

RPYO News of Note

Rochester Philharmonic **Youth** Orchestra

A Special Guest for a Special Orchestra of Givers

by Dr. David Harman



Dr. David Harman,
Music Director of the
RPYO

It's always such a special treat to have Christopher Seaman with us, but this year's rehearsal with the venerable RPO Music Director seemed especially meaningful. In addition to the great musical experience that he created for us, his comments at the end of the rehearsal struck me as being especially important to remember, especially for those who hope to become professional musicians. He mentioned that in his experience over the years as a professional conductor and performing musician he had encountered two basic kinds of orchestral musicians.

Givers and Takers

The players who are essentially Givers retain the essential joy of orchestral playing because they act as team players. They know when they have an important section of a piece to bring out and also when they need to support other members of the musical team by playing with discrete intelligence. The Takers, on the other hand, think primarily of themselves and as a result

may not even realize that another player in the group has a solo line that needs to be heard. They may go on merrily playing fortissimo when they should be playing really softly. They may be having a good time performing their own parts, but not doing much to create the best possible musical result for the orchestra or for the audience. They also usually end up being unhappy and disgruntled as professional musicians.

It seems to me that our orchestra is comprised of a very high percentage of Givers and that the few folks who may initially be Takers eventually get transformed by the experience of making music together as a musical team.

If you know good players who are also Givers and should be part of our RPYO, I hope you'll urge them strongly to contact Mrs. Basu to audition for us this April. We need to continue to have wonderful players. Invitations from our current members have always been one of the best ways to maintain our orchestra's level of accomplishment at a high level. Thanks for your help in perpetuating our serious musical fun!

Profitez-en!

In addition to the wonderful musical experiences we've already shared this year, the remainder of our season is filled with many musical opportunities and challenges that will be so exciting for all of us. Our Side-by-Side Concert

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Music for Stage and Screen:

RPYO-RPO Annual Side-by-Side Concert

by Susan Basu

**Sunday, March 7 at 3:00 p.m.
Kodak Hall at Eastman Theatre**

David Harman, Conductor

The RPYO will perform:

- | | |
|-----------------|--|
| Cimarosa | <i>Concerto in G Major for Two Flutes , Mvt 1</i>
Nadine Dyskant-Miller, Flute
Victor Wang, Flute |
| Debussy | <i>Danse profane for Harp & Strings</i>
Mikaela Davis, Harp |
| Brahms | <i>Violin Concerto in D Major, Mvt. 1</i>
Erica Jacobs-Perkins, Violin |
| Williams | <i>Adventures on Earth</i> from “E.T.”
<i>Harry’s Wondrous World</i> from “Harry Potter and the Sorcerer’s Stone” |

The RPYO and RPO will perform together:

- | | |
|-------------------|--|
| Falla | <i>The Three-Cornered Hat, Suite 2</i> |
| Stravinsky | <i>The Firebird Suite</i> |

Eastman
Theatre’s
movie
audiences
would
become
familiar with
great music.

In 1922, George Eastman designed his magnificent gift to Rochester—Eastman Theatre—to be an elegant cultural hall in which to present the highest quality films accompanied by serious symphonic music. Through gradual exposure to music performed by excellent musicians, he reasoned, Eastman Theatre’s movie audiences would become familiar with great music. In time they would send their children to his new Eastman School of Music and attend concerts devoted solely to classical music, as well as fine dance and dramatic performances.

This Side-by-Side concert is presented both in homage to Mr. Eastman and his plan for Eastman Theatre and the musical education of Rochester and in celebration of the magnificent renovations in what is now named Kodak Hall at

Eastman Theatre.

John Williams has composed music for a very large percentage of the most acclaimed and popular movies of the past thirty years. In the tradition of the great film compositions of the 1930s through the 1950s, many of his works stand alone as exciting and musically rich orchestral works. Having seen “E.T.” and the Harry Potter movies may help provide a visual and literary context for the Williams’ pieces on this concert. But, like all great music, their sound alone can inspire a myriad of unique mental images and emotional responses from their listeners quite apart from their original function.

During the years that the Eastman Theatre was under construction, composers in Paris were creating dynamic

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with the RPO, our Tour to Québec and our May concert are all events filled with huge potential for musical fun and enjoyment. Since we're all brushing up on our French, I thought of highlighting a useful phrase that you might hear in everyday conversation that applies to our exploits for the remainder of our season. *Profitez-en* can be translated as an invitation to "take advantage of an opportunity or derive a positive benefit from something."

