

An Introduction to Christian Howes

“Howes is a jazz player, first and foremost—one whose solid, classically trained technique provides the freedom to fully express an expansive, improvisational imagination.”

Don Heckman,
Los Angeles Times

Christian Howes, the jazz violinist who will be performing in concert with the Philadelphia Sinfonia on December 5th of this year, began life as a student of the Suzuki method. His first “violin” consisted of a ruler taped to a Cracker Jack box. Maybe the ingenuity involved in the creation of this first makeshift instrument helped set the stage for the innovative ways in which Christian Howes now plays the violin. A child prodigy, he played the Mendelssohn violin concerto with the Columbus Symphony Orchestra at the age of sixteen. Howes himself does not like being called a child prodigy, however. As far as Howes is concerned, he was “just a regular Suzuki kid who really stuck with it” and whose curiosity about music left him wanting to explore more than just the classical repertoire. By the time Howes entered college, he had won numerous competitions and was tackling the fundamentals of composition from Baroque to Modern. Throw some blues, rock, pop, country, and jazz into that mix, and suddenly you have a violin that does not sound like a violin anymore, with a radically new and improvisational voice.

Today, at the age of thirty-two, Howes travels the country playing his own eclectic blend of music. He has broken out of the classical mold and forged a spontaneous new jazz persona for himself as a musician. Howes plays a Yamaha Silent Electric Violin and wields his bow like a percussion instrument. Critics have dubbed him the “Jimi Hendrix of the violin.”

Rave reviews aside, Christian Howes is also a deeply thoughtful man, who was kind enough to answer in full the many questions I had when writing this article. When I asked him to compare the two violins, acoustic and electric, Howes told me that his electric violin feels a lot like an acoustic violin when he holds it. What is differ-

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Duke Ellington

Edward Kennedy *Duke* Ellington (1899-1974) serves as a fitting exemplar of master musician, bandleader, arranger and composer of the 20th century, often referred to as the “American Century.” Born April 29, 1899, in the District of Columbia to James Edward and Daisy Kennedy Ellington, the young “Duke,” so dubbed by his friends for his princely bearing, was indeed coddled and catered to like a prince by his tight-knit family, and especially by his adoring mother.

Duke Ellington absorbed the cultural influences of his time in Washington, D.C., which was the preeminent African American cultural center of America during his youth. Eschewing a painting career, Ellington chose to pursue music. He slowly became adept enough on the piano to perform the ragtime and popular music of the day in Washington’s local entertainment scene. After a few forays to New York City as pianist with various bands, he eventually settled there in 1923 and began to lead his own band, *The Washingtonians*.

Honing his skills as bandleader, pianist and composer with *The Washingtonians*, Ellington landed a prestigious job at the Cotton Club in Harlem in 1927. This began a new phase in his career. As a result of composing and arranging exotic shows featuring hot jazz, inculcating the literature and the arts of dynamic Harlem Renaissance, and through NBC radio broadcasts from the Cotton Club, Ellington’s orchestra and compositions gained national significance and prominence. Over 180 of his recordings were marketed from 1927 to 1931, further increasing the popularity of the Ellington Orchestra.

The American successes led to a European tour in 1933, of which Ellington said: “The atmosphere in Europe, the friendship, and the serious interest in our music shown by critics and musicians alike put new spirit into us.” Upon their return, Ellington and his band toured as one of the top bands of the “swing era,” 1933-1942, when jazz was at the height of its popularity. It

was precisely at this point in his career when Ellington the composer began pushing the boundaries of the jazz idiom and the existing recording technology. Along with the beautiful, sophisticated songs, moderate and up-tempo dance and blues fare Ellington wrote on a steady basis, he also recorded extended compositions, suites, and tone poems, which were longer than the three-minute side of the 78-rpm record.

Many writers feel the years around 1940 were a creative peak for Ellington. Contributing to that assessment are the following: 1) the stability of the core band personnel during the thirties, 2) the consistent, excellent compositional output by Ellington, 3) the superior performance of the

band, 4) and outstanding solos by the new younger members like swing stylist saxophonist Ben Webster, bassist Jimmy Blanton, and cornetist Rex Stewart.

Certainly Ellington’s collaborative personality contributed to the allegiance of his band members for what would become more than 30 years of performing together, but it also facilitated the many wonderful, collective projects with his “alter ego,” composer Billy Strayhorn, whose many

compositions, including *Take the “A” Train*, became so closely associated with Ellington’s band that most people attribute them to the Duke’s own hand.

