

Independence Sinfonia

Jeffrey Bradbury
Music Director

Presents

"Symphonic Development"

Jeffrey Bradbury - Conductor

Sunday June 1, 2008 4:00 pm
Sacred Heart Church of Riverton

103 Fourth Street Riverton, NJ 08077 (856).829.0090

FREE ADMISSION

For More information: Please call 215-782-1149

Beethoven: Egmont Overture

Brahms: "How Lovely is Thy Dwelling Place"

Featuring the Sacred Heart Choir. Mark McKeever Director

Schubert: Symphony No. 4 "Tragic"

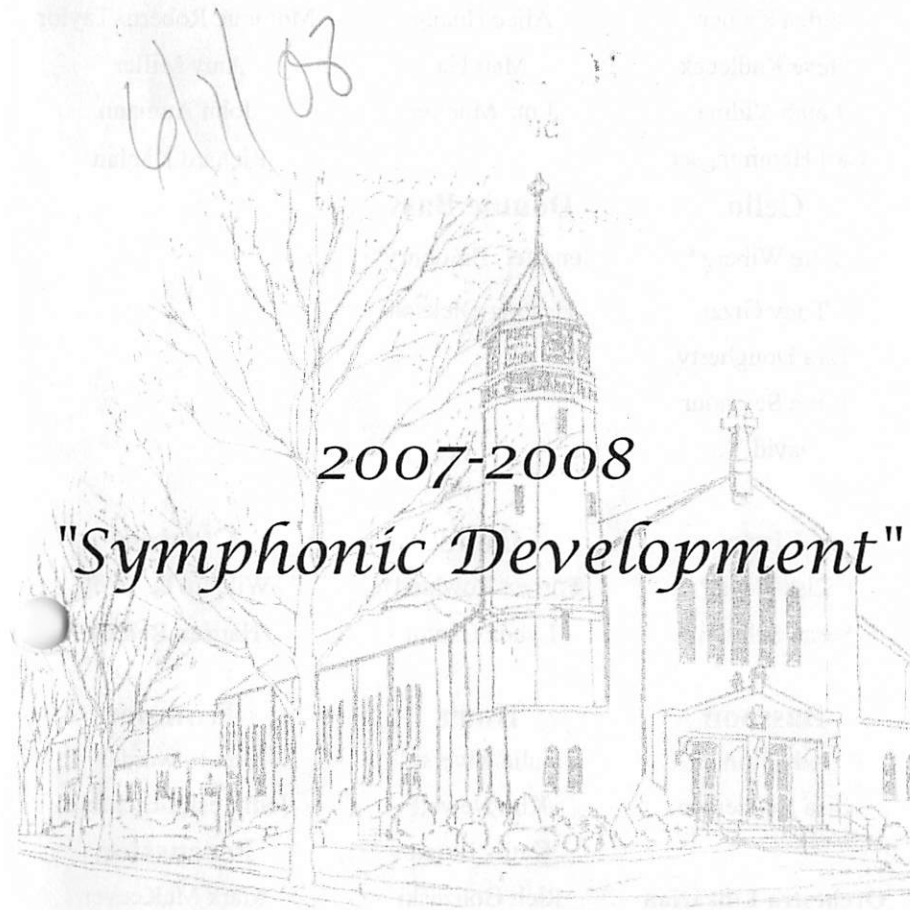
Brahms: Serenade for Orchestra No 1. in D Major



www.IndependenceSinfonia.org

Independence Sinfonia

Jeffrey Bradbury
Music Director



2007-2008

"Symphonic Development"

This program is dedicated to Mr. Bob Betz, whose generous donation to the Independence Sinfonia financed the purchase of our new timpani, which are making their debut at today's concert. Thank you Mr. Betz!!!