For the Side-by-Side Concert, you can enjoy the musical and personal interactions with the RPO professionals as we work together to bring the Stravinsky and De Falla to life in one of the great performance halls in the U.S., Kodak Hall at Eastman Theatre. Listen, ask questions, enjoy and savor the beauty of the sound in this newly refurbished musical space. Remember that the professionals of the RPO are there not only to make music with us, but also to respond to any technical questions you might have during our rehearsal. They are an amazing group of dedicated and talented people who devote their lives to playing and sharing orchestral music. *Profitez-en!*

Last August My wife, Lori, and I drove to Montréal to meet the conductor of the Westmount Youth Orchestra. We had a wonderful time visiting with Scott Gabriel. He's an energetic, and experienced bilingual musician who is really thrilled to have us as guests with his group. Our very special soloist for the Montreal concert will be Paul Merkelo. Paul was previously principal trumpet with our own RPO. For the past several years he has been principal trumpet with the Montréal Symphony and has recorded and toured all over the world with that amazing orchestra. I'm sure that we'll enjoy making new friends as we make music with his



Nadine Dyskant-Miller,
Flute



Victor Wang, Flute

players and experience some of the joys that Montréal and Québec City have to offer. The old part of Québec City really does feel like France. There are terrific places to eat, lots of interesting shops, cobblestone streets, and, strangely enough, lots and lots of people speaking French! *Profitez-en!*

Our May concert will come very quickly after the tour, so preparation time will be concentrated, but also very exciting. We'll be able to share some of the pieces that we've learned and performed on the tour for our hometown audience. Gershwin, Barber, Debussy and Copland, along with our concerto soloists, will make for a great conclusion to another fine season for our RPYO. I'm looking forward to our next several weeks together and to enjoying the music that we will create and share as musical Givers. *Profitez-en!*

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new scores for ballet. Two of these, Falla's "The Three-Cornered Hat" and Stravinsky's "The Firebird" were soon arranged into orchestral suites and widely performed in concert halls. In each, the visual dance narrative has been transformed into musical themes and moods that express the spirit of the two ballets.

Our soloists, in their own words

Nadine Dyskant-Miller and Victor Wang, Flutes

Cimarosa, Concerto in G for Two Flutes, 1st mvt.

Nadine is a home-schooled senior from Hinsdale, N.Y. In addition to flute-playing she is a composer and performer at traditional music festivals and contra dances.

Victor is a senior at Webster Thomas High School. Besides his many musical involvements, he loves to take part in math and science activities. Here is what they have

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to say about learning to play their piece for two flutes.

Imagine yourself playing in front of an orchestra beside a close friend. It's a thrill, isn't it? Neither of us has yet experienced this thrill, one that we hope will enrich our musical lives. We've both played our parts separately in our homes, and when we rehearse together, we appreciate a new dynamic to the piece. We've had a fantastic time playing the Cimarosa concerto, and we've learned to play as two bodies through one flute. We've traded parts and tried reading off the score, switching parts every other line. Although these unconventional practices are usually sloppy and infused with laughter, they have led to a heightened understanding of the piece, our instruments, ourselves, and each other.

Mikaela Davis, Harp

Debussy, Danse profane for Harp and String Orchestra

Mikaela is a senior at Penfield High School. She loves jazz perhaps almost as well as classical music and plays harp and electric cello in a jazz group at school. As a young child she loved singing and dancing to music in her living room. And the love grew.

Ever since I started taking harp lessons from Grace Wong at the age of seven, I knew that I would devote my life to music. As a harpist in a major youth orchestra for four years, I have experienced so much. Traveling to Poland, Slovakia, and Hungary my freshman year with the RPYO really encouraged me to work hard and prepare for a career as a professional musician. Since that time I have started a personal business providing music for weddings and other special occasions. Performing the Debussy piece with the RPYO will be a way of celebrating all that I have worked for these past years.



Mikaela Davis, Harp



Erica Jacobs-Perkins,
Violin

Erica Jacobs-Perkins, Violin

Brahms, Violin Concerto, 1st mvt.

A senior at Pittsford Mendon High School, Erica traces her love of music back even before her first violin lessons at the age of six. Besides being an accomplished violin player, she also enjoys writing and is a skilled seamstress. Erica has been thrilled this year to have her younger sister Annie playing cello in the RPYO. She writes here about the central importance of music in her life.

If I couldn't play music anymore, I would sing. If I couldn't sing anymore, I would dance. I can't imagine a life without music. It's an integral part of what makes me who I am. A life without that kind of creative outlet is just inconceivable to me. I know that every single other player in the RPYO feels as passionately as I do, otherwise they wouldn't spend more than three hours every Sunday getting to rehearsal and then working as hard as they do. Over the past five years, the RPYO has become a second family for me. How could it not? We spend so much time together. This year, now that I have a real flesh-and-blood family member in the orchestra, my connection is that much stronger.

Gigging and Freelancing Primer

*(The second in a three-part series for RPYO members and alumni. *)*

In this part, we talk about how to promote yourself (or your ensemble) and how to find gigs.

