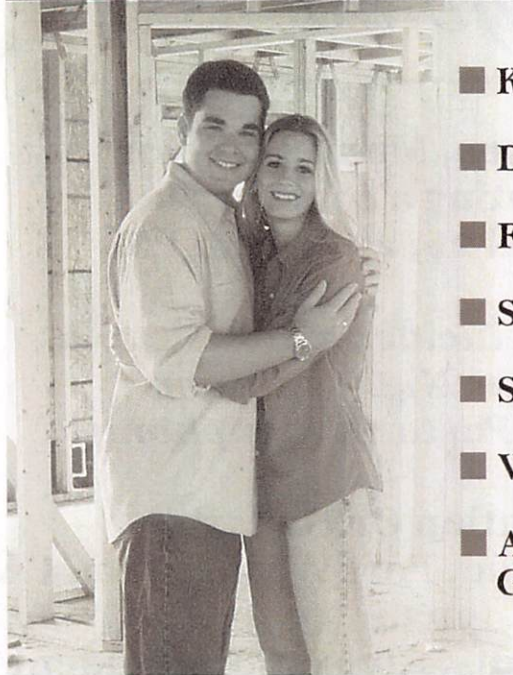


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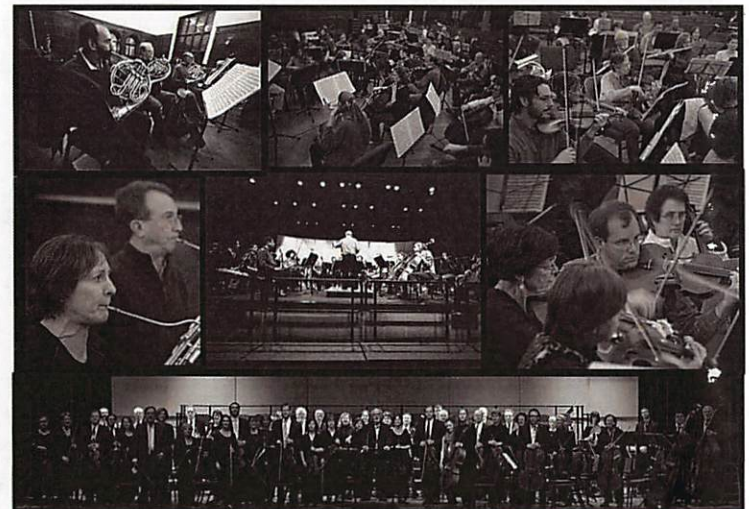
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Sunday, March 8, 2015 at 3:00 PM  
at the Upper Dublin Performing Arts Center

**Cello Concerto in A minor, Op. 129**      **Robert Schumann**  
(1810-1856)

1. Nicht zu schnell
2. Langsam
3. Sehr lebhaft

featuring soloist Samuel Walter

\*\*\* Intermission \*\*\*

**A German Requiem**      **Johannes Brahms**  
(1833-1897)

1. Selig sind, die da Leid tragen (Blessed are those who grieve)
2. Denn alles Fleisch es ist wie Gras (For all flesh is like the grass)
3. Herr, lehre doch mich (Lord, teach me that I might know my end)
4. Wie lieblich sind deine Wohnungen (How lovely are thy dwellings)
5. Ihr habt nun Traurigkeit (Now you have sadness)
6. Denn wir haben hie keine bleibende Statt (Thus here we have no lasting place)
7. Selig sind die Toten (Blessed are the dead)

featuring soloists

Steven Pollack, Baritone      Rachel Sterrenberg, Soprano

and singers from  
the Abington Choral Club  
Abington High School Select Choir and  
the Upper Dublin Chamber Choir



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Annie Scozzare  
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Vivian Descant  
Sharon Dicker  
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Paige Voltmer  
Nikki Williams

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Emily Marder  
Emma McClain  
Casey Mellon  
Steph Pinel  
Samantha Robertson  
Kate Ryan  
Kylie Sexton  
Sophie Tannenbaum

