

Independence Sinfonia

Jeffrey Bradbury
Music Director

Presents

"Symphonic Development"

Jeffrey Bradbury - Conductor

Sunday June 1, 2008 4:00 pm
Sacred Heart Church of Riverton

103 Fourth Street Riverton, NJ 08077 (856).829.0090

FREE ADMISSION

Beethoven: Egmont Overture

Schubert: Symphony No. 4 "Tragic"

Brahms: Serenade for Orchestra No 1. in D Major



Independence
Jeffrey Bradbury
Music Director Sinfonia



www.IndependenceSinfonia.org

Independence Sinfonia

Jeffrey Bradbury
Music Director

10/19/07 2007-2008

"Symphonic Crossroads"

Beethoven: Coriolanus Overture

Haydn: Symphony #104

Beethoven: Symphony #1

Faure: Cantique de Jean Racine

Featuring the Sacred Heart Choir

Buxtehude: Prelude and Fugue in D Major

Featuring David Bruce Macbeth

Please join us for an exciting season!!!

Thank you!

Beneficial thanks
you for putting
your community first.



We proudly support

**Sacred Heart Music Ministry
and the Independence Sinfonia.**

 **Beneficial**SM

thebeneficial.com

Member FDIC



**FUTONS • PLATFORM BEDS • MATTRESSES •
BUNKS & LOFTS • BOOKSHELVES
FUN CHAIRS • COOL LAMPS •
STORAGE SOLUTIONS AND MORE!**

Visit us at

Carol Meade, Manager
523 Howard Street
Riverton, NJ 08077

NEW Location! (Formerly on
Haddonfield Rd. in Cherry Hill, NJ)

Phone/Fax: (856) 829-2008

Hours of Operation:

*(On Main Street in Riverton. Third
store West of Broad St.)*

Tuesdays & Thursdays 12:00-7:00
Wednesdays & Fridays 12:00-6:00
Saturdays 10:30-4:00
Closed Sunday & Monday

or visit our website at

<http://www.roomdoctor.com>

The Independence Sinfonia is currently looking for players to fill the following sections:

Violin Viola Cello Bass Brass

For audition information please contact:
William Fullard 215-836-2240

Auditions@IndependenceSinfonia.org



ALL HALLOWS EPISCOPAL CHURCH

The Independence Sinfonia rehearses each Sunday from 7-9:15 at
All Hallows Episcopal Church Greenwood Ave.
& Bent Rd. Wyncote, Pennsylvania.



The Independence Sinfonia

The Independence Sinfonia, now in its twelfth season, is comprised of talented musicians from the Delaware Valley. Our players range in age from students to retirees, but they are all united in their love for the performance of fine literature for chamber orchestra. A self-governing community organization, the Independence Sinfonia welcomes your support as volunteers and donors in the furtherance of our artistic mission.
www.IndependenceSinfonia.org

Our Music Director



Mr. Jeff Bradbury has recently been appointed as the Music Director of the Independence Sinfonia, The North Brunswick High School Orchestras and for Spottlitters, Inc.

He has taught strings (beginner to advanced) at all grade levels in the Pennsauken, Haddonfield, Kingsway Regional, and Bridgewater-Raritan school districts.

Mr. Bradbury has conducted the Orchestra Society of Philadelphia, Philharmonic of Southern New Jersey, Independence Sinfonia, Chestnut Hill Orchestra, West Chester University Symphony Orchestra & String Ensemble, and the Olney Symphony.

He has been on the conducting staff at the Strings International Festival (2004-2006) and was pit conductor for Spottlitters' production of *Oliver!* (2005), *Anything Goes!* (2006) and *Footloose* (2007).

Mr. Bradbury has served as guest conductor for the Central New Jersey Music Educators Intermediate Orchestra (2006), and participated in the Eastman Summer Conducting program in Rochester, New York (2005) and the Conductors Retreat at Medomak (2006-2007) where he studied with Kenneth Kiesler and Marianne Ploger.

Mr. Bradbury has appeared with various orchestras along the East Coast including the Independence Sinfonia, Rowan University Symphony Orchestra, Old York Road Symphony, West Chester University Symphony Orchestra, Wilmington Community Orchestra, and South Jersey Philharmonic Orchestra.