Ellington considered his band to be “his instrument.” Consequently, he was able to experiment at will in creating new orchestral textures for the unique soloists in his ensemble. Ellington and his musicians toured the United States in private Pullman train cars, which afforded them all day rehearsals during which Ellington could explore orchestral and formal possibilities beyond the imagination of other band arrangers. In the early forties he produced works of greater dimensions, including the musical *Jump for Joy* (1941) and the “tone parallel” *Black, Brown and Beige* (1943). The late thirties and early forties saw the production of dozens of short works that

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(Christian Howes cont'd)

ent are the volume and range of sound you are able to create with an electric violin. With an acoustic violin, most of your energy is concentrated toward creating a big sound. But with an electric violin your amplifiers do all that hard work for you, which enables you to put in reserve all the energy you used to devote to producing sound—and to concentrate instead on other aspects of your playing. As Howes says, “I don’t have to use as much bow, so I can play faster when I want and focus on smaller movements of the right arm, focus on my left hand, focus on the musical ideas themselves, etc.”

As far as the type of sound produced by both violins, Howes believes that although an electric violin “cannot produce the SAME sound as an acoustic violin,” it can still sound quite similar. And because his violin absolutely has to be amplified in order to cut through the bigger sounds of a rock band or jazz band, he prefers



to use an electric violin that has already been set up to be amplified—instead of just using an acoustic violin with a microphone attached. A master of both types of violin, Howes explained that “the degree of nuance in tone you control just by playing is much greater with an acoustic violin,” but that he also enjoys the ability he has to customize the tone of an electric violin by using multiple processors.

For his December 5th concert with the Philadelphia Sinfonia, Howes will be playing two familiar American songs: *Caravan*, by Duke Ellington, and *Embraceable You*, by George and Ira Gershwin. Both songs have their origin in the American jazz tradition, which Howes believes to be an essential part of America’s cultural fabric. Duke Ellington incorporated musical elements like blues and swing, which were his heritage as an African American composer, and which are now part of our evolving heritage as Americans. And that evolving heritage is what Howes values most about American music. It turns out that Christian Howes is not just a musician, but a visionary, too, for he believes that “the great dream of America, which is only too slowly realized through time’s progress, is that we grow together because of our differences and diversity.” And as part of this growing together, Howes believes that every serious musician should have an appreciation of the blues, in much the same way as we appreciate Bartok’s Hungarian folk melodies, Beethoven’s German themes, or Tchaikovsky’s Russian dances. What Howes wants most is for all of us to embrace not just jazz, but all musical forms, past and present,

as a way of becoming “more capable and cooperative members of a world community.”

On Saturday, December 4th, Howes will be conducting a master class for all Sinfonia musicians. It will be a session spent getting back to the basics. As Howes pointed out, little children don’t read from a score when they sit down to draw. “All they need is a crayon, paper, and their imagination. . . . We don’t tell them HOW to draw. We just let them create.” Howes will be exploring the same themes with the Sinfonia musicians, encouraging them to celebrate their own creative personalities. Howes wants every musician to understand that he or she is a composer, whether he knows it or not. “Improvisation/composition is the most natural thing in the world, and students only need to be allowed and encouraged to be creative on their instruments for them to see what they’ve been missing.” Howes used the phrase “idiomatic neutrality” to describe the sort of improvisation he has in mind. “Jazz, classical, rock, pop, or polka, it doesn’t matter . . . All that matters is to create.”

Maybe Howes’ belief in the unique creative personality of every musician is at the core of his own innovative playing: “For me it’s not about my style of playing, or how fast I play. It’s about expressing, like a child with paper and crayon, a simple, pure idea, from the heart.”

You can listen to clips of his music and read more about Christian Howes at his website: christianhowes.com.

Debora Lieberman, mother of Amanda Lieberman, concertmistress.

(Duke Ellington cont'd)

brilliantly exploited the virtuosity of Ellington’s orchestra, among them *Echoes of Harlem* (1936), *Azure* (1937), *Braggin’ in Brass* (1938), *Battle of Swing*, *Blue Light*, and *The Sergeant Was Shy* (1939), *Jack the Bear*, *Harlem Air Shaft*, *Concerto for Cootie, Ko-Ko*, and *Cotton Tail* (1940), and *Main Stem* (1942). He also recorded in smaller musical formats, performing in small groups, duets for piano and bass, and occasionally as solo pianist.