Independence

Jeffrey Bradbury
Music Director

Sinfonia

Violin I

William Philips**
Eden Kainer
Steve Kadlecak
Laura Vidmar
Carl Hemmingsen

Violin II

Kim Dolan*
Alice Huang
Matt Ha
Lutz Mueller

Viola

Richard Lyon*
Monique Roberts-Taylor
Amy Miller
John Aumann
Richard Kaplan

Cello

Julie Wiberg*
Tony Gizzi
Tara Dougherty
Katie Seymour
David Yo

Double Bass

Jennifer Bradbury*
Heather Dickson

Flute

Lisa Davis*
Sarah Schramm

Oboe

Forrest Rowland*
Lynda Cantor

Clarinet

William Fullard*
Harriett Rainey

Bassoon

Judy Frank*
Lisa Henderson

Horn

Julie Rivers*
Kim Newell
Kathy Rutan

Trumpet

Jim Edwards*
Jodi Leslie-Eichfeld

Percussion

Mark McKeever

Orchestra Librarian

Kim Dolan

Personnel Manager

Jeffrey Bradbury

**Concertmaster

* Section Leader

Donations

The Independence Sinfonia is a non-profit organization made up of wonderful, talented amateur musicians. Being an amateur means you dedicate yourself because you love doing it. You perform without remuneration, or in some cases, even without acknowledgment.

These musicians all have "regular" jobs as doctors, lawyers, teachers, students as well as many other vocations. They sacrifice hours of hard work and practice to produce beautiful music for you, the community. Even so, an organization like this requires funds to operate; ticket sales only account for 25% of our budget. The rest must come from grants, and from incredible people like you.

Give generously to your Community Orchestra, and fully participate in this amazing institution for the same reason the players do; because you love it!

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Independence Sinfonia

8403 Elliston Drive

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215-836-2240

info@independencesinfonia.org

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The Independence Sinfonia is currently looking for players to fill the following sections:

Violin Viola Cello Bass Brass

For audition information please contact:
William Fullard 215-836-2240
Auditions@IndependenceSinfonia.org



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The Independence Sinfonia rehearses each
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Sacred Heart Music Ministry

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Soprano

Diane Werden
Fran Murphy
Jaclyn McKeever
Joanne Moore
Sharon Moore
Kathy Smith
Linda Mundy

Alto

Molly Connor
Nancy Carr
Nancy Fort
Sue Gormley
Sue Wilson

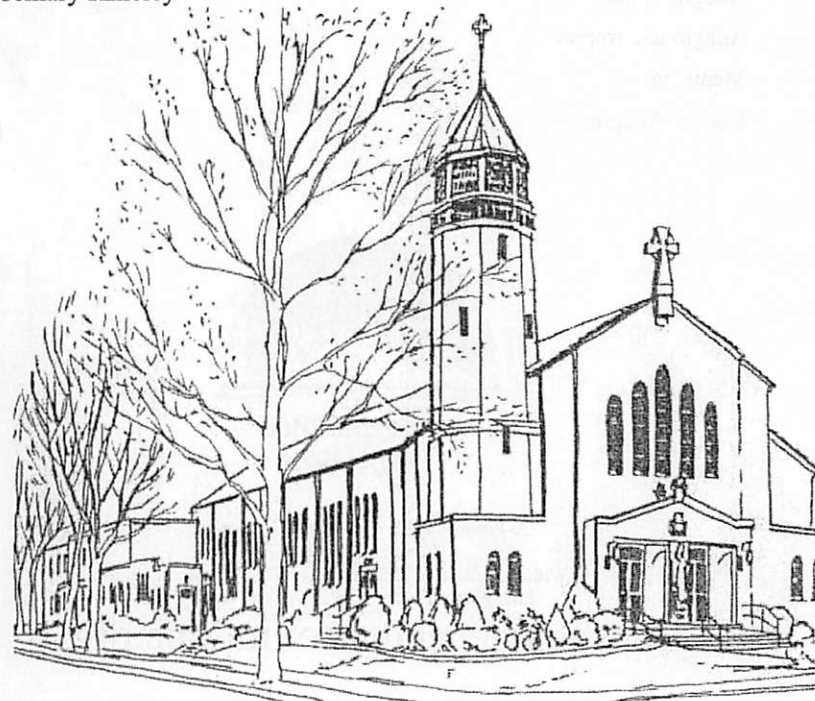
Tenor

Adam Haraburda
Forrest Link
Mike Vittese

Bass

Jim Dennis
Jack Murphy
Joe Kaszupski

Mary Jane Holland
Maureen McGlashon
Rosemary Knicley



“Symphonic Development”

Sunday June 1, 2008

Sacred Heart Church, Riverton, New Jersey

Egmont Overture Op. 84

Ludwig van Beethoven (1770-1827)

Symphony No. 4 in C minor, D. 417 “Tragic”

Franz Schubert (1797-1828)