Self-Promotion/Marketing

Develop a body of marketing materials to promote yourself as a freelance musician.

Business Cards—An absolute necessity!
A business card is a simple, professional means to provide others with

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Develop a
logo and
name for
your
business

your (or your ensemble's) contact information. Invest in a well designed, inviting business card and take them to every performance or professional opportunity you attend (e.g., conferences, initial client meetings). Carry them in your instrument case, in your wallet, and in the pocket of your business clothes. Post them where potential clients can see them (e.g., the bulletin boards at music stores and churches). Professionally printed cards start at about \$50 for 250.

Business Letterhead. Spend the time to develop suitable letterhead for yourself (or your ensemble), as it reflects upon your professionalism. Develop a logo and name for your business to use on the letterhead, and make sure the contact information is clearly laid out. Your written contact (*to be discussed in Part 3 of this series*) and any correspondence with a client or potential client should be on this letterhead. (*Editor's tip: Some e-mail programs let you use "stationery" for your e-mails. Consider creating a digital equivalent of your letterhead for the e-mails you will send as part of your client correspondence.*)

Repertoire Lists. Develop several repertoire lists—different ones for different types of performance opportunities, rather than one large one—to help your clients choose music that is appropriate for their events. When meeting with potential clients, be prepared to play samples of any piece on the list you've presented. If the client requests a piece that is not currently in your repertoire, request a copy or an arrangement suitable for your instrument (or ensemble).

Demo CDs—Very Important! Although not every potential client will ask for a sample of your instrumental abilities, they are likely to if they are choosing from among several soloists or ensem-

bles. A short CD of suitable material is sufficient, but make sure that the quality of both the performance *and* the recording represents you well. Include samples of the kind of music to be performed at the gig event, *not* of your latest concert or recital. Clearly label the CD with your contact information. Decide ahead of time if the potential client may keep the CD or if you would like it returned.

Biography. Write a short, easy-to-read description of your professional accomplishments. Include information on relevant topics such as musical niche, training, education, instrumental abilities, prior performance venues, and client list of organizations. Write about yourself in the third person (he/she/Mr./Ms.), not first person (I/my).

Promotional Photo. Get a good quality photo or set of photos that you can use in a variety of situations (e.g., flyers, brochures, press releases, posters, press kits). Use a qualified, recommended photographer, and keep within a budget. You can scan the photos onto a computer for use with a number of software packages to produce professional-looking materials. (*Editor's tip: You may need to secure the copyright to the photos from the photographer in order to use the photos in this way.*)

Brochure/Flyer. This important "leave behind" marketing item should include your photo and bio, quotes from clients, a description of your repertoire, and your contact information, as well as your business name and logo if you are using one. Besides giving your brochure to potential clients, you can also post it in various venues and distribute it to managers of booking locations such as hotels, clubs, and resorts. (*Editor's tip: If you use a computer program to create the brochure, save it as a PDF document, which you can*

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then distribute as an attachment to e-mail messages.)

Referral List. Maintain a short list of *satisfied* customers who would be happy to serve as referrals for you either by letter to you (a copy of which you can include in your marketing materials package) or by phone or e-mail. Be selective; not every client is necessarily the type of person you would want to speak on your behalf. Make sure that your referent is comfortable being approached by potential clients and be sensitive to his or her wishes. Save any particularly good quotes for use in your other marketing materials. Client recommendations are often the clincher in securing a gig. Be sure to keep the list current.

Engagement List. As you gain experience with gigs, build a list of venues where you have performed and clients for whom you have worked. Use this list to educate potential clients about the quality and professionalism of your services.

Phone Manners Matter. Prepare a professional outgoing message for your answering machine or phone voice-mail. Is the name of your ensemble on the message? Consider using suitable background music (e.g., have your demo tape playing in the background). Your outgoing message may be the first “live” contact a potential client has with you. *You don’t want it to be the last!*

Finding and Getting Gigs

Now that you have your marketing materials in place, just how can you find gigs? Very often, you may learn about a gig through a referral of some sort, but at some point, you have to sell yourself and your abilities to a potential customer. Not only do you have to convince them that you are a good fit for

his or her event, you may have to sell your services better than other musicians who are also interested in the gig.

Network, network, network. Take the initiative to network with as many people as possible through whom you might expect to hear about gigs. Keep good notes about each contact and how that person might help you find gigs. People to network with include:

- Local musicians (including church organists)
- Local music teachers
- *Local* music schools and departments
- Church ministers/clergy/rabbis
- Justices of the Peace
- Event planners

Find out about performance ensembles around town, both professional and semi-professional. Learn when they hold auditions for their substitute list. Consider doing a few “freebies” so that you can meet other local players. Bring all your promotional materials so that you can market yourself as needed.

