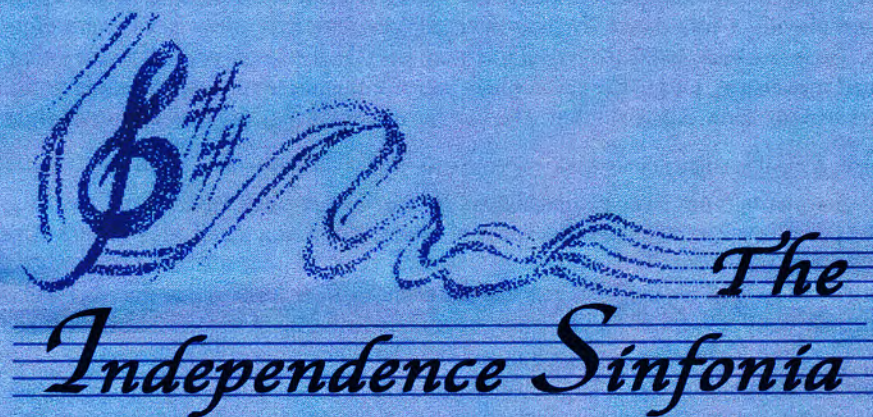


**Penn State Abington**

**Presents**



**Gabriel Gordon, Conductor**  
**Allen Krantz, Guitar Soloist**

**Sunday, February 8, 2004**  
**Sutherland Auditorium**

## Program Notes

### *Serenade in Eb Major for Winds, op.7 – Richard Strauss (1864-1949)*

Richard Strauss (not related to the “Viennese Waltz” family) is familiar to audiences and opera lovers for works that include *Der Rosenkavalier*, *Salome*, and his dramatic tone-poems, *Don Juan* and *Also Sprach Zarathustra*. Less well-known, perhaps, but just as engaging, are the concertos, songs, instrumental works, and chamber music Strauss composed throughout his long and prolific life. He experienced both World Wars and the dawn of the atomic age. Strauss is considered a transitional composer from the Romantic period to modern music.

Richard Strauss was born in Munich, Germany, into a wealthy musical family that encouraged their son’s talent and education. His father was the most renowned horn player of the day. Strauss began to compose when he was very young, influenced by the music of Wagner, Brahms, and Schumann. He was in his teens when he wrote the *Serenade in Eb Major for Winds*, at a time when the wind ensemble form was very popular in Europe. The *Serenade* premiered in 1882, and launched Strauss’s career as both a composer and conductor. The *Serenade in Eb Major for Winds* is a one-movement work in sonata form that begins gently, followed by a lively middle section, and concludes with a sonorous peaceful ending.

### *Concerto in D Major for Guitar (or lute) and Strings – Antonio Vivaldi (1675-1741)*

Antonio Vivaldi was born in Venice, Italy, where for forty years he was music director of a foundling home for girls in that city. As a result of his outstanding teaching and composition, the home became a celebrated conservatory and concert center. In addition to being a violin virtuoso and composer, he had a remarkable ability to bring out the best of every instrument popular in his day, such as the flute, oboe, bassoon, trumpet, lute and viola d’amore. He wrote concertos for all of those instruments.

Vivaldi’s *Concerto in D major for Guitar* (transcribed by Emilio Pujol) is an example of the range and musical voice of the classical guitar. The concerto explores the instrument in this composition using its full color and virtuoso possibilities. The initial Allegro begins with the orchestra playing a folk-dance rhythm, moving from major to minor keys alternating with the solo guitar as the melodic ‘singing’ voice. There is a back and forth lyrical interplay with the orchestra while the solo guitar themes become increasingly complex. In the second movement, Largo, the guitar plays melodic themes, first over sustained notes from the orchestral strings, then moving into a more serious, slow dance rhythm. The last movement brings the concerto to a bright and joyful conclusion.

### *An American Town – Allen Krantz (1951- )*

Allen Krantz’s *An American Town* was commissioned by the Village Bach Festival in Cass City, Michigan for its twentieth anniversary season. The piece is meant to evoke the spirit of a single day in a small Midwestern American town as we go from morning to evening. It is essentially a fantasy on Bach’s harmonization of one of his favorite hymns: *O Haupt voll Blut und Wunden*, from which all the themes and figures are derived. The various sections flow from one to the next without break, as shifting scenes in a single day: Morning; To Work; Children Playing; Daydreams; Hawthorne in the Midwest; Toward Home, Dance; Setting Sun; Lovesong; The End of The Day; The Congregation Sings; (The To Work music is followed by a dance with a rock beat that is perhaps more for teenagers and less for children.) The language is plain and direct and seeks to embody traditional and unadorned American values. The Chorale theme evokes an evening prayer or benediction over the town at the end of the day and is also symbolic of the way European culture is the parent of American art.

### *“Mozartiana” Suite No. 4 op.61 – P. Tchaikovsky (1840-1893)*

Tchaikovsky’s Suite No. 4 *Mozartiana*, pays homage to Wolfgang Amadeus Mozart, the composer whom Tchaikovsky most admired. Written in 1887, when Mozart was far less known and appreciated than he is today, Tchaikovsky elected to help popularize Mozart’s compositions by transcribing some of his works for orchestra. In those days, the idea of an established composer helping a gifted but relatively unknown composer wasn’t unusual. In his diary, Tchaikovsky described his devotion to Mozart. He wrote that among the great and famous composers: Handel, Gluck and Haydn, all were surpassed by Mozart. They are the rays which are extinguished by Mozart’s sun.

