

Chamber Concert to benefit the Independence Sinfonia

When: Saturday, March 18, 2017 at 7:00 PM

Where: Elkins Park Train Station

Cost: \$25 per person, includes post-concert
reception with performers

Performances by

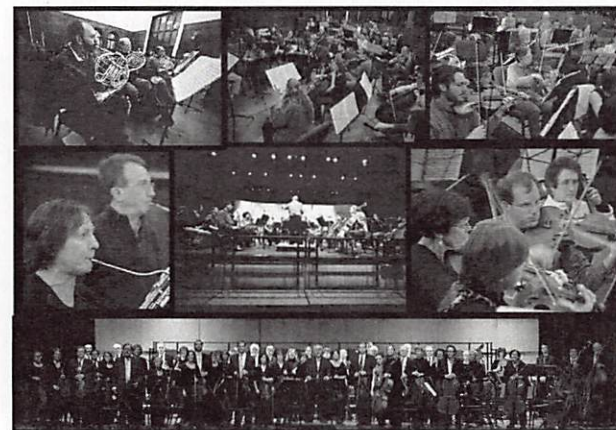
Ellen Hickman and Carl Hemmingsen
Eden Kainer, Steve Kadlecek,
Margot Cohn and Rachel Goldstein and
The Philadelphia Flute Quartet

For tickets, visit independence-sinfonia.org
or call 267-625-8534



Independence *Sinfonia*

2017 Season



Sunday, February 26, 2017 at 3 p.m.
Congregation Or Hadash
190 Camp Hill Road, Ft. Washington, PA

Order of Program

Antonin Dvorak The Noon Witch, Op 108
Biblical Songs, Op. 99

1. Clouds and Darkness (Psalm 97:2-6)
2. Lord, Thou art my refuge (Psalm 119:114-119)
3. Hear my prayer (Psalm 55:1-8)
4. God is my shepherd (Psalm 23:1-4)
5. I will sing new songs (Psalm 145:1-7 & 144:9)
6. Hear my prayer, O Lord (Psalm 63:1-8)
7. By the waters of Babylon (Psalm 137:1-6)
8. Turn Thee to me (Psalm 25:16-21)
9. I will lift mine eyes (Psalm 121:1-8)
10. Sing ye a joyful song (Psalm 98:1-8)

Matthew Zimnoch, Bass Baritone

* * * Intermission * * *

Johannes Brahms Symphony No. 3 in F Major, Op.90

- I. Allegro con brio
- II. Andante
- III. Poco Allegretto
- IV. Allegro

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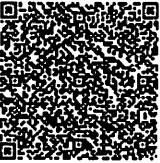
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PROGRAM NOTES

by Martin Knoblauch

The two composers represented in this afternoon's concert are arguably the greatest of the Late Romantic Period in Europe. They had distinctively different personalities and personal lives. One was deeply religious with a large family, the other an agnostic and lifelong bachelor. Yet they shared a mutual admiration and respect which was reflected in the support they gave to each other's compositions.

The two works on the first half of the program come from Dvorak's later years. He had spent the early 1890s living, teaching and composing in the United States. From this period we have *New World Symphony* and the Opus 96 "*American*" *Quartet*. Upon his return to his homeland in 1895 he immersed himself once again in the culture of Bohemia. The tone poem *The Noon Day Witch* from 1896 is one of the finest examples of the Dvorak's late orchestral style which includes the *Cello Concerto* from the same year.

The work is based on a poem by the Czech author Karel Erben, itself based on an ancient myth of *Polednice*, or *Noonday Witch*, who appears at the hottest part of the day. In the poem a mother warns her son that if he does not behave she will summon the Noon Witch to take him away. The initial happy domestic scene is soon interrupted by the child's crying (four notes first heard in the oboe). When she threatens again, peace returns. The miscreant child does not reform and the witch arrives at the stroke of noon. She demands the child. The mother, terrified that the witch has actually come, grabs her son and the witch begins chasing them. Finally the mother faints, grasping her child. Later that day, the father arrives home, and finds his wife passed out with the dead body of their son in her arms. The mother had accidentally smothered their son while protecting him from the witch. The story ends with the father's lament over the terrible event.