Keep a file or address book of all your local musical contacts; keep in touch with them, attend any concerts they might give, send them announcements and invitations to any of your performances, and return any networking favors by referring them for gigs when an opportunity arises. Goodwill promotes a good reputation, and your reputation—for better or worse—will precede you around town.

(Editor’s tip). Network also on the Internet via *professional* social media websites such as *LinkedIn*. Set up an online profile, using excerpts from your marketing materials. Build a network of contacts by inviting clients, venue managers, and other musicians to join your online network. Ask your referrals

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Take the initiative to network with as many people as possible

(GIGGING, continued from page 6)

to post recommendations for you online (although be sure to ask to review them before posting). Just be sure that everything you post or ask others to post represents your best professional image.

Seek gigs where people gather. You will often have to initiate contact with organizations or locations to create a performance opportunity for yourself, and you should develop a targeted list of such opportunities. Anyplace where an audience may gather is a potential gig site, including:

- Hotels and convention centers
- Religious communities
- Museums and galleries
- Hospitals
- Nightclubs, coffee houses
- Restaurants
- Malls
- Local corporations
- University and College activity programs
- K-12 schools (public and private)
- Holiday resorts
- Local places of public interest
- Wineries
- Street performances
- Country clubs
- Cruise ships
- Political organizations
- Private clubs
- Bookstores
- Farmers markets
- Supermarkets
- Public libraries
- Local organizations
- Expositions and conferences

Think about
your target
market and
where you
might
advertise

- Local fairs and festivals, e.g., Park Avenue / East End / Cornhill / Greek / Clothesline (Memorial Art Gallery) / Canal Days (Fairport) / City of Rochester

Seek gigs for different kinds of events. Think, too, of all the life events for which music can be an integral part, including:

- Engagement parties and weddings
- Anniversary and birthday parties
- Funerals and memorial services
- Receptions
- Cocktail parties
- Corporate parties
- Proms
- Holiday parties
- Religious parties (e.g., bat / bar mitzvahs)

Advertise. Think about your target market and where you might advertise. If you are interested in weddings, contact local churches and organists, contact wedding coordinators, florists, and bridal stores. (You can negotiate a referral fee based on work sent your way). Advertise in local wedding publications. Check the Yellow Pages for related, pre-existing businesses. Don't do a mass mailing—it's expensive and usually not worth the effort and expense. Some common places to advertise include:

- Newspapers (dailies and weeklies)
- Local music stores
- Wedding magazines
- Religious communities (e.g. churches, synagogues)
- Yellow Pages
- Community and local magazines
- Chamber of Commerce
- Radio

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Be sure to follow up promptly and courteously

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- Internet
- Community TV (often free to advertise)

Follow up on all inquiries. Be sure to follow up promptly and courteously to every inquiry you receive. When returning a phone call from a potential client, have your marketing materials and repertoire lists on hand so you are ready to answer questions without hesitation. Also have your calendar handy for scheduling an appointment.

Dress (and act) for success. When meeting with a potential client (or anyone with whom you want to network, such as a venue manager), dress professionally and bring your instrument and marketing materials with you. Be courteous and listen attentively to the client's needs and wishes. Use a good handshake and maintain good eye contact.

Now get ready to sign a contract!

(Next issue, we'll discuss the business aspects of gigging: contracts, payments, and expenses.)

**Adapted with permission from "Successful Gigging and Freelancing" by Dr. Adrian Daly, Office of Careers and Professional Development, Institute for Music Leadership at the Eastman School of Music*

<https://www.esm.rochester.edu/gig/>

The RPYO's final concert of the season will be Sunday, May 9
3:00 pm, Hale Auditorium, Roberts Wesleyan College

Debussy *Prelude to the Afternoon of a Faun*

Elgar *Pomp and Circumstance March No. 1*

Barber *Adagio for Strings*

Gershwin *An American in Paris*

Concerto Competition Winners:

Gluck *Che farò senza Euridice?*

Hilary Garnish, Soprano

Paganini *Moses in Egypt Variations*

Ryan Yarmel, Double Bass

Kudos

MARINA RAMOS (violin) was chosen last fall Young Latina Leader for 2009 by Latinas Unidas. Marina performed with the Mexican dance group *Arco Iris Mexicano* at the awards ceremony and played a short solo.

MELISSA MASHNER (flute) performed the Huë *Fantasy for Flute* with the Penfield Symphony Orchestra in February as Winner of the Jo Amish Young Artist Competition. **LOUISA WOMACK** (double bass) was the runner-up in the competition.

MELISSA MASHNER (flute) was a Winner in the Finger Lakes Symphony Orchestra Concerto Competition. **VICTOR WANG** (flute) received Honorable Mention in this competition.

VICTOR WANG was selected to play flute and piccolo this February in California with the National High School Honors Orchestra. He was also a winner in the recent David Hochstein Recital Competition.