



Daniel Matsukawa, Music Director

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PROGRAM BOOK 2017-18

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[www.independence-sinfonia.org](http://www.independence-sinfonia.org)  
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## About Us

Now in its 22nd season, the Independence Sinfonia is an orchestra founded in 1995 by musicians from the Delaware Valley. The Sinfonia is frequently joined by prominent professional musicians as soloists. Our concerts this year will take place in the Auditorium in the Learning Center, Temple University, Ambler Campus.

## Our Conductor

The Independence Sinfonia is proud to announce the appointment of Daniel Matsukawa as its Conductor and Music Director. Mr. Matsukawa is the principal bassoon of the Philadelphia Orchestra.

Mr. Matsukawa's orchestral conducting debut took place in Japan in 2009, at the Pacific Music Festival (PMF), which is comprised of musicians from around the world and was founded by Leonard Bernstein. He regularly conducts the PMF Link Up Concerts, based on the partnership program with Carnegie Hall, as well as memorial concerts for Leonard Bernstein. He has also conducted a number of concerts at the Curtis Institute of Music and made his professional conducting debut in the U.S.A. with the Virginia Symphony Orchestra in the 2016-17 season. Mr. Matsukawa is on the faculty of the Curtis Institute of Music and Temple University's Esther Boyer College of Music.

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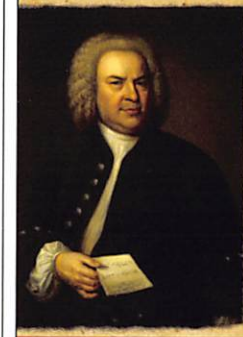
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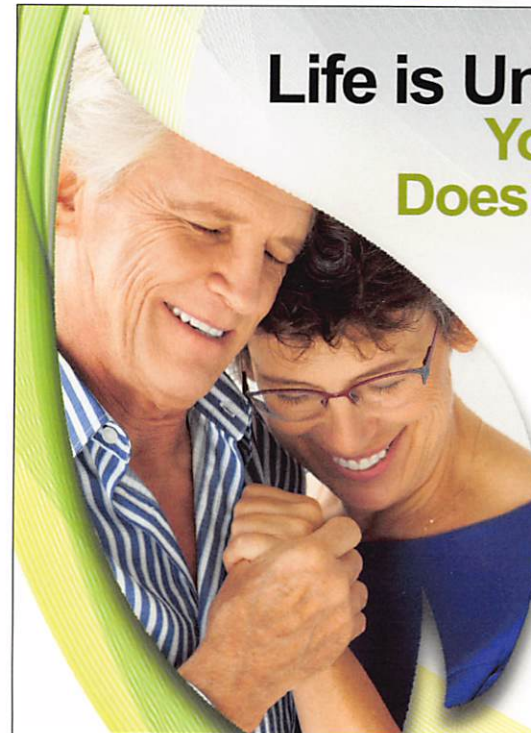
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## 2017 2018 SEASON

**November 12, 2017**

**Conductor** Daniel Matsukawa  
**Debra Lew Harder** soloist  
**Brahms** Academic Festival Overture  
**Mozart** Piano Concerto No. 21  
*"Elvira Madigan"*  
**Dvorak** Symphony No. 9  
*"From the New World"*

**February 25, 2018**

**Conductor** Daniel Matsukawa  
**Opera Night**  
with soloists from the Curtis Institute  
**Program to include**  
**Overtures** by Rossini and Verdi  
**Popular Vocal Selections** by Mascagni  
Donizetti, Verdi and Puccini  
**Bizet** Carmen Suite No. 1 for Orchestra

**April 29, 2018**

**Conductor** Daniel Matsukawa  
**Elena Urisote** soloist  
**Bruch** Violin Concerto No. 1 in G minor  
**Beethoven** Symphony No. 7