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The Biblical Songs represent one of the composers most intimate works. This song cycle with texts taken from the Psalms was composed in the months after the first performance of the *New World Symphony*. There is considerable speculation among his biographers that the very solemn tone of the ten songs reflected Dvorak's sorrow over learning of the deaths of his father and the conductor Hans von Bulow. Considering the dates of the deaths and the composition of the songs the theory is problematical. The composer was famous for keeping his feelings close to his vest and he never revealed the true motivation for their composition. It is however known from his publisher Simrock that they had great significance to Dvorak.

They were composed for alto and piano but are sung regularly by bass and in transposed form by sopranos and tenors. Dvorak orchestrated the first five of the songs which were premiered in Prague in February of 1896. The remaining five were orchestrated in 1914 by conductor Vilem Zemanek, a student of the composer. The works were published in Czech, German and English. They are often sung individually for special occasions including the wedding of this afternoon's conductor.

Brahms was a perfectionist. the gestation of his works often extended over a period of years. The initial sketches for his *First Symphony* date from 1855 but the work was not completed until 1875. However after its premier Brahms produced a *Second Symphony* in short order, a work which you will hear in the next concert. There is a gap of about six years before the premier of the *Third Symphony* on December 2, 1883 with the Vienna Philharmonic under the direction of Hans Richter. during those years Brahms was far from idle as a composer, During this time he composed some of his most significant works including the *Violin Concerto*, *Tragic Overture*, *Academic Festival Overture* and the monumental *Second Piano Concerto*.

The *Third Symphony* was composed in the summer of 1883 while Brahms was in Weisbaden. The version which we hear this



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Admission:

Seniors over 62 \$15.00 Full time Students \$10.00

Orchestra Members

Violin I

William Phillips
concertmaster

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Eden Kainer
Carl Hemmingsen
Laura Vidmar
Diane Makofka
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Violin II

Kim Dolan,
*principal **

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Steve Zebovitz,
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Stephen Salchow

Cello

Katie Stanek,
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Rachel Goldstein
Louann Cunningham
Mary Felley
Faith Watson

Double Bass

Alex Ramirez,
principal

Michael Kelly

Flute

Lisa Davis,
principal

Kathy Brown,
acting principal

Denise Corrigan

Oboe

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Catharine Rutan

Trumpet

Jim Edwards,
principal

Michael Bromberg

Trombone

Jim Wehner,
principal

Peter Schneider

Bass Trombone

Bruce Solomon

Timpani

Enid Brodsky

Percussion

Deborah Crockett

afternoon is however not identical to the music at the first performance. Brahms, again the perfectionist, continued to polish the Symphony until it was finally published in May of 1884 in the form in which we know it. Richter proclaimed the symphony as Brahms's *Eroica* and there is more than a superficial similarity to Beethoven's *Third Symphony*. Both begin with a two measure chordal introduction followed by a theme based on a triad in the tonal key and they are both in a triple meter. It is often pointed out that the theme of the first movement is a direct quotation of one found very briefly in the *Third Symphony* of Brahms's mentor, Robert Schumann.

One of the main musical ideas around which the Symphony is composed is contained in the curious habit of artists of the time adopting a personal motto. Brahms's close friend, the violinist Joseph Joachim had taken as his motto "Free, but lonely" (in German *Frei aber einsam*). The musical notes represented by the first letters of these words, F-A-E were used as the theme of a violin sonata jointly composed by Schumann, Brahms and Albert Dietrich. At the time of the *Third Symphony*, Brahms was a fifty-year-old bachelor who declared himself to be *Frei aer froh*, "Free but happy". His F-A-F motto, and some altered variations of it, can be heard throughout the symphony. The melody of the Second Movement is a lyrical suggestion of a hymn like tune of Brahms's Lutheran background. Perhaps the most famous section of the Symphony is the graceful and intensely lyrical *poco allegretto* of the third movement. It is an intermezzo standing in sharp contrast to the traditional scherzo symphonic movements of the period. This melancholy music has been used by Hollywood in several motion pictures. The final movement brings together all of the material heard in early sections. The Symphony ends with a contemplative restatement of the opening motif in pianissimo tremolos in the strings.

