

# JOIN US FOR OUR 24TH SEASON!

## 2019-2020 PROGRAM

**SUNDAY, OCTOBER 27, 2019, 3:00 PM**

**Beethoven:** Egmont Overture

**Mozart:** Piano Concerto No. 20

SOLOIST DEBRA LEW HARDER

**Dvorak:** Symphony No. 8

TEMPLE UNIVERSITY AMBLER CAMPUS, LEARNING CENTER AUDITORIUM

**SUNDAY, MARCH 1, 2020, 3:00 PM**

**Rossini:** William Tell Overture

**Mozart:** Clarinet Concerto

SOLOIST RICARDO MORALES

*(Principal Clarinet, Philadelphia Orchestra)*

**Brahms:** Symphony No. 1

TEMPLE UNIVERSITY AMBLER CAMPUS, LEARNING CENTER AUDITORIUM

**SUNDAY, MAY 3, 2020, 3:00 PM**

**Schubert:** Rosamunde Overture

**Mozart:** Exsultate, Jubilate

SOLOIST ELENA PERRONI

**Beethoven:** Symphony No. 6

GERMANTOWN ACADEMY, ARTS CENTER THEATER

**FOR TICKETS AND INFORMATION VISIT US AT**  
[www.independence-sinfonia.org](http://www.independence-sinfonia.org)



# Independence Sinfonia

**DANIEL MATSUKAWA**

Conductor and Music Director

## 2019-2020 SEASON

featuring soloists from the Philadelphia Region



**DEBRA LEW HARDER**  
*Piano*



**RICARDO MORALES**  
*Clarinet*



**ELENA PERRONI**  
*Soprano*

[www.independence-sinfonia.org](http://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.

## SUPPORT US

We welcome donations at all levels to support our orchestra. We are a registered non-profit organization, and contributions can be made by checks payable to Independence Sinfonia and mailed to our address below or by credit card at our website.

Want to see your organization's advertisement in our programs? Contact us through our e-mail at [Independence.Sinfonia@gmail.com](mailto:Independence.Sinfonia@gmail.com)



## JOIN US

We seek talented, serious players to join our orchestral roster, and depending on openings we may have a place for you to play with us. Invitation to become a member starts with a visit to our website or an e-mail to our main address.

## CONTACT US

**Website:** [www.independence-sinfonia.org](http://www.independence-sinfonia.org)

**E-mail:** [Independence.Sinfonia@gmail.com](mailto:Independence.Sinfonia@gmail.com)

**Mail:** 8403 Elliston Drive, Wyndmoor, PA 19038

**Phone:** 215-915-0747

To add your name to our mailing list, please visit our website or send your name, address and e-mail to [Independence.Sinfonia@gmail.com](mailto:Independence.Sinfonia@gmail.com)


## THANK YOU!

*Independence Sinfonia would like to thank all of our financial patrons and our volunteer board members who make our programs possible. We also wish to thank Congregation Or Hadash and The First Church of the Brethern who have made their facilities available to us for rehearsals.*

**Eric's Rx Shoppe, LLC**  
Eric Abramowitz

Pharmacy Manager  
810 Welsh Road  
Horsham, PA 19044

Phone: 215-646-4800  
Fax: 215-646-4885  
eric@ericsrx.com  
www.ericsrx.com




1650 Limekiln Pike  
Dresher, Pa 19025  
215-646-9440  
215-646-0878

**Tru Salon**

"Rediscover your true self"

www.trusalonofdresher.com




**STEVE SALCHOW**  
*BOWMAKER*

Frederick W. Oster Fine Violins  
507 South Broad Street, Philadelphia, PA 19147  
Phone: (917) 993-0743  
s\_salchow@yahoo.com

Fine hand-crafted bows • repairs • restorations

**Are you a player?**

 **Settlement Music School**

Settlement seeks intermediate to advanced amateur instrumentalists for the Adult Chamber Players program at our Wynnefield and Mary Louise Curtis (Queen Street) Branches.