## Daniel Matsukawa

Music Director & Conductor

### First Violins

William Phillips, Concertmaster

Margery Hesney

Steve Kadlecsek

Eden Kainer

Carl Hemmingsen

Laura Vidmar

Amy Miller

Diane Makofka

### Second Violins

Eiko Ogiso

Kim Dolan

Linda Baldwin

Ellen Hickman

Lois Rosenberg

Gail Greenspan

### Violas

Kevin Aires

Margot Cohn

Steve Zebovitz

Richard Kaplan

Marka Stepper

### Cellos

Julie Wiberg

Rachel Goldstein

Louann Cunningham

Faith Watson

Mary Felley

### Basses

Alex Ramirez

Michael Kelly

Chris Horner

### Flutes

Lisa Davis

Kathy Brown

### Oboes

Forrest Rowland, Co-Principal

Michelle Zwi, Co-Principal

Cynthia Robinson

### English Horn

Cynthia Robinson

### Clarinets

William Fullard, Co-Principal

Harriett Ranney, Co-Principal

### Bassoons

Judy Frank

Jay Tinkleman

### French Horns

Nathan Odhner, Co-Principal

Julie Rivers, Co-Principal

Frank Stroble

Catherine Rutan

### Trumpets

Jim Edwards

Michael Bromberg

### Trombones

Jim Wehner

Peter Schneider

### Bass Trombone

Tori Tamburro

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## SOLOISTS



With doctorates in both medicine and music, pianist **Debra Lew Harder** believes in the power of art to transform people's lives.

Born in Vermont of Korean parents, Debra Lew Harder started playing the piano by ear at age three. She began formal studies at six and made her orchestral debut at twelve. When she was sixteen, she performed and recorded the Ravel G Major Concerto with the World Youth Symphony. That year, she received a scholarship to study at the Peabody Conservatory, but chose instead to pursue a broader education and enrolled in a six-year combined Bachelor of Science/Medical Degree program at the Northeastern Ohio Universities College of Medicine. While studying medicine, she continued to perform in national chamber music concerts presented by the Si-Yo Young Artists Series.

After earning her medical degree, she practiced as an emergency room physician before earning a second doctorate in music, from the Ohio State University, where she studied with, and served as teaching assistant to, the legendary American virtuoso Earl Wild.

Since then, Debra has performed with orchestras throughout the U.S., and in solo recital and lecture-recital at Wigmore Hall in London, The Dame Myra Hess Memorial Concert Series in Chicago, the Xavier University Piano Series in Cincinnati, American University in Washington, D.C., the Colorado Music Fest, the historic Barocksaal in Rostock, Germany, New York City's Merkin Hall, Haverford College's Guest Artists Series, the Jefferson Medical College Dean's Concert Series, the Legg-Mason Annual Intellectual Capital Conference, on the Guest Artist Series at Temple University, and at Camden-Rutgers University. She was the founder of the Grand Piano Concert Series in Columbus, Ohio. As a collaborative pianist, she has performed with many artists, including Philadelphia Orchestra members Barbara Govatos, Hirono Oka, Efe Balticigil, and concertmaster David Kim. She also performs with her piano trio, Trio MiReSol.

A devoted music educator, Debra Lew Harder has taught at The Ohio State University and currently teaches at Haverford and Bryn Mawr Colleges. Her commitment to the arts community includes service on the boards of the William Appling Singers and Orchestra, Tri-County Artists, and on the East Asian Advisory Committee of the Philadelphia Museum of Art. Her creative output includes nationally published essays, as well as numerous transcriptions for solo piano from the medieval, jazz, orchestral and non-Western repertoire.

Tune in to hear Debra host her new morning show on WRTI-FM, "Saturday Classical Coffeehouse." She also conducts Philadelphia Orchestra broadcast interviews, and produces Arts Desk news features for the station. With her husband Tom she lives in the Philadelphia area; they have two grown daughters.



**Elena Urioste**, amusingly hailed by The Washington Post as "a drop-dead beauty who plays with equal parts passion, sensuality, brains and humor," was recently selected as a BBC New Generation Artist and has been featured on the cover of Symphony magazine. She has given acclaimed performances with major orchestras throughout the United States, including the Philadelphia and Cleveland Orchestras; Boston Pops; New York and Buffalo Philharmonics; and the Chicago, San Francisco, National, Atlanta, Baltimore, Detroit, Pittsburgh, Columbus, Austin, Charleston, Richmond, and San Antonio Symphony Orchestras. Abroad, Elena has appeared with the London Philharmonic Orchestra, Hallé Orchestra, BBC Symphony, BBC Philharmonic, BBC National Orchestra

of Wales, Edmonton Symphony, Würzburg Philharmonic, and Hungary's Orchestra Dohnányi Budapest and MAV Orchestras. She has regularly performed as a featured soloist in Carnegie Hall's Stern Auditorium and has given recitals in such distinguished

venues as the Wigmore Hall in London, Carnegie Hall's Weill Recital Hall, Konzerthaus Berlin, the Sage Gateshead in Newcastle, Bayerischer Rundfunk Munich, and the Mondavi Center at the University of California-Davis.