* on leave of absence



Martin Knoblauch

In the last 50 years, Martin Knoblauch has conducted over 500 works of orchestra, opera and choral repertoire throughout the Philadelphia area. His musical interests extend from Gregorian Chant to Wagner. He has Bachelors and Masters degrees in Orchestral and Opera

Conducting from the University of the Arts. From 1968 to 1978 he served as an Assistant Conductor with the Philadelphia Lyric Opera, the Philadelphia Grand Opera and the Opera Company of Philadelphia while also conducting the Symphony Club of Philadelphia, the Olney Symphony Gilbert and Sullivan Players and serving as Music Director for the Appel Farm Spring Opera Festival and Summer Program. For over 25 years he was the Music Director of the Chestnut Hill Orchestra and was Music Director of the Northeast Oratorio Society. He has also served in various teaching positions including posts at Girard College and West Catholic High School for Girls. Knoblauch has also worked for many years as a Church Musician and recently retired from his post as Music Director and Principal Organist for the Maternity of the Blessed Virgin Mary Parish in Philadelphia.

He is Music Director of the Pennsylvania Lyric Opera Theater in Scranton, regular guest conductor for the Orchestra Society of Philadelphia, guest conductor for the Center Stage Opera in Harrisburg. He also directs Bach Cantatas from his harpsichord with members of the opera companies and churches with which he is associated. At the end of March, he travels to Indiana to conduct operas at the Indiana University Kokoma Campus.

He has a Juris Doctor degree from Temple University School of Law and is a member of the Pennsylvania Bar and the Federal Bar for the the Third Circuit.

When not involved in the practice of music or law, he pursues a myriad of interests including Amateur Radio, Astronomy, Medicine and Ancient Languages. He lives in Philadelphia with his wife Dianne of 45 years who is a violinist and singer.



Matthew Zimnoch is a classically trained singer (baritone), trombonist, and composer.

Upcoming in 2018, role of Donner in Wagner's Das Rheingold with Edward Bogusz and Friends.

Recent performances also include Page (Amahl), Germont (Traviata), Ecamillo (and several Oratorio Bass roles for Martin Knoblauch (Messiah, Bach's B Minor Mass and Cantata No. 42), the role of Alberich (Siegfried) again with Edward Bogusz and Friends. La Boheme/Schaunard with Eve Edwards and Delphi Opera, solo recital in September 2012 for the Wilmington Friends of Italian Culture accompanied by West Chester University's Terry Klinefelter; in December 2012, the solos to Bach's Christmas Oratorio in a return engagement with the Franconia Lancaster Singers. The 3rd time soloing with the group he also performed Brahms's Requiem and Haydn's Creation, Edward Bogusz and Friends, (Marriage of Figaro/Count Almaviva and Fidelio/Solo Prisoner), A Touch of Classics (La Boheme/Schaunard), Center City Opera Theater (Un Ballo in Maschera/Samuel), the Germantown Oratorio Choir (Messiah), the Sacred Music Series of St. Paul's in Doylestown (Messiah and Creation) and was also the Baritone soloist for the Verdi Band of Norristown during their 2010 and 2011 seasons.

Matthew is the leader of a professional quartet, **The Clarion Voices** (www.clarionvoices.com), specializing in A Capella Music of a wide range of musical styles. He also performs recitals in area universities and churches with his **Celebration of Song** both solo and with Soprano and piano, featuring some of his original compositions. He continues to be a 'ringer' for numerous area choral groups including Vox-Amadeus and since 2011 as part of the Professional Quartet at Beth David Reform Congregation in Gladwynne. Matthew was also the music director for the Huntingdon Valley Presbyterian Church for two years in 2007 and 2008. Matthew is also a freelance trombonist professionally and a composer of classical music.