He is a frequent guest soloist and has performed recitals at the Kimmel Center, Swope Hall, and the Westminster Church of West Chester. He also performs at the annual concerts at Jakeman Hall in Old Orchard Beach, Maine and served as principal violist for a performance of Beethoven's Ninth Symphony with the Orchestra Society of Philadelphia (2006).

Mr. Bradbury is a graduate of West Chester University. He currently studies conducting with Mr. Gabriel Gordon and has studied viola under the instruction of Mrs. Sylvia Ahranjian. He is also the founder and member of the West Chester String Quartet and The Shrewsbury String Quartet. In Summer 2000, as an Oxford University scholarship recipient, he was a guest soloist and along with Mrs. Sylvia Ahranjian, performed the Mozart Duo in G Major K.423 for Violin/Viola. Jeff Bradbury currently resides in Pennsauken New Jersey with his wife Jennifer.

www.BradburyMusic.com

About our Program

Overture to Coriolanus. Op. 62

Ludwig Van Beethoven (1770-1827)

The overture to "Coriolanus" was written in 1807 and was first public performed in Vienna in December of the same year. It was not composed as a prelude to Shakespeare's tragedy of "Coriolanus," but to a drama by the German poet, Heinrich Josef von Collin, to whom the overture is dedicated. The story, only one passage of which is illustrated in the overture, follows history, the main incidents being the alliance which the defiant Roman patrician, Coriolanus, made against the city after his banishment, the pleading of his mother, wife, and children that he should return to his allegiance, his abandonment of the allies, and his tragic death.

The overture is written in a single movement and without an introduction. It opens with a unison in the strings, followed by a sharply sounded chord in full orchestra. After a double repetition and two more chords, the principal theme is announced, indicative of the heroic character of Coriolanus and the spirit of unrest which has possessed him. It is given out by the violins and violas and after a somewhat brief development is followed by a beautiful second theme which typifies the gentler and tenderer attributes. Later on, a third theme enters, a fugue in the violins worked up with an arpeggio in the violas and cellos, the development of which closes the first section of the movement. The second consists of a repetition of the same materials with some variations. The development leads to an intensively passionate and dramatic Coda, descriptive of the death of Coriolanus. There have been a few, if any, more finals than tragic ending of this overture, with its fragmentary allusion to the opening theme, its gradual ebbing away, and, at the last, those three soft notes which clearly are the last pulsations of the dying hero.

Symphony No. 104 "London"

Joseph Haydn (1732-1809)

Adagio-Allegro

Andante

Menuetto

Allegro spiritoso

After 30 years of serving the Esterházy court in Austria/Hungary, the death of the music-loving Prince Nicholas gave Haydn the opportunity to leave his provincial environment and to travel to the richest capital of the time—London. Prince Nicholas's successor, Prince Anton, disbanded the rich Esterházy music program and gave Haydn a pension. When German born violinist and impresario Johann Peter Salomon arrived at Haydn's door in Vienna announcing, "I am Salomon and I have come from London to fetch you," the composer could hardly refuse. He was aware of the popularity of his works in England, and coupled with the attractive financial incentives Salomon offered, the opportunities to compose new works, perform, travel, and meet new people, he gladly accepted the invitation. Haydn's two residencies in England 1791-2, and 1794-5 proved to be some of the happiest years of his life. All the activities for a man in his 60's seemed to go at breakneck speed, but the composer's genius thrived and his audiences loved him. In addition to the twelve "London" symphonies, his last works in the genre, Haydn also composed piano sonatas, chamber music, and songs to English texts. The twelve "London" symphonies, six for each visit, were premiered on subscription concerts organized first by Salomon, and the last three, by his successor, Giovanni Battista Viotti. Symphony No. 104 in D, the last of the group, has been variously nicknamed "London" or "Salomon" and was first heard on an all-Haydn program at the King's Theatre on May 4, 1795 led by the composer. Of the event, Haydn wrote in his diary that "the whole company was thoroughly pleased and so was I. I made 4000 gulden on this evening: such a thing is possible only in England."