After making his debut at Carnegie Hall on January 23, 1943, and performing there at regular intervals over the next five years, Ellington was inspired to write a series of large works for the concert hall, among them *New World A-Coming*, *Perfume Suite*, *Deep South Suite*, *Liberian Suite*, and *The Tattooed Bride*. The Carnegie

events added fuel to the debate about such issues as the merits of jazz versus “serious” music, the place of jazz in the concert hall, and Ellington’s ability (or lack thereof) to compose extended works. His growing reputation as a serious composer who happened to write for jazz orchestra led the writer Richard O. Boyer, in an extensive 1944 profile in *The New Yorker*, to dub Ellington “The Hot Bach.”

Ellington continued to turn out longer works for various occasions and diverse venues. These included *Harlem* (1951), *Such Sweet Thunder* (1957), *Tool Suite* (1959), and *Idiom ’59* (1959). Ellington also explored other outlets for his compositions, writing *Night Creature* (1955) for combined symphony and jazz orchestras, *A Drum is a Woman* (1956) for a television production, and *Anatomy of a Murder* (1959) for a Hollywood film directed by Otto Preminger. Ellington’s appearance at the 1956 Newport Jazz Festival was such a triumph that *Time* magazine’s cover story pronounced it a “turning point in a career,” demonstrating that “Ellington himself had emerged from a long period of quiescence and was once again bursting with ideas and inspiration.”

From 1960 until his passing, Ellington kept up a relentless schedule of composing, performing, recording, and traveling often to Europe, to



the Middle East and India in 1963, Japan in 1964, Latin America and Mexico in 1968, and the Soviet Union in 1971. During this time he was showered with awards, prizes, and honorary degrees and celebrated both at home and abroad for his musical achievements. These journeys sometimes inspired new compositions, such as the *Far East Suite* (1964), the *Latin America Suite* (1968), the *Afro-Eurasian Eclipse* (1970), and the *Goutelas Suite* (1971).

A series of three Sacred Concerts took place between 1965 and 1973 in various churches and cathedrals, featuring Ellington’s orchestra, vo-

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cal soloists, choirs, and dancers. Preceding this new development of expressing his religious convictions was the show *My People* (1963) Ellington wrote for the Century of Negro Progress Exposition in Chicago. Ellington also produced new songs and instrumentals, arranged popular material ranging in style from the Beatles' songs to Walt Disney's *Mary Poppins* to Tchaikovsky's *Nutcracker Suite*, and collaborated with choreographer Alvin Ailey on the ballet *The River* (1970). He also recorded with various other musicians, among them Louis Armstrong, Ella Fitzgerald, Coleman Hawkins, and such younger luminaries as John Coltrane, Charles Mingus, and Max Roach.

In his last few years, Ellington paid eloquent tribute to the individuals he had known and worked with throughout his career in his memoirs, *Music is My Mistress*, published in 1973, a year before his own death from cancer on May 24, 1974.

Stanley Cowell, Professor of Jazz Piano, Coordinator of Jazz Studies, Mason Gross School of the Arts, Rutgers University and father of Sunny Cowell, viola

For further reading on Duke Ellington: *The Duke Ellington Reader*, Oxford University Press, © 1993, edited by Mark Tucker.

TRIVIA QUIZ

Although Schubert wrote eight symphonies, his most famous being the "Unfinished," he is perhaps best known for his Lieder (songs). Which of these famous songs did he later use as the melody for a movement in a larger instrumental work?

The first member of the orchestra to e-mail Carol Brown with the correct answer will receive a small prize!
carolbknit@aol.com

Sonata

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President's Column Fall 2004

One of the charming aspects of being a fairly new youth orchestra is that every year is an adventure. (This is also one of the more *challenging* aspects of being new.) Although we have developed some predictable rhythms and traditions during our seven-year history, at the beginning of each year we find ourselves embarked upon enterprises we have not yet experienced or tried before.

This year will definitely bring its own share of adventures.

Among our predictable rhythms is the fact that our orchestra years alternate between being tour years and non-tour years. This year is a tour year; last year was a non-tour year. Each year's focus is strongly influenced by this variable. And adventures arise in both situations.