Adagio molto-Allegro vivace

Andante

Menuetto: Allegro vivace

Allegro

Intermission

Ein deutsches Requiem

Johannes Brahms (1833-1897)

“How Lovely is Thy Dwelling Place”

Serenade in D Op. 11

Johannes Brahms (1833-1897)

Allegro molto

Adagio non troppo

Menuetto

Rondo: Allegro



*Independence
Sinfonia*

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Julie Rivers, Forrest Rowland, Tony Gizzi

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in its
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Season**

The Independence Sinfonia

The Independence Sinfonia, now in its twelfth season, is comprised of talented musicians from the Delaware Valley. Our players range in age from students to retirees, but they are all united in their love for the performance of fine literature for chamber orchestra. A self-governing community organization, the Independence Sinfonia welcomes your support as volunteers and donors in the furtherance of our artistic mission.

Our Music Director



Mr. Jeff Bradbury has recently been appointed as the Music Director of the Independence Sinfonia, The North Brunswick High School Orchestras and for Spotliters, Inc.

He has taught strings (beginner to advanced) at all grade levels in the Pennsauken, Haddonfield, Kingsway Regional, and Bridgewater-Raritan school districts.

Mr. Bradbury has conducted the Orchestra Society of Philadelphia, Philharmonic of Southern New Jersey, Independence Sinfonia, Chestnut Hill Orchestra, West Chester University Symphony Orchestra & String Ensemble, and the Olney Symphony.

He has been on the conducting staff at the Strings International Festival (2004-2006) and was pit conductor for Spotliters' production of *Oliver!* (2005), *Anything Goes!* (2006) and *Footloose* (2007).

Mr. Bradbury has served as guest conductor for the Central New Jersey Music Educators Intermediate Orchestra (2006), and participated in the Eastman Summer Conducting program in Rochester, New York (2005) and the Conductors Retreat at Meadomak (2006-2007) where he studied with Kenneth Kiesler and Marianne Ploger.

Mr. Bradbury has appeared with various orchestras along the East Coast including the Independence Sinfonia, Rowan University Symphony Orchestra, Old York Road Symphony, West Chester University Symphony Orchestra, Wilmington Community Orchestra, and South Jersey Philharmonic Orchestra.

He is a frequent guest soloist and has performed recitals at the Kimmel Center, Swope Hall, and the Westminster Church of West Chester. He also performs at the annual concerts at Jakeman Hall in Old Orchard Beach, Maine and served as principal violist for a performance of Beethoven's Ninth Symphony with the Orchestra Society of Philadelphia (2006).

Mr. Bradbury is a graduate of West Chester University. He currently studies conducting with Mr. Gabriel Gordon and has studied viola under the instruction of Mrs. Sylvia Ahranjian. He is also the founder and member of the West Chester String Quartet and The Shrewsbury String Quartet. In Summer 2000, as an Oxford University scholarship recipient, he was a guest soloist and along with Mrs. Sylvia Ahranjian, performed the Mozart Duo in G Major K.423 for Violin/Viola. Jeff Bradbury currently resides in Pennsauken New Jersey with his wife Jennifer.

www.BradburyMusic.com

The Sacred Heart Choir:



The Sacred Heart Choir rehearses every Thursday, September to May from 7:15 pm to 9:15 pm in the Music room. Rehearsals end at 8:30 after Easter Sunday. They sing at the 10:30 Liturgy each Sunday for all the major Holy Days throughout the year and present an Advent/Christmas concert every year called "Carols at the Manger." All are welcome to join!

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Brahms - "How Lovely Is Thy Dwelling Place" from A German Requiem

Brahms was deeply versed in Martin Luther's translation of the biblical texts into German, and it was from his usage of passages from this translation that the title of A German Requiem derives. The specific text for this movement is drawn from Psalm 84. This setting is the mid-point of the seven movements that comprise the whole of the Requiem. Brahms compiled his texts for the German Requiem from the Old and New Testaments as well as the Apocrypha, diverging from the traditional Latin texts for the Requiem not only in details, but also in general mood. Gone are the somber references to the Last Judgment, replaced by an overall sense of the peace and consolation to be expected by those who die in the Lord.