### Tenors cont'd

Kameron Smith  
Kyle Sukley  
Hunter West  
Pat Zanetti

### Basses

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Chris Doyle  
Rob Galloway  
Matt Morfopolous  
Cole Santora  
Andy Tran  
Will Wamser  
Gil Wermeling

### Tenors

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Matt Goldberg  
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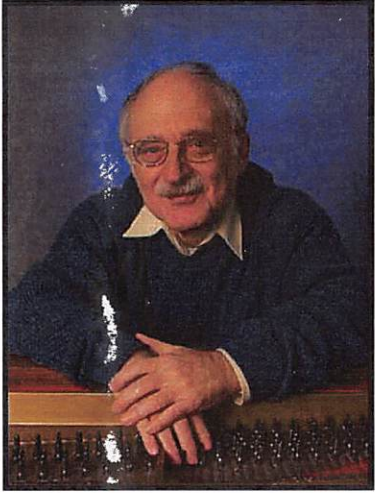
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The Independence Sinfonia is fortunate to have **Jerome Rosen** as its music director. Mr. Rosen graduated from the Curtis Institute of Music with an Artist's Diploma in violin and from the Cleveland Institute of Music with a Bachelor's in Music. He has studied under such distinguished musicians as Henri Nosco, Josef Gingold, Ivan Galamian, and Rafael Druian on violin and Arthur Loesser, and John Bloomfield on piano. In addition, Mr. Rosen has studied chamber music with Jascha Brodsky, Josef Gingold, and Leonard Rose; composition with Herbert Elwell and Marcel Dick; and conducting with George Szell (as apprentice

conductor of the Cleveland Orchestra) and James Levine.

Mr. Rosen spent a 40-year professional career as a member of some of the world's leading orchestras. He spent 27 years as a violinist and keyboardist with the Boston Symphony Orchestra, from which he retired in 1999. He has also held the position of Concertmaster of the Boston Pops (where he also occasionally functioned as an arranger), Associate Concertmaster in the Detroit Symphony, and has been a member of the Cleveland Orchestra, the American Symphony, the New School Chamber Orchestra and Festival Casals. Mr. Rosen's piano experience includes rehearsal accompanist for Cleveland Orchestra Chorus under Robert Shaw and rehearsal accompanist for Lake Erie Opera.

He has had solo violin performances with the Cleveland Orchestra, the Detroit Symphony, the Boston Symphony, and the Boston Pops, and played Mozart Piano Concertos with the Boston Pops. In the last 15 years, he has appeared as a solo recital pianist in Cambridge MA, Newburyport MA, Boston, and New York City, where he played the Bach *Goldberg Variations* in 2008, Beethoven's *Diabelli Variations*, and Bach's *Well-Tempered Clavier*.

He has played chamber music as violinist with the Cleveland Piano Trio (with James Levine and Lynn Harrell), the Marlboro Festival, the St. Clair String Quartet of Michigan, and the Brattle String Quartet of Boston. As a pianist, Mr. Rosen performed the Beethoven violin sonata cycle in 1992 and 2004, a Brahms Chamber Sonata cycle in 1996 and organized the chamber music series "Music Among Friends" with his BSO colleagues. Mr. Rosen was also the Music Director of Oak Park Symphony in Detroit and a Conductor of the Repertoire Orchestra at Boston University.

Other than music, his hobbies and interests include mathematics and philosophy, computer science, and poetry.

7. Selig sind die Toten,  
die in dem Herrn sterben,  
von nun an

Ja der Geist spricht,  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach

7. Blessed are the dead who die in  
the Lord hereafter: Yes, says the  
Holy Spirit, that they rest from their  
strivings, and their works follow  
after them. (Revelation 14:13)

**Translation by Jerome Rosen**

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5. Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen  
und eure Freude soll niemand  
von euch nehmen.

Sehet mich an:  
Ich habe eine kleine Zeit Mühe  
und Arbeit gehabt  
und habe großen Trost funden.