For more information, call Mary Felley at 215-320-2698 or visit [www.settlementmusic.org/acp](http://www.settlementmusic.org/acp)

**Abington**  
**You're invited!** **Choral Club**

**Come enjoy great music at our next concert!**

**Saturday, May 2, 2020**  
**at 7:30 pm**  
**Spring Concert 2020**  
**Abington Senior High School**

[www.abingtonchoralclub.org](http://www.abingtonchoralclub.org)  Like us  Follow us




**PROGRAM**

**SUNDAY, MARCH 1, 2020, 3PM**

**Daniel Matsukawa** Conductor

**Ricardo Morales** Clarinet

**ROSSINI:** Overture to *William Tell*

**MOZART:** Clarinet Concerto in A major, K. 622

I. Allegro

II. Adagio

III. Rondo: Allegro

*Intermission*

**BRAHMS:** Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto – Allegro

II. Andante sostenuto

III. Un poco allegretto e grazioso

IV. Adagio – Più andante –

Allegro non troppo, ma con brio – Più allegro



## SOLOIST, RICARDO MORALES



Ricardo Morales is one of the most sought after clarinetists of today. He joined The Philadelphia Orchestra as principal clarinet in 2003 and made his solo debut with the Orchestra in 2004. He previously served as principal clarinet of the Metropolitan Opera Orchestra. During his tenure with that ensemble, he soloed at Carnegie Hall and on two European tours. He has also been a featured soloist with the Chicago Symphony, the Cincinnati Symphony,

the Indianapolis Symphony, the Seoul Philharmonic, the Columbus Symphony, the Memphis Symphony, and the Flemish Radio Symphony. In addition, he was a featured soloist with the U.S. Marine Band, "The President's Own," with which he recorded Jonathan Leshnoff's Clarinet Concerto, a piece commissioned for him by The Philadelphia Orchestra. Mr. Morales has been asked to perform as principal clarinet with the New York Philharmonic, the Chicago Symphony, and, at the invitation of Sir Simon Rattle, the Berlin Philharmonic.

An active chamber musician, Mr. Morales has performed at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and with the Chamber Music Society of Lincoln Center.

Mr. Morales's debut solo recording, French Portraits, is available on the Boston Records label. His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio; the Pacifica Quartet, which was nominated for a Latin Grammy Award; and of the Mozart Concerto with the Mito Chamber Orchestra (Japan).

A native of San Juan, Puerto Rico, Mr. Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He currently serves on the faculty of Temple University and is visiting professor at the Shanghai Conservatory of Music.



## Vidmar Academy of Music

lessons in Violin & Viola  
for children and adults

215 836 1795

[LauraVidmar@gmail.com](mailto:LauraVidmar@gmail.com)

what our parents say:

Dr. Laura Vidmar is more than a kind and motivational teacher, scholar and performer. With great patience develops beginners of uncertain ability into competent and talented musicians. My daughter has a wonderful relationship with her as teacher, scholar, mentor and friend

## May Jewelers



**Diamonds**

**Platinum**

**14 KT & 18KT Gold**

**Fine Watches**

150 Park Avenue  
Willow Grove, PA 19090

Willow Grove Shopping Center

215-657-0160



## Quality, Integrity & Craftsmanship



# WEHNER

GENERAL CONTRACTING, LLC

**Full-Service Home Remodeling and Additions**

Kitchens and Baths • Finished Basements

Decks • Siding • Windows and Doors

Skylights • All Work & Materials Guaranteed

"Free Estimates" 609-654-8385

[www.wehnercontracting.com](http://www.wehnercontracting.com)

Fully Insured • License#13VH00112900

MEDFORD



BUSINESS  
ASSOCIATION





## PROGRAM NOTES CONTINUED

theme is passed between various solo winds and the cellos. This slow, broad introduction portends the heroic conflict to play out in the ensuing Allegro section. By contrast, the inner two movements are both shorter and lighter in tone and emotional energy. In the slow second movement, Brahms indulges in a gentle lyricism culminating in a sumptuous violin solo. The third movement is scherzo-like with a light spirit that is full of interwoven rhythms and textures that call to mind his Serenade No. 1, completed earlier.

The final movement starts with another slow, portentous introduction, but this time leading to exaltations of joy and serenity. In the Più andante section, the horns and timpani introduce a tune borrowed by Brahms from an Alpine shepherd. It starts with an ominous cast but then transforms through a brief brass chorale into the light. The movement's last section—Allegro non troppo, ma con brio—contains one of Brahms' most beloved themes, a grand Beethoven-like melody in a C major, begun in a lush treatment by the strings that is then passed around the entire orchestra. After much development, the entire symphony gallops to its triumphant conclusion, with Brahms' reputation solidified.

