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2018-2019 PROGRAM

SUNDAY, NOVEMBER 11, 2018, 3:00 PM

Mozart: Overture to Don Giovanni

Mozart: Horn Concerto No. 4,

SOLOIST JENNIFER MONTONE

(Principal Horn, Philadelphia Orchestra)

Dvorak: Symphony No. 7

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SUNDAY, FEBRUARY 24, 2019, 3:00 PM

Mozart: Symphony No. 25

Vivaldi: Piccolo Concerto

SOLOIST ERICA PEEL

(Piccolo, Philadelphia Orchestra)

Brahms: Symphony No. 4

TEMPLE UNIVERSITY AMBLER CAMPUS, LEARNING CENTER AUDITORIUM

SUNDAY, MAY 5, 2019, 3:00 PM

Tchaikovsky: Violin Concerto

SOLOIST DAVID KIM

(Concertmaster, Philadelphia Orchestra)

Elgar: Enigma Variations

LOCATION TO BE ANNOUNCED.

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Independence Sinfonia

DANIEL MATSUKAWA

Conductor and Music Director

2018-2019 SEASON

featuring soloists from the Philadelphia Orchestra



JENNIFER MONTONE
Horn



ERICA PEEL
Piccolo



DAVID KIM
Violin

www.independence-sinfonia.org



THE INDEPENDENCE SINFONIA was founded in 1995 by musicians from throughout the Philadelphia area. Our members include talented players from all walks of life, including professional musicians, music teachers, professors, lawyers, accountants and scientists, all of whom are united in their love of music. Our mission is to support and enhance the musical life of our communities through the presentation of an annual program series, both for our own enjoyment and for the enjoyment of our audiences. We are a volunteer organization made up of serious instrumental musicians who seek to develop and grow as an ensemble through regular rehearsal and performance of the orchestral repertoire.



OUR CONDUCTOR AND MUSIC DIRECTOR, DANIEL MATSUKAWA, is also the Principal Bassoonist of the Philadelphia Orchestra. Born in Argentina to Japanese parents, he moved with his family to New York City at age three and began studying the bassoon at age 13. Mr. Matsukawa studied at Juilliard for two years before attending the Curtis Institute of Music.

Daniel Matsukawa studied conducting privately with Otto Werner Mueller, former head of the Conducting Department at Curtis. His orchestral conducting debut took place in Japan in 2009 at the Pacific Music Festival's 20th anniversary concert, garnering Maestro Christoph Eschenbach's appraisal of Mr. Matsukawa as a "new conducting star".

Since then, he has been invited back to conduct in Japan every year including a tour of concerts in Sapporo, Hamamatsu and Tokyo receiving glowing reviews. He regularly conducts the PMF Link Up Concerts, based on the partnership program with Carnegie Hall and has also conducted concerts at the Curtis Institute of Music. Mr. Matsukawa made his American professional conducting debut with the Virginia Symphony Orchestra in the 2016-17 season.

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PROGRAM
SUNDAY, MAY 5, 2019, 3PM

Daniel Matsukawa Conductor
David Kim Violin

ELGAR: Variations on an Original Theme, Opus 36, "Enigma Variations"

- | | |
|---|---|
| <i>Theme (Enigma: Andante)</i> | <i>Variation VIII (Allegretto) "W.N."</i> |
| <i>Variation I (L'istesso tempo) "C.A.E."</i> | <i>Variation IX (Adagio) "Nimrod"</i> |
| <i>Variation II (Allegro) "H.D.S.P."</i> | <i>Variation X (Intermezzo) "Dorabella"</i> |
| <i>Variation III (Allegretto) "R.B.T."</i> | <i>Variation XI (Allegro di molto) "G.R.S."</i> |
| <i>Variation IV (Allegro di molto) "W.M.B."</i> | <i>Variation XII (Andante) "B.G.N."</i> |
| <i>Variation V (Moderato) "R.P.A."</i> | <i>Variation XIII (Romanza) " * * * * "</i> |
| <i>Variation VI (Andantino) "Ysobel"</i> | <i>Variation XIV (Finale: Allegro) "E.D.U."</i> |
| <i>Variation VII (Presto) "Troyte"</i> | |

Intermission

TCHAIKOVSKY: Violin Concerto in D major, Op. 35

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Finale: Allegro vivacissimo



Violinist David Kim was named Concertmaster of The Philadelphia Orchestra in 1999. Born in Carbondale, Illinois in 1963, he started playing the violin at the age of three, began studies with the famed pedagogue Dorothy Delay at the age of eight, and later received his bachelor's and master's degrees from The Juilliard School.

Highlights of Mr. Kim's 2018-19 season include serving on the faculty of the New York String Orchestra Seminar; teaching/performance residencies at The University of Texas at Austin, Rice University, Manhattan School of Music, Bob Jones University, Rowan University, West Chester University, the Taipei Academy and Festival, and appearances as concertmaster of the All-Star Orchestra on PBS stations across the USA and online at the Kahn Academy; a solo performance on a CD with the Westminster Choir; as well as speaking engagements and appearances with orchestras across the country.

He is the founder and Artistic Director of the annual David Kim Orchestral Institute of Cairn University in Philadelphia, where he is also a Professor of Violin Studies. Additionally, Mr. Kim serves as Distinguished Artist at the Robert McDuffie Center for Strings at Mercer University.

Mr. Kim appears as soloist with The Philadelphia Orchestra each season as well as with numerous orchestras around the world. He also appears internationally at festivals such as Brevard, MasterWorks (USA), and Pacific (Japan). He frequently serves as an adjudicator at international violin competitions such as the Menuhin and Sarasate. His instruments are a J.B. Guadagnini from Milan, ca. 1757, on loan from The Philadelphia Orchestra, and a Michael Angelo Bergonzi from Cremona, ca. 1754.