Ich will euch trösten,  
wie Einen seine Mutter tröstet

6. Denn wir haben hier  
keine bleibende Statt,  
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle  
verwandelt werden;  
und dasselbige plötzlich, in  
einem Augenblick,  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen,  
und die Toten werden  
auferstehen unverweslich,  
und wir werden verwandelt werden.  
Dann wird erfüllet werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen  
in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen  
Preis und Ehre und Kraft,  
denn du hast alle Dinge geschaffen,  
und durch deinen Willen haben sie  
das Wesen und sind geschaffen

5. Now you have sadness, but I will  
see you again and please your heart,  
your joy no one will take from you.  
(John 16:22)

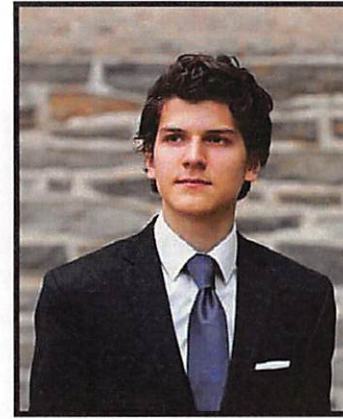
See how for a little time I labored  
and was troubled, but I have found  
great solace. (Ecclesiasticus 51:27)

As one whose mother gives him  
comfort, so I will comfort you . . .  
(Isaiah 66:13)

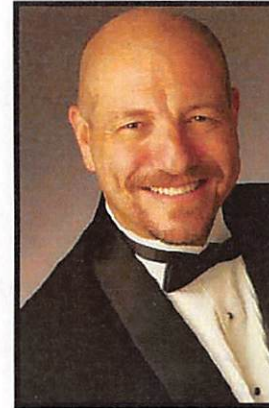
6. Thus here we have no lasting  
place, but we seek the one to come.  
(Hebrews 13:14)

See it! I tell you a mystery; we shall  
not sleep, but we will all be  
transformed; suddenly, in an eye-  
blink, at the time of the last trumpet.  
The trumpet shall ring out, and the  
dead shall rise imperishable and we  
shall be transformed . . . than shall  
be fulfilled the Word that was  
written: Death is devoured by  
victory. Death, where is thy sting?  
Grave, where is thy triumph? (1  
Corinthians 15:51, 52, 54, 55)

Lord, worthy are you of glory, and  
honor and power, for you have  
made all things; through your will  
and for your pleasure were all things  
thus made. (Revelation 4:11)



**Samuel Walter**, cellist, is a sophomore at Haverford College. He studied with George Atanasiu and has taken master classes with Lynn Harrell and other world renowned cellists. Mr. Walter has performed at the Kimmel Center and has won many competitions, including the Tricounty Youth Competition, Warminster Symphony Competition and the Old York Road Symphony Competition.



Baritone **Steven Pollack** has performed in Opera, Musical Theater, Oratorio, Cabaret, Restaurant and private function venues for many years in the greater Philadelphia area. Steve has performed roles with opera and theater companies such as the Walnut Street Theater, Candlelight Theater, Commonwealth Opera, Lancaster Opera, Philadelphia Concert Opera and many others in the greater New York/Philadelphia area. He has appeared as Tonio in *Pagliacci*; Germont in *La Traviata*; The Count in *The Marriage of Figaro*; Aeneas in *Dido and Aeneas*; and Rigoletto in *Rigoletto*. He has performed leading roles in music theater, including shows such as *Guys & Dolls*, *The Music Man*, *Mack & Mabel*, *Show Boat*, *The Merry Widow*, and *Company*. A resident of Upper Dublin, Mr. Pollock also directs and acts in area theater. He is a lecturer for community organizations, continuing education programs, specialty groups, corporations and other venues. His music/culture lecture series are an entertaining combination of education and entertainment, and are a popular staple of many groups in the greater Philadelphia/New Jersey/Maryland area.



**Rachel Sterrenberg**, the young American lyric soprano, is a native of Madison, Georgia. She currently studies at the Curtis Institute of Music.