Recent season highlights have included return performances with the Cleveland and Hallé Orchestras and the Chicago and Detroit Symphony Orchestras, a recital debut at the Kennedy Center with pianist Michael Brown, and a series of live BBC Radio 3 broadcasts from England's Roman River Music Festival. This season sees debuts with the Los Angeles Philharmonic, IRIS Orchestra, and England's Philharmonia and Opera North orchestras; return engagements with the Delaware and Asheville Symphony Orchestras; and three separate concerto and chamber music appearances in Carnegie Hall's Zankel Hall.

Elena is a graduate of the Curtis Institute of Music where she studied with Joseph Silverstein, Pamela Frank, and Ida Kavafian. She completed graduate studies with Joel Smirnoff at The Juilliard School. Other notable teachers include David Cerone, Choong-Jin Chang, Soovin Kim, and Rafael Druian.

Ms. Urioste performs on an Alessandro Gagliano violin, Naples c. 1706, and a Nicolas Kittel bow, both on generous extended loan from the private collection of Dr. Charles E. King through the Stradivari Society of Chicago.

In addition to being a devoted musician, Elena is a yoga fanatic. She is the co-founder and artistic director of Intermission Sessions & Retreat, a new program that combines music and yoga; and the founder and artistic director of Chamber Music by the Sea, an annual summer chamber music festival on Maryland's Eastern Shore.

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introducing Dvořák's works to a leading publisher, Fritz Simrock, who enthusiastically undertook the publishing and distribution of his works, a major factor leading to a growing international reputation for Dvořák. Gradually, this recognition and frequent performances of his works secured him in his long-sought career as a composer.

Now, we skip forward a few years to 1891. At that time, he was invited to take up the directorship of the National Conservatory of Music in New York City by its philanthropist founder, Mrs. Jeannette Thurber. She envisioned his role as not that of an administrator, but as a figurehead, and expected him to found an American school of composition, both by example and through instruction of worthy students. Dvořák accepted this position, and although the arrangement came to grief after only a few years, we owe the creation of the Symphony #9, written between January and May of 1893, to Dvořák's time in the United States.

The work was premiered to wild acclaim on December 16, 1893 in a performance by the New York Philharmonic (which organization had commissioned the work) under the baton of Anton Seidl at Carnegie Hall in New York City.

The degree of direct influence on Dvořák from American musical sources is a vexed question; certainly he himself felt that there was such an influence, but the Symphony is manifestly a successor to his earlier symphonies with an even more pronounced element of Bohemian national characteristics. The Czech spirit is traceable quite readily in some of the thematic materials, and certainly in rhythms associated with the folk idioms of Bohemia.

The work is in four movements marked Adagio – Allegro molto, Largo, Scherzo: Molto vivace – Poco sostenuto, and Allegro con fuoco.

Notes by Forrest A. Rowland



## Program Notes

### **Johannes Brahms (1833-1897)** **Academic Festival Overture Op.80**

Brahms was born in Hamburg, the son of Johann Jakob Brahms, a musician by profession, specifically a player of the double bass, and Johanna Nissen, formerly Herr Brahms' housekeeper, his senior by 17 years. By the young age of seven, Johannes had become a student of the most prominent piano teacher in Hamburg, Otto Cossel, and quickly was recognized for his extraordinary level of talent. Cossel, perceiving young Johannes' desire to compose, introduced him as a student to Eduard Marxsen, a composer who imparted the fundamentals of music theory and composition to the eager student.

Brahms' family's finances being somewhat straitened, Johannes was soon working as a composer, arranger, and performer with a small orchestra in which his father played, taking advantage of this opportunity to become a skilled arranger, learning orchestration technique in this very practical fashion.

