

Gabriel Gordon, Music Director, is a native New Yorker. He directs several youth, amateur, and professional orchestras in the tri-state area, including the Greater Newark Youth Orchestra at Tower Hill. One of Mr. Gordon's many concerts recently included a gala to benefit the Red Cross World Trade Center Relief Fund. He produced and conducted a performance of Beethoven's Symphony No. 9 in reaction to the events of September 11, 2001. "Watching his conducting is a treat in itself," as one reviewer described it. "Every gesture has a clear purpose, is significantly nuanced, and is explicitly observed by the musicians."

Guest Soloists

Julia Sheriff, piano soloist, is twelve years old. She began studying classical piano at the age of eight as a student of Robert Rimm, of the Chronos Studios. In the fall of 2000, she auditioned for Temple University's Preparatory Music Division and was accepted into the Sonata class. Subsequently, Julia was offered a scholarship at Temple Preparatory to study with Dr. Charles Abramovic. In the past two years, Julia has been a featured soloist with several community orchestras, as well as the Orchestra Society of Philadelphia. She has also been a finalist in a number of important area competitions, including the Philadelphia Orchestra's Albert M. Greenfield Student Competition, and the Pottstown Orchestra's Kathryn E. MacPhail Young Artist Competition. One of Julia's immediate goals is to play all of Chopin's Etudes by her 13th birthday. In the meantime, she is also working on Rachmaninov's Second Piano Concerto, Bach's Preludes and Fugues, and, Beethoven's Tempest Sonata. Inspired by today's greatest performing musicians, Julia Sheriff intends one day, to become a concert artist in the grand tradition.

Jamie Lee, violin soloist, was born in Seoul, Korea on June 27, 1990. Her violin studies began at the age of seven in the United States, with Mr. Bo Y. Hwang of the Boston Symphony, and violin soloist, Mr. Soovin Kim. Jamie is currently a student of Mrs. Yumi Scott, violinist with the Philadelphia Orchestra, and faculty member of the Curtis Institute of Music. In 2001-02 Jamie was a first violinist with The Baroque Players, a select orchestra which is part of Temple University's Preparatory Music Division. In January 2003, she was a soloist at the winter concert of the Delaware Valley Conservatory of Music. Jamie Lee attends Radnor Middle School, where she is concert master of the school orchestra. In addition to playing the violin, Jamie loves to read and draw and wants to become an inventor.

Acknowledgements

The Independence Sinfonia expresses thanks to Rev. Mark Ainsworth, and the Board members of All Hallows Church, for their gracious hospitality in providing rehearsal space for the musicians. Special thanks also to organist and music director Rose Davis, for her interest and cooperation and to Eileen Schaeffer for helping with the design and format of the concert program.

Performance music is on loan from the Edwin Fleisher Collection of Orchestra Music, Free Library of Philadelphia.

Today's concert is sponsored, in part, by Merrill Lynch, of Doylestown.

ALL HALLOWS CHURCH

Wyncote, Pennsylvania

Presents

The Independence Sinfonia

Gabriel Gordon, Conductor

Young Artists:

Julia Sheriff, Piano Soloist

Jamie Lee, Violin Soloist

Sunday June 1, 2003

4 P.M.

The Independence Sinfonia – June 1, 2003

All Hallows Concert

Violin
William Phillips
Concertmaster
Linda Baldwin
Kim Dolan
Danielle Garrett
Amanda Godshall
Harold Golden
Marjorie Hesney
Loy Marks
Darrin McBride
Gail Miller
John Safian
Valerie Suzawa

Viola
Margot Cohn
Larry Pupkiewicz
Karen Noer
Sondra Greenberg

Cello
Susan Kohn
Megan Stauffer
Julie Wiberg
Tony Gizzi

Bass
Alfred Finck
Larry Jones, Jr.