In the 2014-15 season, Rachel will be singing the title role in Tchaikovsky's *Iolanta* and Anne Trulove in Stravinsky's *The Rake's Progress* at the Curtis Institute of Music. As a recently named Emerging Artist, Sterrenberg makes her company and professional debut with Opera Philadelphia in June 2015 singing Chan Parker in the newly commissioned opera, *Charlie Parker's*

*YARDBIRD*. Rachel also makes an appearance with the New Jersey Symphony Orchestra and the Curtis Chamber Orchestra, conducted by Robert Spano (North American Tour).

Past roles at the Curtis Institute include Adina (*L'elisir d'amore*), Blanche de la Force (*Dialogues des Carmelites*), Pamina (*Die Zauberflöte*), and Armida (*Rinaldo*). Other performances: Contessa Almaviva (*Le nozze di Figaro*) with the Princeton Symphony Orchestra and Ada Monroe in the workshop of Pulitzer Prize winner Jennifer Higdon's premier opera, *Cold Mountain*.

Other credits include La Ciesca (*Gianni Schicchi*), Mary Warren (*The Crucible*), and Donna Anna (*Don Giovanni*) with the Chautauqua Music Festival. While attending the University of Kentucky, Rachel appeared as the First Lady (*The Magic Flute*), Musetta (*La Boheme*), and the title role in Gounod's *Romeo et Juliette*.

Rachel was recently awarded 2nd place in the Mid-Atlantic Region of the Metropolitan National Council Auditions in 2014 and the Encouragement Award in the 2012 MONC Mid-South Region of the competition.

In today's performance, Ms. Sterrenberg is replacing soprano Sarah Shafer, who was originally scheduled to perform but was forced to cancel due to illness in her family.

3. Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat,  
und ich davon muß.

Siehe, meine Tage sind  
einer Hand breit vor dir,  
und mein Leben ist wie  
nichts vor dir.

Ach wie gar nichts sind  
alle Menschen,  
die doch so sicher leben.

Sie gehen daher wie ein Schemen,  
und machen ihnen viel  
vergebliche Unruhe;  
sie sammeln und wissen nicht  
wer es kriegen wird.  
Nun Herr, wess soll  
ich mich trösten?  
Ich hoffe auf dich.

Der Gerechten Seelen sind  
in Gottes Hand  
und keine Qual rühret sie an

4. Wie lieblich sind  
deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und  
sehnet sich nach den  
Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.

Wohl denen, die in deinem  
Hause wohnen,  
die loben dich immerdar

3. Lord, teach me that I might know  
my end, that my life has an end that  
I must seek.

See it; my days are but the span of a  
hand to You, and my life as nothing  
before You.

O, how all men are as nothing!  
They trouble themselves greatly,  
they amass riches and know not who  
will gain them.

Now Lord, who shall give me  
solace? My hope is in You.

(Psalm 39)

But the righteous souls are in God's  
hand and no pain will touch them.  
(Wisdom of Solomon 3:1)

4. How lovely are your dwellings, O  
Lord of Hosts!

My soul longs, yes, yearns for the  
house of the Lord, my soul and my  
body take pleasure in the living God.

Happy are they that live in Your  
halls; they will praise You evermore.  
(Psalm 84)

# TEXT AND TRANSLATION

for

## Ein Deutsches Requiem    A German Requiem

1. Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.  
Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben

2. Denn alles Fleisch ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber, bis  
er empfahe den Morgenregen  
und Abendregen.

Aber des Herrn Wort bleibt  
in Ewigkeit.

Die Erlöseten des Herrn werden  
wieder kommen, und gen Zion  
kommen mit Jauchzen; ewige  
Freude wird über ihrem Haupte  
sein; Freude und Wonne werden  
sie ergreifen und Schmerz und  
Seufzen wird weg müssen.