Schubert - Symphony #4 in c Minor "Tragic"

The circle of musicians, poets and other artists in which young Schubert moved had but little interest in orchestral music, favoring instead more intimate forms such as chamber music and the art song. It is a sad testimony that none of Schubert's symphonies received a public performance during his lifetime. Readings by private groups they had, probably with Franz in the viola section, but these offered but little encouragement for his dedication to the form. Nonetheless, the young man of 21 had written three prior symphonies when this work flowed from his pen in 1816. Although the influences of Haydn and Mozart are discernable in this composition (with Beethoven in the background), Schubert's own sensibility informs the work, particularly in his deployment of tonal schemes and chromaticism. The title "Tragic", although Schubert's own, was an afterthought. Perhaps it would be appropriate to view its pathos and agitation as the lineal descendent of the "Sturm und Drang" style of Schubert's forebears, Haydn and Mozart, rather than as a gesture towards the truly and sustainedly tragic.

Beethoven - "Egmont" Overture Op.84a

Beethoven the man was always alive to the prospect of increasing freedom of thought and belief, the Zeitgeist of the enlightened spirits of his day. Consequently, it would be no surprise that he would leap at the offered chance to provide incidental music to Goethe's play, Egmont. In this stage work, the story is recounted of the brave stand of Count Egmont against the tyrannical occupation of the Netherlands by Spain. In the story, although Count Egmont's stance proves personally fatal, the resistance he exemplified leads to his nation's liberation from their baleful oppressors. Beethoven's enthusiasm for this project becomes still more understandable when we recall that at that very moment, Beethoven was in exile from his beloved Vienna, then under the occupation of Napoleon's army. The spirit, struggle, and apotheosis of Egmont, martyr for Liberty, animate this great symphonic work.

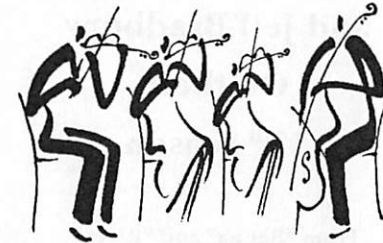
The Composers

In today's performance, we present music by three great composers of the German-Austrian tradition. The eldest of these three is Ludwig Van Beethoven (1770-1827), a truly titanic figure in Western art music. The scope of his output in multiple genres, coupled with his powers both as a consolidator and as an innovator is truly stunning. When one reflects that, at the height of his powers as a performer and composer, he progressively lost his hearing, but still possessed the inner strength and will to continue as a composer, driven to express things yet left unsaid, he is even more of a marvel. Franz Schubert (1797-1828) came of age in a Vienna where the influence of his elder contemporary was ubiquitous. But as powerful of an impression as Beethoven worked upon the musical sphere, the cultural center of Vienna was still receptive to the new; young Franz was imbued not only with the lessons to be gleaned from the work of older masters such as Mozart, Haydn, and Beethoven, but he was also exposed to the examples of new and novel artists. His music, even as a young man, breathes a spirit differing from that of Beethoven. Johannes Brahms (1833-1897), not even a younger contemporary of Beethoven, still did not escape his influence. It has been advanced by some that the achievements of Beethoven as a symphonist were so daunting to younger composers, that they shied away from composition in this medium after his death. The truth of that proposition is open to question, but it must be acknowledged that despite some youthful experiments, Brahms did not publish a symphony until later in his career. Fortunately, the younger Brahms was not deterred from composing for orchestra, and his earlier efforts, though widely-spaced in time, are delightful.

Brahms - Serenade #1 in D Op.11

Throughout his life, Brahms had an abiding interest in the music of the past. Ultimately, he became widely recognized for his historical scholarship, and his personal collection of musical tomes and original scores numbered in the thousands. This historical awareness informed his own compositions, including the present work. Historically, the serenade was a form that was cultivated as an entertainment for social occasions of the upper classes, and as such had few pretensions to profundity. This work epitomizes that tradition in some ways, particularly in the winning nature of the scherzos and the minuets, although the scale and sophistication of the other movements is undeniably more symphonic. We can glean more understanding of the Serenade's disparate character if we trace the composer's own ambivalence about the optimal ensemble for performance of this work: it was first conceived as a three-movement octet, then projected as a nonet for winds and strings, next sketched for a small orchestra, and finally cast in this form for larger orchestra. His consciousness of its hybrid nature is further revealed in its indecisive working title of "Symphony-Serenade". But we fortunate listeners can leave such quibbles to the scholars. Ours is the better part - to enjoy the fulsome beauties and charms of this youthful masterwork.

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