a benefit concert for a beloved child

Messiah Sing-Along for Sara Ann

with full orchestra

Sunday, December 2, 2007

3:00pm

Church of the Sacred Heart

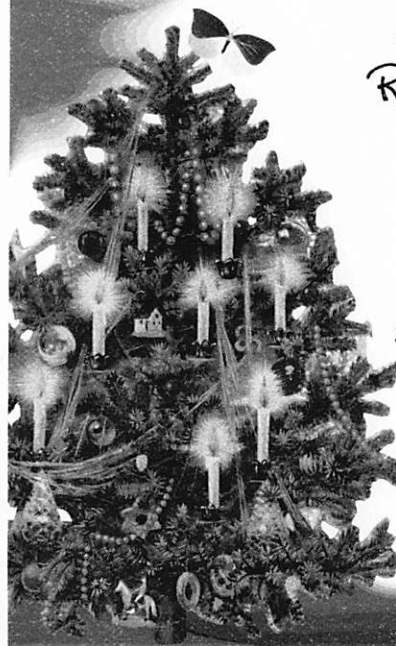
103 Fourth Street

Riverton, NJ 08077

Please join us
and bring a friend

\$15.00 goodwill donation.

scores will be available for purchase
or feel free to bring your own





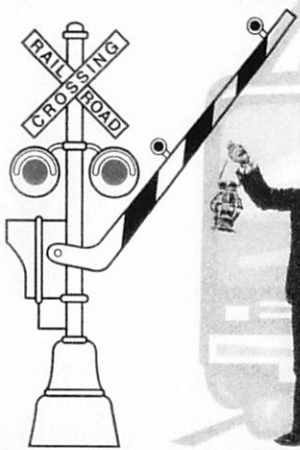
Laura Vidmar

**Violinist: performer, teacher,
chamber music coach**



(215) 838 7286
web site: Twindewizard.com

We Are Only A Train Ride Away



**Next Stop...
Riverline Real Estate**

600 Main Street
Suite 10A
Riverton, NJ 08077
856-303-8008
856-829-0707 (Fax)
www.riverlinesells.com



Helping you make the right connections!

Following the d minor introduction launched by a fanfare, the sun comes out with the opening theme in D major. Its lightness is aided by the use of repeated notes contrasted by a sighing theme. The Andante movement is classical grace and innocence at its finest. The humorous Minuet is replete with syncopations and unusual use of instrumental combinations in which the composer indulged his English listeners. A Croatian folksong presented in rustic style with drone leads off the final movement of the master's last symphonic offering.

Prelude and Fugue in D Major

Dietrich Buxtehude (1637-1707)

The Danish organist and composer Dietrich Buxtehude was almost a direct contemporary of Pachelbel, and like him, proved to be a significant influence on J. S. Bach. Probably of German origin, he was born some time around 1637 in the duchy of Holstein. By 1668 Buxtehude achieved the appointment of organist at St. Mary's Church in Lübeck, which was one of the most significant and lucrative in Germany. His organ works exploit the characteristic range of tone-color of north German organs of the period, and liberate the pedal from its traditional role as a strictly harmonic foundation

Prelude and Fugue in D Major finds Buxtehude in an uncharacteristically carefree mood. The 20-bar prelude begins with arpeggios in alternating hands, and continues with short antiphonal motives between pedal and manuals.

The compact, vivacious fugue skips lightly over three expositions with no extension or episodes, briefly paying its respects to two neighboring keys. It closes with an ornamental coda and answering codetta.

What follows is entirely different; improvisational. The composer amuses himself with the varied resources of the organ through a "quasi-recitative" passage, and then a bright staccato sequential pattern. The work closes with a brilliant coda worthy of his pupil Johann Sebastian Bach.

Cantique de Jean Racine

Gabriel Faure (1845 - 1924)

Perhaps because he was already renowned as an outstanding organist and teacher, Fauré only slowly gained recognition as a composer. Although he wrote several works involving a full orchestra, his particular talent lay within the more intimate musical forms – songs, piano music and chamber music. His somewhat austere style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the twentieth century. The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticize him for lacking depth, a judgment based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be. Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune. He preferred instead to embrace an elegant and subtle musical language that has won him increasing numbers of admirers. The Cantique is a setting of words by the 17th century dramatist and poet Jean Racine. It was Fauré's first significant composition, written in 1865 whilst he was in his final year at the École Niedermeyer, the 'École de musique religieuse et classique'. He submitted the piece for the composition prize, and won, though it was only published eleven years later, with a full orchestral version following in 1906. Fauré went on to write a good deal of religious music – most notably the Requiem, written in 1888 – but of the shorter sacred pieces it is the Cantique that has particularly captured the affections of choirs and audiences.