The first movement of the *Mozartiana* Suite, Gigue; second movement, Minuet; and fourth movement, Variations; are transcriptions of piano pieces by Mozart. Tchaikovsky considered them little masterpieces. The third movement, Preghiera (Prayer) is based on a Liszt piano transcription of one of Mozart’s motets. The *Mozartiana* Suite was first performed in 1887 in Moscow, for the Russian Musical Society, with an anxious Tchaikovsky conducting. Just before the concert I had an attack of hysterics, he wrote to a friend. When that was over, I came out and sensed that I was conducting better than I had ever conducted before. Never have I encountered such enthusiasm nor had such a triumph.

—Program Notes: Lila Finck

## Acknowledgments

*The Independence Sinfonia* expresses thanks to Dean Karen Wiley Sandler and the Penn State Abington administration for support in the presentation of this concert. The orchestra is especially grateful to Sally Reinitz, Office of Development and Alumni Relations, and to Terrie Smith, Publications Specialist, Office of University Relations, for their help and cooperation.

Rehearsal space for the orchestra is graciously provided by the board members of All Hallows Episcopal Church, Wyncote, Mark Ainsworth, Rector. Special thanks to Anders Hansen, Bill Smart, and Mail-Well Graphics–Philadelphia, for this season’s *Independence Sinfonia* brochure, and to Jeff Bradbury, for the website.

# PROGRAM

**Serenade in Eb Major op. 7 for 13 winds ..... Richard Strauss (1864-1949)**

**Concerto in D Major for Guitar ..... Antonio Vivaldi (1675-1741)**

**Allen Krantz, Guitar**

**Allegro**

**Largo (sordina)**

**Allegro**

**—INTERMISSION—**

**\*An American Town ..... Allen Krantz (1951- )**

**Morning; To Work; Children Playing, Dancing; Daydreams;  
Hawthorne in the Midwest; Toward Home; Dance; Setting Sun;  
Lovesong; The End of the Day; The Congregation Sings**

**"Mozartiana" Suite No. 4 op. 61 ..... P. Tschaikovsky (1840-1893)**

**Gigue**

**Minuet**

**Preghiera**

**Theme and Variations**

**\*Philadelphia premiere performance**

*A gift to Penn State Abington's Endowment for the cultural arts assures that the college's programming—open to all in our community—will continue to enrich the life of this region. For additional information, please contact Penn State Abington's Office of Development & Alumni Relations, 215-881-7378, or e-mail David Miller (dam22@psu.edu).*

# The Independence Sinfonia

## VIOLIN

**William Phillips, Concertmaster**  
**Amanda Godshall**  
**Kim Dolan**  
**Linda Baldwin**  
**Harold Golden**  
**Justine Lamb-Budge**  
**Carolyn Confer**  
**Gail Miller**  
**Valerie Suwawa**  
**Danielle Garrett**

## VIOLA

**Larry Pupkiewicz**  
**Margot Cohn**  
**Jeff Bradbury**  
**John Safian**

## CELLO

**Julie Wiberg**  
**Megan Stauffer**  
**Tony Gizzi**  
**Faith Watson**

## BASS

**Alfred Finck**  
**Larry Jones, Jr.**

## HARP

**Melia Repko**

## FLUTE

**Lisa Davis**  
**Anders Hansen**

## OBOE

**Forrest Rowland**  
**Mary Ellen Corwin**

## CLARINET

**William Fullard**  
**Lila Finck**

## BASSOON

**Jay Tinkleman**  
**Judy Frank**  
**Benjamin Hoyle**

## HORN

**Julie Rivers**  
**Sandy Woodward**  
**Bob Fitzgerald**  
**George Vilsmeier**

## TRUMPET

**Jim Edwards**  
**Bob Bender**

## TIMPANI

**William Priebe**

Music Librarian: Kim Dolan Posters: Margot Cohn and Judy Frank

**Allen Krantz**, a graduate of the San Francisco Conservatory and Stanford University, has received acclaim as a composer, solo guitarist, and chamber musician. A well-known Philadelphia artist, his performances throughout the United States have included appearances in Carnegie Hall, Saratoga Performing Arts Center and the Phillips Collection in Washington, D.C. His diverse programs often feature his original compositions. Allen Krantz has received support from Meet the Composer, the American Composers Forum, Pennsylvania Council on the Arts, and the Philadelphia Cultural Alliance, among others.

Mr. Krantz currently heads the guitar program of The New School Institute at Temple University. He has written and recorded many of his own compositions, as well as his arrangements of the literature for the classical guitar. The Theodore Presser Company and International Music publish his work, and he has recorded under the DTR label.

**Gabriel Gordon** is now in his third year as music director of *The Independence Sinfonia*. A native New Yorker, he also conducts several youth, volunteer, and professional orchestras in the tri-state area, including the greater Newark Youth Symphony, the Chamber Orchestra at Tower Hill, and the Brunswick Repertory Orchestra. He is a frequently invited guest conductor of the Orchestra Society of Philadelphia. This past summer, he conducted ensembles in both North America and Europe.

Mr. Gordon's many concerts include an outstanding performance of Beethoven's 9th Symphony to benefit the Red Cross World Trade Center Disaster Relief Fund 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."