—Kevin Aires

### INDEPENDENCE SINFONIA GRATEFULLY RECOGNIZES THE FOLLOWING INDIVIDUALS AND ORGANIZATIONS FOR THEIR GENEROUS SUPPORT:

#### Major Donors

Anonymous

Randolf and Virginia Aires

Primephonic

#### Supporters

Anonymous (2)	William Fullard	Yole Patterson
Karlyn and Kevin Aires	Gary and Marcia Garb	Phoebe Perper
Mike Bromberg	Margery Hesney	Mark Pitkow
Mary Lynn Coillette	Ellen Hickman	Julie Rivers
Tom DiNardo	Enid Horowitz	Cynthia Robinson
Mary Feeley	Rochelle Kainer	Laura Schwartz
Kathleen Fitzpatrick	Michael Kelly	R.G. Smith Giving Fund
John and Diane Frank	Mike Michaels	Marka Stepper
Judy and Martin Frank	Bryon and Sandra Odhner	Faith Watson

#### THANK YOU TO OUR VOLUNTEERS...

Gary Garb, Margery Hesney, Ellen Hickman, Mark and Elaine Pitkow, Karlyn Rosen Aires AND ALL OF OUR MUSICIANS!



## WINTER 2020 CONCERT MUSICIANS

Daniel Matsukawa, *Conductor and Music Director*

### Violin I

William Phillips,  
*concertmaster*  
Margery Hesney  
Steve Kadlecek  
Eden Kainer  
Carl Hemmingsen  
Laura Vidmar  
Diane Makofka  
Amy Miller

### Violin II

Kim Dolan  
Eunice China  
Linda Baldwin  
Lois Rosenberg  
Gail Greenspan  
Steve Salchow  
Cindy Baum-Baicker

### Violas

Kevin Aires  
Margot Cohn  
Steve Zebovitz  
Walter Singer  
Marka Stepper

### Cello

Rachel Goldstein  
Julie Wiberg  
Louann Cunningham  
Mary Felley  
Becky Horner  
Faith Watson

### Double Bass

Alex Ramirez  
Michael Kelley  
Chris Horner

### Flute

Lisa Davis  
Kathy Brown

### Oboe

Marde Meek  
Cynthia Robinson

### Clarinet

William Fullard  
Harriett Ranney

### Bassoon

Judy Frank  
Jay Tinkleman

### Contrabassoon

Christopher Pawlowski

### French Horn

Nathan Odhner  
Julie Rivers  
Bob Fitzgerald  
Rafi Schneider

### Trumpet

Jim Edwards  
Michael Bromberg

### Trombone

Jim Wehner  
Peter Schneider  
Susan Moxley

### Timpani

Enid Brodsky

### Percussion

Keith Wilson  
Eloise Kadlecek

### INDEPENDENCE SINFONIA BOARD MEMBERS

Kevin Aires, <i>President</i>	Margot Cohn	Yole Patterson
William Fullard, <i>Vice President</i>	Lisa Davis	William Phillips
Ellen Hickman, <i>Treasurer</i>	Gary Garb	Alex Ramirez
Kathy Brown, <i>Secretary</i>	Margery Hesney	



## PROGRAM NOTES

### **GIOACHINO ROSSINI** (1792-1868) Overture to *William Tell*

Rossini composed this overture in 1829 to his last opera, a four-hour epic on the Swiss historical figure William Tell. By all accounts, it was an immediate success based in large part due to its incredibly dramatic and tuneful melodies. Even Berlioz, writing as a critic not known to be a Rossini fan, enthused, "a verve such as Rossini had perhaps never shown before in such alluring fashion...the overture is a work of an immense talent." It immediately found many other lives outside the opera house, early on as a transcription played by Liszt through to quotations by Shostakovich in his Symphony No. 15. Multiple popular uses of the score can be found in radio, film and TV, most notably as *The Lone Ranger* theme.

The approximately 12 minute piece can be divided into four episodes. An opening cello quintet representing dawn in the Swiss Alps features an impassioned cello solo. This is followed by a storm scene introduced by rumbling in the violas and second violins with other instruments adding to the excitement until the brass and timpani bring on the full force of the orchestra. After the storm dies down, a short pastoral duet between the English horn and the flute signifies a "Call to the Cows." The finale then is introduced by a trumpet call that leads to the galloping "March of the Swiss Soldiers", recounting the battle to liberate their homeland from Austria. "Hi Ho Silver! Away!"