Independence

Jeffrey Bradbury
Music Director

Sinfonia

Violin I

William Philips**
Eden Kainer
Steve Kadlecek
Laura Vidmar

Violin II

Kim Dolan*
Amanda Godshall
Andrea Levine
Diane Makofka

Viola

Richard Lyon*
John Aumann
Monique Spencer-Taylor
Amy Miller

Cello

Julie Wiberg*
Tony Gizzi
Tara Dougherty
Faith Watson

Double Bass

Jennifer Bradbury*
Heather Dickson

Flute

Lisa Davis*
Anders Hansen

Oboe

Forrest Rowland*
Lynda Cantor

Clarinet

William Fullard*
Harriett Rainey

Bassoon

Edward Ziegman*
Judy Frank

Horn

Julie Rivers*
Kim Newell

Trumpet

Jim Edwards*

Orchestra Librarian

Kim Dolan

Personnel Manager

Jeffrey Bradbury

Percussion

Enid Brodsky

**Concertmaster

* Section Leader

Officers

Co-Presidents: Lisa Davis and Kim Dolan

Board of Directors

William Fullard, Margot Cohn, William Phillips, Yole Patterson,

Forrest Rowland, Tony Gizzi

Lamon Associates - Real Estate

531 Main Street • Riverton, NJ 08077

"Let my 20 years of experience work for you."

Frank Cioci

NJ Association of Realtors Distinguished Sales Award
Circle of Excellence Award - 18th year



(856) 786-6809 OFFICE
(609) 876-8546 CELL
(856) 829-2607 FAX
frankcioci@hotmail.com

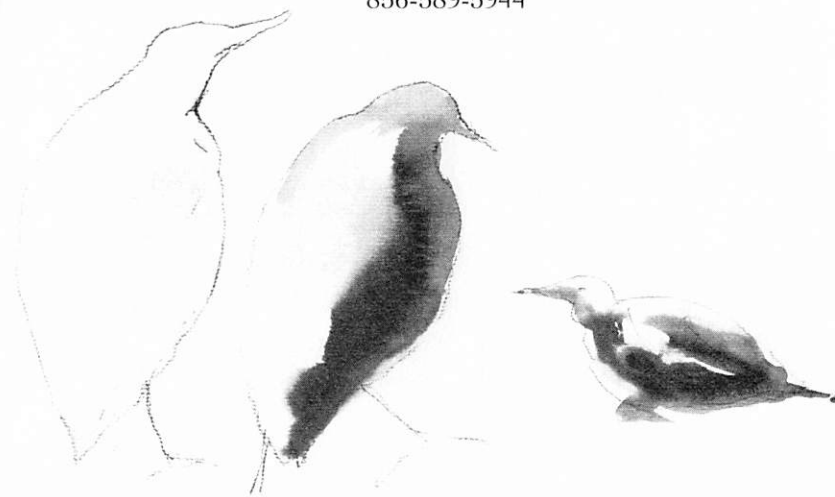


Anders Hansen

Artist • Musician • 'Pataphysician

<http://andershansenart.wordpress.com>

856-589-5944



Congratulations
to the
Independence Sinfonia
and Jeff Bradbury
On their
12th Season

From "Benna" and "River"




J. MARTIN COAR
FINE JEWELRY

856-829-6600
 ACME PLAZA
 1107 Rte. 130 South
 CINNAMINSON
Jewelry to last a lifetime!

\$50 OFF
 Any purchase
 of \$200 or more
(In Stock Items Only)
 Not valid with any other offer.
 With VISA® coupon only • Expires 12/31/07

\$200 OFF
 Engagement Ring
 purchase of \$1000 or more
(In Stock Items Only)
 Not valid with any other offer.
 With VISA® coupon only • Expires 12/31/07



The Bradbury Team
At
Coldwell Banker Heritage
Quakertown

Real Estate Professionals
215-536-6777 x329

Call us today for a FREE
Market Evaluation
of your home.

www.BradburyTeam.com

COLDWELL
BANKER

Sacred Heart Music Ministry

Mark McKeever - Music Director

Soprano

- Diane Werden
- Fran Murphy
- Jaclyn McKeever
- Joanne Moore
- Madeline Rezende
- Kathleen Smith
- Linda Mundy
- Mary Jane Holland
- Maureen McGlashon
- Rosemary Knicley
- Kayla Ranier*