His world was expanded when, in the aftermath of the unsuccessful Hungarian uprising, Hamburg was transited by insurgents fleeing to North America. One of these Hungarians was the brilliant violinist, Eduard Hoffmann (Reményi in Hungarian) who, after a tour in North America, enlisted the 20 year old Brahms as an accompanist. During a wide-ranging tour, Brahms made the acquaintance of the violinist, Joseph Joachim. Subsequently, Brahms and Reményi, visited with Franz Liszt, Reményi's fellow countryman, but Brahms soon realized that his own way was not the way of Liszt, and parted company with Reményi after only two weeks time. He repaired to Göttingen, where Joachim was a student at university, and during his two month visit, he was exposed to the gamut of student life, including beer drinking and the inevitable song fests at the beer halls.

These experiences most felicitously served him years later, long after he had acquired his later international reputation as a composer.

Although Brahms never matriculated at university himself, years later in 1879 the University of Breslau conferred upon him the degree of Doctor of Philosophy, characterizing him as "Artis musicae severioris in Germania nunc pricipi", in other words, "the most famous living German composer of serious music". Brahms quickly responded in a correspondence with his thanks, but in response to his postcard (!) it was strongly "suggested" in a letter from the Director of Music at Breslau that his gratitude would best be expressed through a musical composition. And in 1881, Brahms himself conducted the initial performance of the "suggested" work, the Academic Festival Overture at the University of Breslau.

This work is based upon four academic songs, not in the form of a strung-together medley, but rather in a cleverly constructed sonata form. The four themes in question were, in order of appearance, "Wir hatten gebauet ein stattliches Haus" (We have built a stately house), "Der Landesvater" (The father of our country), the freshman's song known as The Fox-Ride "Was kommt dort von der Höh" (What comes from afar), and finally in a stately, triumphant coda, "Gaudeamus igitur" (Therefore, let us be merry). We can imagine how this somewhat tongue in cheek work was received at Breslau coming from the pen of the composer of "serious music". Who can say that Brahms did not possess a sense of humor?

### **Wolfgang Amadeus Mozart (1756-1791)** **Piano Concerto #21 in C major, K.467**

It has been remarked that from time to time in his compositional output, Mozart created two masterworks in succession or near succession, one being cast in the minor mode, and one being cast in the major mode. In this context, think of the C-major and G-minor String Quintets, K.515 and 516, of April and May of 1787, and the G-minor and C-major "Jupiter" Symphonies, K.550 and 551, of July and August 1788. In the Piano Concerti in D-minor and C-Major, K.466 and 467, of February and March 1785, we see yet another example of this pattern. Make of this what you will; the attribution of significance is up to you the auditor, but this certainly remains intriguing.

The premiere of the Concerto #21 was on a program of Mozart's own works on March 10, 1785, the composer of course appearing as the soloist in the concerto. Very welcome no doubt was the financial success of this event for the often financially embarrassed Mozart, stitching together as he must a livelihood from patronage, commissions, publications, concertizing, and teaching in a seemingly never ending whirl.

The concerto is cast in three movements marked respectively as Allegro maestoso, Andante, and Allegro vivace assai. The first movement is symphonic in scope, while still acceding first place to the soloist, inventive throughout, and often in dialogue with the orchestra. The second movement recalls to mind some of Mozart's operatic arias, but its scope is far more encompassing than that usually to be observed in any individual aria. The concluding movement is an exercise in spirit and wit, rounding out the concerto in a most fulfilling and exhilarating fashion.

### **Antonin Dvořák (1841-1904)** **Symphony #9 in E minor, "From the New World"**

Antonin Dvořák might have followed in the footsteps of his forebears into a vocation as a butcher but for the unmistakable manifestation of his musical talent revealed by his rapid progress as a violinist at the tender age of six. Despite the initial resistance to his making his way in the world as a musician, ultimately his father relented, and let him have his head. Years of study followed, and Antonin soon revealed a burning desire to compose music as well as perform it. Necessity compelled him to continue as an active orchestral performer (primarily as a violist) and as a pianist/organist while steadily acquiring the skills needful to a composer. His confidence grew, while his monetary reserves did not, and he applied for the Austrian State Stipendium, established for the support of poor, talented young artists in 1874 (Bohemia was part of the Austro-Hungarian Empire). Fortunately, sitting on the anonymous board of adjudicators, was Johannes Brahms, who was greatly impressed by this burgeoning young talent. Dvořák also won this financial support in 1876 and 1877, and at length, he was made aware of Brahms' strong interest in his development as a composer through the offices of another member of the board, and at this member's suggestion, made contact with Brahms. A fast friendship and a mentoring relationship enduring for years soon blossomed. Brahms assisted in