2012

Alumni, come celebrate the New Year by reuniting with Sinfonia friends! You are invited to catch up with Gary and with the other alums at our annual Coffee with the Conductor, which will be held on Saturday, January 7, 2012 at St. Stephen's Church. The gathering starts at 10:45 AM, and you are welcome to stay and listen to the rehearsals afterward. Light refreshments.

RSVP to Naomi Atkins at nrsa@comcast.net or on our new Facebook page: log into Facebook, search for "Philadelphia Sinfonia Alumni" and request to join.

News of Alumni

Juliana Beckel, harp, Sinfonia '05: Juliana Beckel received a Masters in Music in Harp Performance from Rice University in spring, 2011, and is currently teaching and performing in Hong Kong, with Hong Kong Harps. Email: Juliana.Beckel@gmail.com.

Jacob Hernandez, trumpet, Sinfonia '11: Jacob Hernandez performed solo with the Ocean City Pops this past summer and appeared on November 20, 2011 on the

well-known radio program *From the Top* playing Antonio Vivaldi's *Concerto for Two Trumpets in C Major*. His *From the Top* performance was preceded on November 19 by a performance and interview with Jill Pasternack on WRTI's *Crossover*. Jacob is now a trumpet performance and music education major at Temple's Boyer College of Music and Dance. We congratulate him on his recent accomplishments!

New Alumni Facebook Group

Philadelphia Sinfonia now has a new and improved Facebook group for alumni. Please log into Facebook, search for "Philadelphia Sinfonia Alumni" and request to join. Joining this group is a great way to keep in touch with us, find out what we are doing and how you can get involved. Please note: the old Facebook alumni group is no longer in use. Be sure to transfer your membership to the new group!

PHILADELPHIA SINFONIA

Gary D. White
Music Director and Conductor

Jonathan Hummel
Executive Director

Danielle Garrett
Orchestra Manager

Hannah Albrecht
Administrative Assistant

Board of Directors:

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Naomi Atkins, *Vice President*

Charles Horton, *Secretary*

Lisa Miller, *Treasurer*

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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

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