Alto

- Molly Connor
- Nancy Carr
- Nancy Fort
- Sue Gormley
- Sue Wilson
- Jan Macbeth*
- Lindsey Gradwohl*
- Madeline Keller*

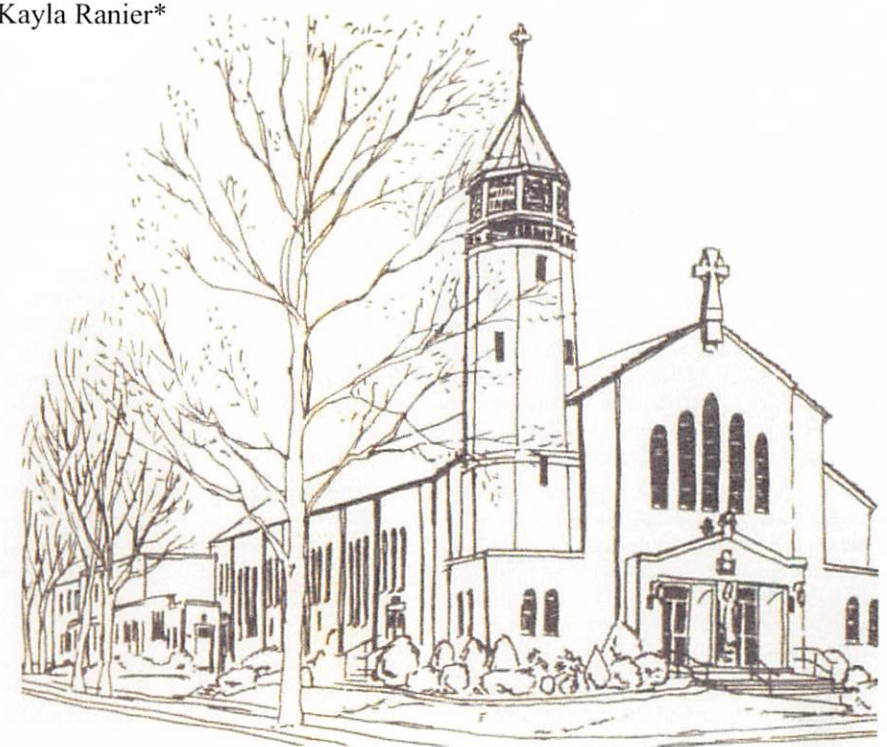
Tenor

- Adam Haraburda
- Forrest Link
- Mike Vittese
- William Powell*
- Ken Steele*

Bass

- Jim Dennis
- Jack Murphy
- Joe Kaszupski
- David Macbeth*

*Guest



Symphony No. 1, in C Major, Op. 21.

Ludwig Van Beethoven (1770-1827)

1. Adagio molto. Allegro con brio.
2. Andante cantabile con moto.
3. Menuetto e Trio.
4. Adagio. Allegro molto e vivace.

The date of composition of Beethoven's First Symphony has not been clearly established. This symphony, in the key of C major, does not begin with the common chord of C, but with the seventh chord in C, resolving into F major, at that time an unheard-of proceeding.

The short introduction leads us, in twelve measures, through the first movement, with this principal theme, the flutes take up the cadence and lead through C and C sharp into a repetition of the theme one step higher in D minor, bringing it the third time in a slightly altered form on the dominant chord of G and leading back into the principal key of C. The second theme includes in its melody, another of Beethoven's idiosyncrasies, namely, the syncopations at A, while the broken chords in the staccato accompanied foreshadow his preference for decided figures in his basses.

The second part opens with the principal theme in A major, which after some modulations is reiterated fortissimo and in unison by the whole orchestra. The chromatic step C, C sharp, for the winds, which we found in the beginning, leading into a repetition in D minor, is now extended to a quasichromatic scale, running through an octave and a half, and leading in a steady crescendo into the dominant and thus back to the second theme, which appears now in the original key of C. Near the close of the movement, Beethoven very ingeniously gives us reminder of his opening chords and their resolution by using the principal theme in part, overlaying it in the winds with a seventh chord. The treatment throughout is a simple and clear.