Last year, when we were not preparing for a tour, we were able to concentrate on many internal upgrades, both musical and administrative. In conjunction with Gary White, our conductor and music director, the board and I were able to discuss musical goals for the year ahead of time and to establish a set of administrative goals for the board of directors. These musical goals included increasing the learning curve within the orchestra (increasing the rate at which material is learned by our musicians) and broadening the range of the musical genres or styles we present. Both Gary White and the board agreed we should perform at the Kimmel Center. We also decided to increase our production and advertising, to start a newsletter for our various constituents, to develop connections to our alumni, to broaden our funding base by creating a fundraising/development committee within the parent population, to develop a database for all constituents, and finally we hoped also to hire an administrative assistant.

We met all of these goals over the course of the year, except for the hiring of an administrative assistant (and that *will* happen eventually). Along the way we even generated upgrades we had not anticipated: we put a telephone in our office (215-351-0363), which renders us accessible on rehearsal days and will put the orchestra in the phone book by May; we developed and printed an orchestra brochure; we ran a slide show in the Ritz theaters for six weeks last winter; we started an annual used tuxedo sale for our male members; and we created a stunning new demo CD. Many of these upgrades occurred because a parent or a musician asked a question or made a suggestion, and we liked the idea. I thank those of you who prompted these innovations. They help to put us on the map.

This year, a tour year, we will certainly maintain the upgrades we made last year, but expect

fewer innovations; instead, much of our focus is on the tour. A fair amount of our fundraising will be directed toward the tour. The repertoire Gary White has chosen for the year is related to the tour (it provides our musicians with a link to the places we will go and prepares them for performances *en route*). And a lot of our administrative time will be devoted to forms, chaperone interviews, sight-seeing choices, roommate decisions, instrument dimensions, and schedules and timetables of all kinds.

We anticipate *many* adventures along the way, however—both here at home and abroad—beginning with our first concert.

We're starting our concert season early, and with a bang. On December 5th, the orchestra will perform together with virtuoso jazz violinist, Christian Howes. You can read an article exploring the various dimensions of Christian Howes' musicianship elsewhere in this newsletter. On Saturday, December 4th, our musicians will not only rehearse with Howes at 3:00, but have the extraordinary opportunity to attend a master class with him beginning at 2:00. Yamaha will also be bringing a selection of electronic instruments to this master class, which Sinfonia musicians will be able to play. It may be obvious, but the December 5th concert ("Classical Meets Jazz") advances one of our musical goals set the preceding year: to broaden the scope of the Sinfonia experience by introducing our orchestra members to jazz idioms, improvisation, and 20th Century American repertoire (see Stanley Cowell's article about Duke Ellington here in this newsletter). For this concert we will also be playing some of the material we plan to perform in Russia and Finland, which will give our audiences a taste of Americana. A committee of parents has worked hard to make this concert a gala event; I believe we all need to dress up a bit!

Thus begins our year of adventures, the largest of which lies ahead of us in June/early July. We cannot imagine a better way to end our concert season than to take our music with us to two extraordinary but very different countries. A concert tour raises an orchestra's level of performance: it expands the awareness of our members, introduces us to the musical origins of some of the world's greatest repertoire, and strengthens our identity as an orchestra. It also requires that we perceive ourselves as musical ambassadors. Our musicians represent some of the best that America's youth has to offer, and it is both an honor and responsibility to export that spirit abroad . . . We are on our way!

Carol Brown, President
Board of Directors

Slipping Slides of Satisfaction

While sitting in music theory class recently, I had the sudden realization that I was living the dream of my childhood. That dream included eating, breathing, sleeping, and most importantly, living Music. The dream was beautiful and its reality perfect. In fact, the reality of music is not without obstacle or flaw. But it is through the obstacles that I have learned the most.

Scrambling to the locker room to grab my instrument, I rushed to my first orchestra class. Holding my schedule in hand, I walked in blindly, knowing nothing about the orchestra's reputation. Tuning had already started. We began rehearsal with introductions. We all stood up to say our name, city of birth, and year in school. When it was my turn, I stood up, and with my normally jovial disposition said: "Hi, my name is Jacqueline Arrington, and I am a freshman flutist from Philly!" Everyone giggled. As introductions continued, I noticed a trend. "Hi, my name is _____. I live in Michigan, and I'm a senior." The word senior changed to masters and doctoral student. I leaned over to the second violinist and compared schedules to make sure I was in the right class. Here I was, only a freshman, placed in the highest orchestra in the school. What would I do? Meet the challenge feeling confident because I had trained alongside some of the best musicians during high school. My orchestral experiences with the Philadelphia Sinfonia helped me conquer this first obstacle.

