

The Independence Sinfonia
Jack Moore, Conductor

Players in alphabetical order

Violin I

Sondra Greenberg
* Nina Luning Prak
Lois Rosenberg
Robert Thomas
Lisa Troiani

Violin II

Ursula Elliott
J Dirk Lorenz
Gail Miller
Joyce Oxfield
Amy Beth Sandidge

Viola

Lorraine Anton
Alisa Belzer
Clara B Schupak

* Concertmaster

Cello

David Anton
Harold Coopersmith
Darryl L'Heureux
Charles Thomas

Contrabass

Alfred Finck
Nancy Gibson
Thomas Rigney

Flute

Bette Acker
Trish Maxson
Carla Moore/Piccolo

Oboe

Kathrina Cooper
Samantha Kallen

Bassoon

Judith Belland
Carolyn Gutierrez

Clarinet

Lila Finck
William Fullard

Horn

Michael Sandidge
Warren Suss
Michael Waxman

Trumpet

Robert Schiavinato

Timpani

Darcey Timmerman

Michael Salmon is Organist / Choirmaster at St. Paul's Episcopal Church.

Our conductor, Jack Moore, has been Music Director and Conductor of the South Shore Symphony, Ocean City, New Jersey, for 14 seasons, and was recently named Conductor of the Ambley Symphony. This summer, Mr. Moore has been invited to attend master classes in conducting in the Czech Republic, with Otakar Trhlik and Frantisek Vajnar in Hradec Kralove. Jack Moore is the Production Manager of WFLN, 97.5FM Radio.

Assistant conductor and bassist, Tom Rigney, has a Bachelor's Degree in Music History and Bass Performance from Penn State University, and a Master's Degree in conducting from the University of Houston. He is a bassist with the Orchestra Society of Philadelphia, and the Warminster Symphony, where he is also principal guest conductor.

the INDEPENDENCE
Sinfonia

Sunday, February 25, 1996
7:30 PM

St. Paul's Episcopal Church
Old York and Ashbourne Roads
Elkins Park, Pennsylvania

Program

Wolfgang Amadeus Mozart
(1756-1791)

Titus Overture, K.V. 621

Wolfgang Amadeus Mozart
(1756-1791)

Three Church Sonatas for
Organ and Strings

soloist: Michael Salmon, Organ

Intermission

Johannes Brahms
(1833-1897)

Serenade No. 1 in D, Op. 11

I. Allegro molto

II. Scherzo: Allegro non troppo

III. Adagio non troppo

IV. Menuetto I; Menuetto II

V. Scherzo: Allegro

VI. Rondo: Allegro

The Independence Sinfonia, organized in 1995, is a volunteer organization comprised of musicians from the greater Philadelphia area dedicated to performing the chamber music repertoire. We are grateful to Rev. Milton Cole and St. Paul's Episcopal Church for providing us with encouragement, rehearsal space and the opportunity to perform our concert within the church sanctuary.

In order to continue our musical efforts, we need your financial support. A donation placed in the offering basket on the table near the vestibule door would be most appreciated. If you are interested in becoming an orchestra sponsor or benefactor, and would like more information, kindly call Dr. Bill Fullard, Sinfonia President, at 215-836-2240.

Program Notes

La Clemenza di Tito (The Clemency of Titus), an opera in 2 acts by Mozart was first performed in 1791 in Prague, and was Mozart's last opera. Its premiere, three weeks before *The Magic Flute*, marked the coronation of Leopold II as King of Bohemia. The opera's fortunes have varied over the years. It was the first Mozart opera ever performed in Britain (1806), but has failed over the years to gain a real foothold in the operatic repertoire rivaling *Don Giovanni* or *The Magic Flute*.

Mozart's "Church Sonatas" for organ and strings (1772-76) were written specifically for services at the Salzburg Cathedral. Mozart was organist there for a number of years and was charged with composing shorter works to be played with organ and orchestra for use within the Mass. Mozart himself played the organ part.

The *Serenade, Op.11* was Johannes Brahms' first orchestral work to be published (by Breitkopf and Hartel, in 1860), and while symphonic in scope, the composer was very hesitant to classify it as a symphony. He began sketching it in 1857, as a nonet for strings and winds in keeping with the genre of the serenade as it had evolved in the 18th century through Mozart and Haydn, and this is how it was first performed a short time later. (Brahms conducted the first performance of this version, but the score to this version has never been found.) He was dissatisfied with the work, and began scoring it for full orchestra, with the help and advice of his friend Joseph Joachim, to make it, in the composer's words "more effective". Joachim was pleased enough with the results to premiere the serenade in March 1860.