Flute
Lisa Davis
Anders Hansen

Oboe
Mary Ellen Corwin
Forrest Rowland

Clarinet
William Fullard
Lila Finck

Bassoon
Jay Tinkleman
Judy Frank

Horn
Julie Rivers
Richard Wilhelm
Gene Wieland
Richard Lendemmer
Bob Fitzgerald

Trumpet
Jim Edwards
Bob Bender

Timpani
Bill Priebe

Program

W. A. Mozart.....Piano concerto in Eb Major
(1756 – 1791) Nr. 9 (K. 271) Rondo & Minuet

Julia Sheriff, Piano

Max Bruch.....Violin Concerto in G Minor
(1838 – 1920) Op. 26

Jamie Lee, Violin

Intermission

Felix Mendelsson.....Symphony No. 3 (Scottish) Op 56
(1809 – 1847)

I Andante con moto. Allegro un poco agitato

II Vivace non troppo

III Adagio

IV Allegro vivacissimo Allegro maestoso assai

(The movements are continuous and played without pause)

The Independence Sinfonia, now in its 8th season, is a volunteer organization comprised of musicians dedicated to performing the chamber orchestra repertoire. Members of the orchestra are from local communities. The orchestra depends upon and welcomes individual and organizational sponsors to help with operating expenses. For information, kindly contact Dr. William Fullard, President, Independence Sinfonia: 215 836-2240.

Program Notes

Concerto For Piano & Orchestra
Eb Major, K 271 Finale

Wolfgang Amadeus Mozart
1756-1791

Written when he was twenty one years old, supposedly inspired by a charming keyboard player named Mlle. Jeunehomme, the Eb Major Piano concerto has become a standard part of the concert repertory. It was one of Mozart's favorites, and he performed it himself on many occasions.

Finale: (Rondo & Minuet) The soloist introduces the theme of the rondo in the exuberant last movement of the concerto. There are intermittent pauses for brief cadenzas and the inclusion of an unexpected courtly minuet. The graceful dance ends with an intricate cadenza that provides the transitional return to the rondo.

Concerto For Violin and Orchestra
No. 1, G Minor – op. 26 Finale

Max Bruch
1836-1920

Although Max Bruch is chiefly remembered for the G Minor Violin Concerto, he was also a brilliant conductor, teacher, and composer of a variety of music. He wrote symphonies, songs, operas, chamber music, and several pieces for solo instrument with orchestra. The G Minor Violin Concerto was dedicated to the celebrated 19th century violinist Joseph Joachim, who reviewed Bruch's original manuscript at his request, and made a number of suggestions for the final revision.

Finale: Allegro energico. In contrast to the melancholy and romantic movements that precede it, the finale begins with a steady, march-like theme. The orchestra follows with a lyrical second theme, but the dominant mood of this movement is brilliance and fire.

Symphony No. 3 ("Scottish")
A Minor – op 56

Felix Mendelssohn
1809-1847

A grim tale reportedly inspired the opening theme of Mendelssohn's 3rd Symphony. As a young man on a five year grand tour of Europe, Mendelssohn visited Scotland and stopped to see the bleak ruins of Holyrood Castle. This was once the splendid palace of Mary Stuart, Queen of Scotland. As the story goes, one night in 1566, a recently promoted close associate of Queen Mary, a young musician and *valet de chamber*, was dragged out of the palace and murdered by jealous noblemen. Mendelssohn, in a letter to his sister, described his visit to the eerie castle saying "Everything around is broken and moldering..I believe I found today in the old chapel the beginning of my Scotch Symphony." He is said to have based the dark and melancholy introduction to the 3rd Symphony on that memory.

Mendelssohn actually completed his 3rd Symphony in 1842, 13 years after his European tour and visit to Scotland. In the original score and manuscript, he wrote that each movement should be performed without interruption, "not to be separated by the otherwise customary long pauses". Mendelssohn did not name his 3rd symphony "The Scottish" and omitted the title from the score. He made a point of never explaining his music. In fact, he dedicated the work to England's Queen Victoria. Nevertheless, many scholars agree that the rhythm and color of his 3rd Symphony may readily suggest the solemn and joyful moods of Scotland.