After orchestra ended, I rushed to my first lesson with my new teacher. She told me she wanted me to play in flute studio that afternoon. With only three hours before studio and a Spanish class in between, I knew I would not have any time to practice. It was 4:15 by the time Spanish class ended. I rushed out of the building and took the next bus to my studio class. Stumbling into the intimate hall, I saw my teacher quaintly settled in a chair reading a book. Class started at 4:30. I thought I was late, but my teacher offered me a chair to sit in, and shrieked: "Honey, sit down and catch your breath. It's only 4:23—You have plenty of time!"

I went into an adjacent room to warm up. As I played long, sustained tones, I thought about the piece I would perform, replaying it over and over in my head. I walked out of the warm-up room and was immediately called to the stage. I inhaled, thinking back over this first day, and exhaled the music that was shaped by it. I used my experience to help me get through this performance. Opening my eyes, I knew my colleagues understood the integrity it took to play for them. They knew the risk I was taking. There was a moment when the music was no longer my own. The piece finished . . . It was 6:30 PM

2004-2005 Concert Season!

Philadelphia Sinfonia
3:00 pm, Sunday, December 5, 2004
Guest Artist: Christian Howes, jazz violin
Burlington Township Performing Arts Center, 610 Fountain Avenue, Burlington, NJ
Driving directions: <http://www.burltwpsch.org/district/commarts/directions.htm>

Philadelphia Sinfonia
3:00 pm, Sunday, January 30, 2005
First Presbyterian Church, 35 West Chelton Avenue, Germantown, PA
Driving directions: <http://www.fpcgermantown.org/pages/directions.html>

Philadelphia Sinfonia Chamber Orchestra
10:00 am, Sunday, February 20, 2005
First Presbyterian Church, 35 West Chelton Avenue, Germantown, PA
Driving directions: <http://www.fpcgermantown.org/pages/directions.html>

Philadelphia Sinfonia
3:00 pm, Sunday, February 27, 2005
Rutgers / Camden Center for the Arts, 311 N. 5th Street, Camden, NJ
Driving directions: <http://rcca.camden.rutgers.edu/>

Philadelphia Sinfonia at the Kimmel Center
8:00 pm, Tuesday, March 15, 2005
260 South Broad Street on the Avenue of the Arts
Philadelphia, PA
Driving directions: <http://www.kimmelcenter.org/planning/findus.php>

Philadelphia Sinfonia Chamber Orchestra
2:00 pm, Sunday, April 17, 2005
Foulkeways at Gwynedd, 1120 Meetinghouse Road, Gwynedd, PA
Driving directions: <http://www.foulkeways.org/Directions.html>

Philadelphia Sinfonia Festival Concert
3:00 pm, Sunday, May 1, 2005
St. Stephen's Episcopal Church, 19 S. Tenth Street, Philadelphia, PA
Driving directions: <http://www.philadelphiasinfonia.com/directions-stephens.shtml>

on a Monday, and my first day of school was over.

In my short time here at the University of Michigan, I have learned to absorb each day as a lesson and use my past experiences as a crutch. College is not as enigmatic or daunting as it might seem. See it as a playground that contains all your favorite toys. Alone at this playground, you have the opportunity to pick whatever interests you, whether it be the monkey bars or the slipping slide. As a testing ground for passion, college should be like that playground. As my musicology professor said, "College is supposed to be fun!"

Having previously obtained the best musical and academic education possible, I assumed my transition to college life would be easy. On the contrary, it has been an emotionally and physically arduous process, but my experiences

here at the University of Michigan have made me more comfortable about approaching obstacles, even when risk is involved. Using the resources of my past experience, including my years in Philadelphia Sinfonia, allows me to approach obstacles with confidence and to reveal music through my true mind's eye.

Jacqueline Arrington, Sinfonia '04, flute
arrjacqu@umich.edu

Editor's note: Jackie Arrington was a member of the Philadelphia Sinfonia from 2000 to 2004 and flute section leader for the last three years. She is now a freshman flute performance major at the University of Michigan School of Music, where she studies with Amy Porter. She describes herself as "very happy" at Michigan.