—Kevin Aires

### **WOLFGANG AMADEUS MOZART** (1756-1791) Clarinet Concerto A major, K. 622

Mozart had a special affinity for the concerto as a vehicle for dramatic emotional expression. Mozart wrote many concerti, including those for piano, flute, oboe, bassoon, horn and clarinet. Even non-clarinetists have suggested that among the winds, the clarinet's variety of tonal colors, range and potential for emotional expression, similar to the human voice, stimulated Mozart to produce one of his most important concerti.

Mozart had long been enamored with the sound of the clarinets having used them in the "Paris" Symphony (K. 297) in 1778. A decade later, Mozart had moved to Vienna, where the nobility had the wealth to support large orchestras and wind bands. Also, new technical improvements to the clarinet were developing and Vienna had the talent to take advantage of the modernized instrument. Mozart enthusiastically composed works featuring this instrument. These included the Wind Serenade (K. 375) featured in the movie *Amadeus*, the Trio (K.498) for viola, clarinet and piano (with Mozart on the viola for the premiere), the Quintet (K.452) for Piano and Winds (Mozart played the piano in the premiere), the Quintet for Clarinet and String Quartet (K. 581) and the Clarinet Concerto (K. 622).

The Clarinet Concerto (K. 622) was completed in 1791, based on an earlier sketch for basset horn or basset clarinet, and was his final instrumental concerto sandwiched between the opera *The Magic Flute* (K. 620) and his last work, the choral *Requiem* (K. 626). The myth that Mozart was totally preoccupied during 1791 with the morbid



## PROGRAM NOTES CONTINUED

thought that the *Requiem* was for his own funeral can be dispelled by contrasting the wonderfully positive music of *The Magic Flute* and the Clarinet Concerto composed simultaneously with the *Requiem*.

The Clarinet Concerto takes the usual three-movement form. The Allegro begins with an orchestral introduction with the clarinet entering later using a reduced accompaniment more reminiscent of chamber music than of a "virtuosic" concerto. One of the unusual effects found in this movement are the slight pauses before the reintroduction of the theme whether by the orchestra or by the solo clarinet. These serve a simple purpose—to allow the performer to breathe. The wide-ranging arpeggios and leaps across the full range of the clarinet are balanced by Mozart's use of low notes whether for tone color or for accompaniment.

The slow Adagio movement reflects Mozart at his most operatic. The clarinet opens with a phrase of immense expressive power, which is echoed by the orchestra's response. This dialogue between solo and *tutti* continues throughout the entire movement. The short cadenza is taken from the corresponding passage in the slow movement of the Clarinet Quintet and before leading to a restatement of the original theme.

The last movement contains the complex blend of sonata and rondo forms developed by Mozart in his piano concerti and might best be characterized as "always dancing." The clarinet presents the theme, which will be varied and repeated by both soloist and accompaniment. Cascading scales and arpeggios alternate with lyrical operatic passages as Mozart returns to the initial theme just before the soloist, in a final burst of energy, presents material covering the three solo registers of the clarinet. The movement ends with a brief *tutti* passage.

Our soloist, Ricardo Morales, will be using a basset clarinet similar in its extended low range and distinctive reedy timbre to the instrument originally used in the Concerto's premiere in 1791 by Anton Stadler.

—William Fullard

### **JOHANNES BRAHMS** (1833-1897) Symphony No. 1 in C Minor, Op. 68

Fearing comparison with the legacy of Beethoven's symphonies, Brahms did not complete his first symphony until he was already 43 years old. He started a different symphony in 1854, but it transformed into his first Piano Concerto. After composing an initial draft of the first movement in 1862, letters to his lifelong friend Clara Schumann suggest that the initial outlines and themes of his actual first symphony were finally in place by 1868. It would take until its premiere in 1876 for the final gestation to be complete. The grandeur of this work was immediately recognized by the critics of the day, with conductor Hans von Bulow describing it as "Beethoven's Tenth."

The first movement begins with a foreboding and incessant timpani over a rising figure in the strings fighting against a falling figure in the winds. The drama intensifies as the

*continued on next page*