Today's Independence Sinfonia performance is sponsored by Randolph and Virginia Aires.



PROGRAM NOTES

EDWARD ELGAR: (1857-1934) Variations on an Original Theme, Opus 36, "Enigma"

Edward Elgar was born the fourth of seven children of William and Anne Elgar. William, in youth apprenticed to a musical firm, then a piano tuner, and later appointed organist in the Catholic cathedral in Worcester, provided the early musical influence in Edward's life. Edward grew up living over a music shop, briefly worked there, but at 16 he became a freelance musician, playing violin, bassoon, piano, and subsequently assumed his father's role as organist at the cathedral. Although his formal musical training remained scant, he was a highly perceptive and avid student of the European musical world. One commentator has it, "...if he lacked guidance, he suffered no false influence; and he acquired craft and speed." His work as an orchestral performer, and his later role as a conductor, through their provision of constant, salutary examples provided him the means to steadily advance his compositional powers. The prolonged—sometimes financially straitened—journeyman years culminated in the creation of this universally acknowledged masterwork in 1898-99. Begun whimsically as an improvised piano work of musical sketches of his wife and friends with each sketch comprising a variation on his original theme, it soon took on a deeper significance compositionally. In Elgar's own words:

"This work, commenced in a spirit of humour & continued in deep seriousness, contains sketches of the composer's friends. It may be understood that these personages comment or reflect on the original theme & each one attempts a solution of the Enigma, for so the theme is called. The sketches are not 'portraits' but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. This is the basis of the composition, but the work may be listened to as a 'piece of music' a part from any extraneous consideration."

Elgar's original theme is followed by 14 variations, some following each other without pause (indicated by *attacca*).

Original theme (Enigma) Elgar said of this theme, used in a later setting of a poem, "...it expressed when written (in 1898) my sense of the loneliness of the artist...and to me, it still embodies that sense" *Attacca*

Var. 1 C.A.E. Caroline Alice Elgar. The four note melodic fragment recalled a melody that he whistled when arriving home to his beloved wife.

Var. 2 H.D.S.P. Hew David Stewart-Powell. An amateur pianist whose characteristic diatonic run over the keys is parodied by a very spiky chromatic theme.

Var. 3 R.B.T. Richard Baxter Townsend. Oxford don whose portrayal of an old man in musical theatricals sometimes flew off into the falsetto range

Var. 4 W.M.B. William Meath Baker. A local benefactor who "expressed himself somewhat energetically".

Var. 5 R.P.A. Richard Penrose Arnold, son of poet Matthew Arnold, and an amateur pianist. *Attacca*



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Var. 6 Ysobel Isobel Fitton, a viola student of Elgar. This variation centers on an exercise for crossing the strings, difficult for beginners, here transfigured into moment of lovely lyricism.

Var. 7 Troyte Arthur Troyte Griffin, architect, and firm friend. Walking together, they were caught in a storm. Flashes and booms!

Var. 8 W.N. Winifred Norbury, secretary for the Worcester Philharmonic Society. A gracious lady, a characteristic laugh is suggested. *Attacca*

Var. 9 Nimrod Augustus J. Jaeger, music editor for Novello. His surname in German means hunter; Nimrod was a legendary hunter in Greek mythology. Jaeger, when his friend was discouraged by setbacks, recalled to him the trials and eventual triumphs of Beethoven, whose spirit seems to animate this variation.

Var. 10 Dorabella Dora Penny, a close friend of the Elgars. Her stutter is gently parodied by the woodwinds, but lovingly.

Var. 11 G.R.S. George Robertson Sinclair, organist, who of a day when walking with Elgar, saw his bulldog, Dan, fall down a steep bank into the river. Dan paddled his way back to the shore, emerging with a hearty bark. Elgar reported, "G.R.S. said, 'Set that to music'. I did; here it is."

Var. 12 B.G.N. Basil George Nevinson, an accomplished amateur cellist. *Attacca*

Var. 13 *** Lady Mary Lygdon, sponsor of a local music festival. At the time of composition, she was on a sea voyage; appropriately the drums suggest the throbbing of the engines, over which the clarinet quotes a theme from Mendelssohn's *Calm Sea and Prosperous Voyage*.

Var. 14 E.D.U (Finale) Elgar himself, from his wife's nickname for him, from the German form, Eduard. Echoes from two prior variations are heard, those of Nimrod, and C.A.E., in fulsome recognition of their significant influence on Elgar's life and art.

PYOTR ILYICH TCHAIKOVSKY: (1840-1893) Violin Concerto in D major, Op. 35

Tchaikovsky's Violin Concerto was sketched out and completed in a period of only two weeks. Uncharacteristically for him, he broke off work on other projects to devote himself to this labor, all the more remarkable as he was at that time completing his Fourth Symphony, as well as his opera, *Eugene Onegin*, both works of unquestioned import and genius. The composition took place in Clarens, Switzerland, to where Tchaikovsky had retreated while recovering from a wildly injudicious decision to marry that immediately resulted in a divorce. He was visited in Clarens by a young, accomplished violinist, Iosif Kotek, also Tchaikovsky's composition student. Iosif, fresh from violin studies with Joseph Joachim, brought with him music for Edouard Lalo's *Symphonie espagnole* for violin with piano reduction. Their reading of this work apparently fired Tchaikovsky's imagination, and with Kotek's advice on matters of technique, the concerto was composed at great speed. The first movement stands alone, while the second movement, after a concluding cadenza, leads without pause into the brilliant finale.

Notes by Forrest Rowland



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