The andante cantabile con moto opens with the following melody answered in canon by the violas and cellos. The opening step C to F, enlarged to a sixth, G to E, makes the second phrase of the movement a natural sequence of the first. In the last eight measures of the first part, Beethoven again steps out of the beaten track using the kettle-drum only as a kind of metronome, by giving it a rhythmic phrase accompanying a triplet figure in the violins. The step C to F, in connection with the pulsating beat of the drum, furnishes the composer the material of the opening of the second part of the Andante, which is worked out with the most delicacy and closes with one of those dynamic contrasts which Beethoven was so fond.

The Minuet was the composer's most serious attempt to impress his individuality upon a form which had been so strongly defined by his predecessors, and which, as the representative of the dance Minuet, seemed to have been almost exhausted by Haydn and Mozart. Beethoven, recognizing the fitness of a bright and sprightly movement between the Andante and the last movement of the sonata form, aimed at once to break through the form of the Minuet proper and create the Scherzo and Trio, which he afterward developed so successfully. The movement under consideration, although entitled "Minuet," is really a Scherzo. Its beginning reveals those characteristics of the composer which further study of his works forces us to admire the most in him -- simplicity and strength. Its tonal design appears to be nothing but the scale of G major, but what does it become under the hands of the young master? The second part of the Minuet is remarkable for its modulation, and there is something infinitely humorous in the measures which follow this tour de force until their pianissimo comments are cut short by the statement of the opening scale fortissimo. The Trio is very simple and chiefly based on the interchange of the wind and string choirs, and the Minuet, da capo, closes the movement.

The Finale opens with a few bars of Adagio. After a hold on G, the first violins rush off in their mad dance. The opening phrase of the Allegro is a violin figure, pure and simple, and the scale runs of the second part are but threads compared with the scale runs of the second part are but threads compared with the scale which we found overlaying the harmonic structure of the opening of the Minuet. The second theme of the Finale is the following coquettishly set off against the steady basses and entirely in keeping with the spirit of the whole.

In the first Symphony Beethoven still clings to be accepted musical forms; hence the occasional phrases which remind us of Haydn and Mozart. And yet the symphony shows us in embryo all those qualities which made Beethoven the greatest symphonic writer the world has thus far produced.

The Shrewsbury String Quartet

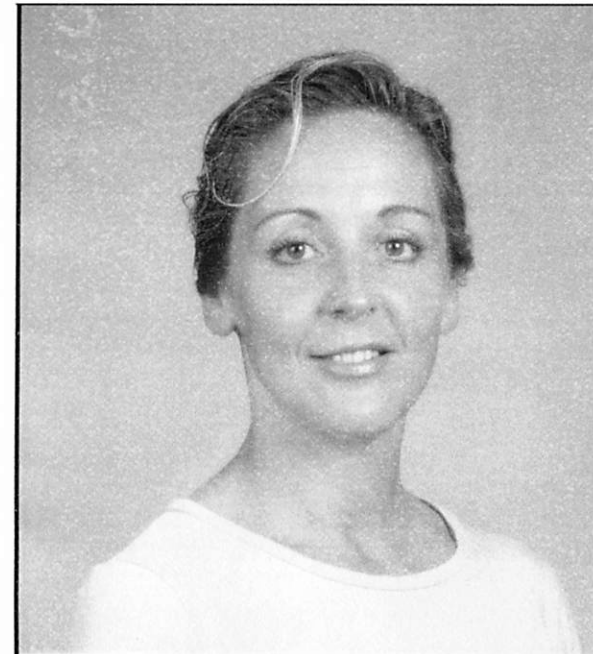


Weddings from \$675.00

Call us to order a free demo CD

609-932-0697

www.StringQuartet.us



I am proud to announce that
I have recently joined the
team at

Riverline Real Estate

If you or any of your
friends and family
have any real estate
interests, call me!

I look forward to
working for you!

Dolores Defreitas

856-303-8008

Congratulations to Independence Sinfonia



**EYE ASSOCIATES
OF ELKINS PARK**

**Dr. Lisa V. Davis
Optometrist**

(215) 663-0306

Medical Arts Building · 50 East Township Line Road · Suite 306 · Elkins Park, PA 19027



What are your music needs?
Whatever they are,
at Marcella's Music we can
provide an answer.
At Marcella's Music...
Service is Key!