From the Podium

Versatility and flexibility have always been the hallmark of the best musicians. In today's music scene these twin attributes have become increasingly important for up-and-coming young performers, who are expected to play in a wide range of genres, everything from classical music to jazz. It is not an entirely new idea that musicians need to have a variety of musical experiences and skills. The Russian composer, Igor Stravinsky, and French composer, Darius Milhaud, were both writing jazz suites for classical orchestras back in the mid-1900s. American composer, Aaron Copeland, wrote his famous "classical" clarinet concerto for jazz great, Benny Goodman. This year the Philadelphia Sinfonia will be featuring violinist, Christian Howes, who is equally at home playing classical music or jazz, in an exciting concert that will give our talented members the experience of working with a great musician who exemplifies these versatile ideals.

As a young horn player I first ventured into the world of jazz right after graduating from college, when I was hired to play with a brass quintet that specialized in Dixieland. I still remember the fear that raced through me when we began rehearsing a chart that called for an improvised horn solo. "Where were my notes?!" All I had in front of me were chord changes. "What good does that do me?" I wondered. Well, like anything else, I learned that there is an art to improvisation. There are ways to approach it and build your skills. I entered into this experience thinking I was a "classical" musician. "Why do I need to do this?" I kept asking myself. But I came away from my days playing Dixieland realizing that it had been my great fortune to be put into a situation that forced me to open my mind, expanded my skills, and gave me a broader picture of the music world.

On Sunday, December 5th, Christian Howes will be playing two great jazz standards with the orchestra, followed by a performance with his combo, but the day before he will also be presenting a master class on improvisation to our orchestra. During the course of this master class,

Mr. Howes will demystify this area of musical endeavor and help our musicians understand its importance. He will demonstrate that improvisation is a technique that can be learned and practiced just like anything else.

December's concert will open with a "classical" work, *The Light Cavalry Overture*, by Franz von Suppe. We will then perform two famous jazz compositions, Duke Ellington's *Cara-van* and George and Ira Gershwin's *Embrace-able You*, featuring Mr. Howes as soloist. It is my hope that this blend of classical music and jazz will further broaden the musicianship of this great orchestra, while providing an exciting and interesting concert for both player and audience alike.

Gary White, Conductor
and Music Director

Concerto Competition Winner

A large number of Philadelphia Sinfonia musicians competed on Saturday, October 30th, for the chance to perform as a soloist with the orchestra. While the judges found the relative talent of the competing musicians to be high, they did declare a winner.

Walter Park, now in his second year as a clarinetist with the Philadelphia Sinfonia, won the competition. He will perform the first movement of Weber's Clarinet Concerto #1 at a concert with the orchestra later this season. Walter is fourteen years old and a student in the eighth grade at Penndale Middle School. He has been studying clarinet for six-and-a-half years. His current teacher is Rie Suzuki.

Echoes

I hope everything is going well. Things are going great here! I graduated with a BA in saxophone performance in December 2003 and am currently working on a paralegal certificate (12/04). I now work full time as a paralegal at a law firm in Philadelphia

—Jaime LaBonte, clarinet, 2003

TUX REDUX November 20, 2004 2:00 - 3:00 PM at St. Stephen's Church

Attention all males and parents of young men in the Philadelphia Sinfonia!

Bring your outgrown tuxedos to our TUX REDUX. Even if you're just plain tired of your current evening/concert wear, you will find exciting clothing at our grand resale afternoon. Included will be gently worn tuxedos from your fellow orchestra members, along with gently worn clothing from "Formal Expressions Tuxedos," one of the largest tuxedo retailers in the tri-state area. Auxiliary items will also be available, such as cumberbunds, bowties, and cufflinks.

So come and see what we have; we look forward to seeing you!

It is important that we know if you want to sell a tuxedo through this event, if you have one to donate (we have heard of a couple of these), or if you want to come to browse or buy. If you plan on buying, Formal Expressions will bring a tuxedo your size if they know about it ahead of time. They do not have used tuxedos over size 44, but they can offer a good price on something new. Anything requiring alterations will be available before our first concert, December 5th. Please call Ellen Youssefian at (856) 547-7140 in the next few days to let her know of your interest.



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Our Mission

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 performance opportunities for young musicians, to achieve the highest level of artistic advancement, and to educate young people broadly to be strong citizens 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 2004 Sonata

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