



Daniel Matsukawa, Music Director

PROGRAM BOOK 2017-18

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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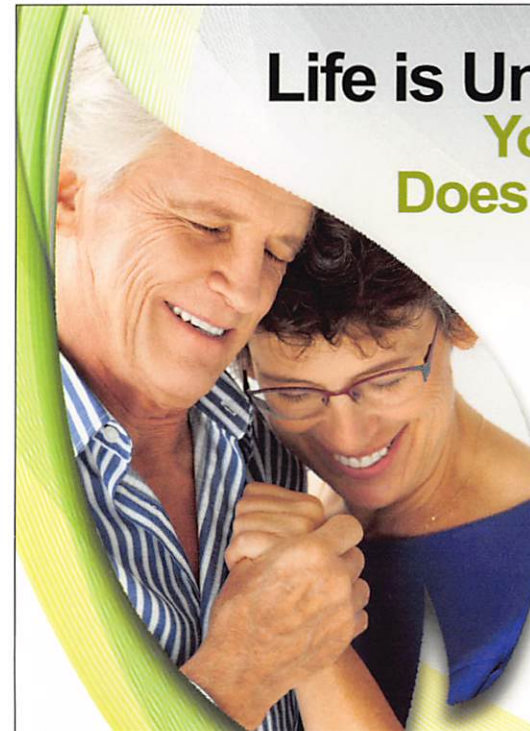
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2017 2018 SEASON

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

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Daniel Matsukawa

Music Director & Conductor

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Margery Hesney

Steve Kadlecik

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

Tuba

Dave Benbow

Percussion

William Priebe

Eloise Kadlacek

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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 Budaöfk 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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Laura Vidmar

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Rachel Goldstein

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Nathan Odhner, Co-Principal

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George Vilsmeier

Catharine Rutan

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Jim Edwards

Michael Bromberg

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Susan Moxley

Tuba

David Benbow

Timpani

Enid Brodsky

Percussion

Keith Wilson

Travis Goffredo

Harp

Cheryl Cunningham



Program

Sunday, April 29, 2018

Daniel Matsukawa Conductor

Elena Urioste Soloist

LISZT *Les Préludes*

BRUCH Violin Concerto No. 1 in G minor, Op. 26

I. Vorspiel: Allegro moderato

II. Adagio

III. Finale: Allegro energico

Intermission

BEETHOVEN Symphony No. 7 in A major, Op. 92

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto – Assai meno presto

IV. Allegro con brio

Program Notes

Franz Liszt (1811-1886)

Les Préludes

After a precocious musical beginning as a child prodigy under the tutelage of Czerny on piano and Salieri in composition, Franz Liszt lived the life of a travelling piano virtuoso, presenting the masterworks of his predecessors as well as his own compositions. Liszt early on evinced an interest in orchestral composition, and his subsequent acceptance of a permanent position as *Kapellmeister* to the court at Weimar gave him access to the resources and the time needed to master that medium.

Through his desire to leave behind traditional musical forms, he invented the single-movement compositional form of the 'symphonic poem.' Although these works may have often derived inspiration from extra-musical stimuli such as poetry or paintings, a slavish devotion to depiction through crude pictorialism was not his ambition. And so it was with the third of his thirteen symphonic poems *Les Préludes*, which premiered in 1854, and whose inspirational impetus claims to have derived from works by two different poets, Joseph Autran and Alphonse de Lamartine. The published score from two years later includes the preface: "*What else is our life but a series of preludes to that unknown song, the first and solemn note of which is sounded by death?*"

Despite being a continuous form, the piece can be viewed as a series of contrasting sections, which have been described as progressing from a 'question' motif to a love scene followed by a storm section then a bucolic calm, and finally a victorious battle. Although these extra-musical elements were seminal on some level, Liszt's novel compositional devices, the kaleidoscopically-developed themes, and the sheer richness of his orchestral palette are ultimately responsible for the enduring place that this work enjoys in the repertoire.

Max Bruch (1838-1920)

Violin Concerto No. 1 in G minor, Op. 26

Bruch's Concerto No.1 received its premiere in 1868, a performance delivered by the great German violinist, Joseph Joachim. On the occasion of his 75th birthday, Joachim placed this work with three other concerti as Germany's greatest, these being by Beethoven, Brahms, Bruch, and Mendelssohn. This is high praise indeed, and the merits of the work justify its place in the standard repertoire.

It is cast in three movements, *Vorspiel – Allegro moderato, Adagio* (played without pause), and *Finale – Allegro energico*. Bruch dispensed with the traditional extended orchestral introduction, instead preferring a dialogue between the soloist

and the orchestra from the onset, and a somewhat improvisatory feel. The change of tempo to *Un poco piu lento* introduces a different lyricism, soulful and sweeping. The second movement begins with a tender melody, transitioning as the movement progresses to a trading of motifs between the soloist and the winds. This movement ends quietly with a final statement by the soloist.

The Finale, while virtuosic and brilliant, is also highly lyrical, exploring all the timbres of which the violin is capable. The work concludes with an elated Presto.

Ludwig van Beethoven (1770-1827)

Symphony No. 7 in A major, Op. 92

It had been more than three years after the simultaneous premiere of the 5th and 6th Symphonies that Beethoven began work on his 7th Symphony, composed from 1811 to 1812. It was not to receive its premiere until December in 1813, as one of the works presented on a concert program intended as a benefit for Austrian and Bavarian soldiers wounded in the recent battle of Hanau fought against Napoleon's army.

The initial movement, marked *Poco sostenuto – Vivace*, commences with an extended slow introduction, traversing multiple keys and levels of intensity. At the end of this section, just before the *Vivace*, after a deliciously suspenseful few bars during which the music is reduced to a repetition of one pitch, the rhythmic impulse upon which the balance of the movement is structured at first quietly, and then forcefully, asserts itself. This section is composed in a massive sonata form, passing through many keys and moods.

The second movement was repeated at audience insistence at the premiere and has remained a favorite with concertgoers ever since. It begins on an A minor chord in 2nd inversion, producing a somewhat unbalanced feeling, but this is immediately succeeded by the gradual unfolding of the main theme, first passing through the strings, and only later finding expression by the winds. The movement moves through variations of the themes, climaxing in a brief fugue, and at last subsides to a quiet ending on the initial chord.

The Scherzo, marked *Presto – Assai meno presto*, alternates several times between a vigorous dancelike theme, and a much slower, lyrical and reflective trio. The finale, marked *Allegro con brio*, is another rhythmically propulsive movement, rising in intensity then dropping back, and in the coda driving toward a sonically brilliant, ecstatic conclusion.

-Woody Rowland