24 East Glenside Avenue, 2nd Floor
Glenside, PA 19038
215.517.8466 Fax: 215.517.8468
Toll Free: 877.MARCELLA
Hours: M/Tu/F 9-5; W/Th 9-6;
Sat. 10-3
www.marcellasmusic.com

RHLS
Regional Housing Legal Services
2 South Easton Road
Glenside, PA 19038-7615
215-572-7300

**proudly
supports the
Independence Sinfonia
in its
2007-2008
Season**

The Sacred Heart Choir:



For the past 4 years, the Sacred Heart Choir has been under the direction of Mark McKeever. However, some of our choir members have tenure in excess of forty years. Our numbers vary to accommodate the individual needs of our Parish Community. Our Music Ministry, in fact, focuses on the greater Parish Community and offers a modest schedule of concerts. Past directors have included Diane Caruso and Steve Lucasi. We will be hosting Carols at the Manger, on December 14, at 7pm. We look forward to collaborating again with the independence Sinfonia in June of 2008.

www.SacredHeartMusicMinistry.org

David Bruce Macbeth

David Macbeth is currently on the Vocal/Choral faculty of the Lehigh Valley Charter High School for the Performing Arts in Bethlehem, PA, where he directs two of the school's six choral ensembles, as well as classes in music history, advanced theory, and keyboarding. David holds both undergraduate and graduate degrees in music education from West Chester University, studying voice under Dr. Larry Dorminy and conducting under Dr. David DeVenney. David performs throughout the Lehigh Valley as both a vocal soloist and accompanist. He also has been awarded numerous merit and performance scholarships from West Chester. In 2003 David won the Tri-State region graduate-division of the NATS (National Association of Teachers of Singing) competition.

David also serves as the Minister of Music at St. Paul's Evangelical Lutheran Church in Allentown, PA, where he directs weekly liturgies, as well as the Chancel Choir and English Handbell ensembles. David is also overseeing the long-term restoration of St. Paul's Moeller IV/72 pipe organ.

His ensemble's recent performances include Mozart's Coronation Mass, excerpts from Beethoven's Mass in C, Bernstein's Chichester Psalms, Morten Lauridsen's Lux Aeternam, as well as smaller choral works from Josquin to Randall Thompson. All of the choral ensembles at LVPA have taken part this fall in the Poverty Requiem project from "Global Call Against World Poverty", a world hunger relief organization, with performances at the United Nations in New York, and in Washington D.C. at the "G8" Summit.

"Symphonic Crossroads"

Sunday November 11, 2007

Sacred Heart Church, Riverton, New Jersey

Overture to Coriolanus. Op. 62 Ludwig Van Beethoven (1770-1827)

Symphony No. 104 "London" Joseph Haydn (1732-1809)

1. Adagio-Allegro
2. Andante
3. Menuetto
4. Allegro spiritoso

Prelude and Fugue in D Major Dietrich Buxtehude (1637-1707)

David Bruce Macbeth— organ

Intermission

Cantique de Jean Racine Gabriel Fauré (1845-1924)

Featuring the Sacred Heart Choir

Symphony No. 1, in C Major. Op. 21. Ludwig Van Beethoven (1770-1827)

1. Adagio molto. Allegro con brio.
2. Andante cantabile con moto.
3. Menuetto e Trio.
4. Adagio. Allegro molto e vivace.



Donations

The Independence Sinfonia is a non-profit organization made up of wonderful, talented amateur musicians. Being an amateur means you dedicate yourself because you love doing it. You perform without remuneration, or in some cases, even without acknowledgment.

These musicians all have "regular" jobs as doctors, lawyers, teachers, students as well as many other vocations. They sacrifice hours of hard work and practice to produce beautiful music for you, the community. Even so, an organization like this requires funds to operate; ticket sales only account for 25% of our budget. The rest must come from grants, and from incredible people like you.

Give generously to your Community Orchestra, and fully participate in this amazing institution for the same reason the players do; because you love it!

Symphony Friend

\$0-\$100 Friend

\$100 Contributor

\$300 Supporter

\$500 Sustainer

Musician's Circle

\$1,000 Musician's Circle

Maestro's Circle

\$2,500 Principal

\$5,000 Concertmaster

Independence Sinfonia

8403 Elliston Drive

Wyndmoor, Pa 19038

215-836-2240

info@independencesinfonia.org

www.IndependenceSinfonia.org