1. Blessed are those who grieve, for  
they shall receive comfort.  
(Matthew 5:4)  
Those who sow in sorrow shall reap  
in joy. Bearing precious seed they  
go out in tears and surely shall  
return joyously bearing sheaves.  
(Psalm 126)

2. For all flesh is like the grass, and  
all the lordliness of men is as the  
leaves thereof. The grass withers  
and the flowers fall away.  
(1 Peter 1:24)

So, beloved brothers, abide in  
patience for the coming of the  
Lord. See there, the farmer waits  
patiently for the valued fruit of the  
earth, receiving the rain of morning  
and the rain of evening.  
(James 5:7)

But the word of the Lord abides in  
eternity. (1 Peter 1:25)

And the redeemed of the Lord will  
return to Zion amid rejoicing,  
everlasting joy will be with them,  
joy and gladness will be theirs, pain  
and sorrow will flee from them.  
(Isaiah 35:10)



**Peter Hilliard**, Music Director of the Abington Choral Club, holds degrees from the San Francisco Conservatory and NYU. He studied composition with David Conte, orchestration with Conrad Susa, piano with Ellen Southard, horn with Richard Allan Fiske, and voice with Edward Sayegh and John Shirley-Quirk. He is the composer of numerous Operas, Musicals, Choral and Orchestral works. He is also the

music director of the Savoy Company. He teaches at Villanova University, where he is resident music director in their Graduate Theatre Program. In 2013, the Old York Road Symphony commissioned Mr. Hilliard to write an anniversary overture to celebrate their 80th season, and Urban Arias in Arlington Virginia presented his new opera, *Blue Viola*.

## Program Notes

The **Cello Concerto in A minor, Op. 129, by Robert Schumann** was completed in a period of only two weeks, between 10 October and 24 October 1850, shortly after Schumann became the music director at Düsseldorf. The concerto was never played in Schumann's lifetime. It was premiered on 9 June 1860, four years after his death, at the Leipzig Conservatory in a concert in honor of the 50th anniversary of Schumann's birth, with Ludwig Ebert as soloist.

The piece is in three movements, which follow on from each other without a pause. Written late in his short life, the concerto is considered one of Schumann's more enigmatic works due to its structure, the length of the exposition, and the transcendental quality of the opening as well as the intense lyricism of the second movement. On the autographed score, Schumann gave the title *Konzertstück* (concert piece) rather than *Konzert* (concerto), which suggested he intended to depart from the traditional conventions of a concerto from the very beginning. (It is notable that Schumann's earlier piano concerto in the same key was also originally written as a concert piece.)

Consistent with many of Schumann's other works, the concerto utilizes both fully realized and fragmentary thematic material introduced in the first movement, material which is then quoted and developed throughout.

## Program Notes cont'd

Together with the concerto's relatively short, linked movements, the concerto is extremely unified both in material and in character, although the work's emotional scope is very wide. Schumann's use of the same themes but in very different contexts and moods lends the cello concerto a strong sense of character development and an extended emotional arc, from its opening measures vacillating between deeply meditative and agitated to the brilliant, affirmative conclusion.

The first movement of the concerto begins with a very short orchestral introduction followed by the presentation of the main theme by the soloist, which in turn is followed by a short tutti that leads into a lyrical melody.

The second movement is a very short lyrical movement in which the soloist occasionally uses double stops. It also features a descending fifth, a gesture used throughout the piece as a signal and homage to his wife, Clara Schumann. Also, the soloist has a duet with the principal cellist, an unusual texture and one that could be interpreted as a conversation between Clara and the composer.

The third movement is a lighter, yet resolute rondo. At the end of the movement, there is an accompanied in-tempo cadenza, something unprecedented in Schumann's day; this cadenza leads into the final coda in which Schumann changes the mode to A-major. In recent years, some cellists have chosen instead to include their own unaccompanied cadenza, although there is no indication that Schumann wished for one.

Schumann famously abhorred receiving applause between movements. As a result, there are no breaks between any of the movements in the concerto; indeed, Schumann's skill in handling the two transitions between the three movements are among the concerto's most striking features. As for the concerto's virtuosity, Schumann earlier in his life declared "I cannot write a concerto for the virtuosos. I must try for something else"; in the cello concerto, while exploiting the instrument to the fullest, the writing for the soloist generally avoids virtuosic display prominent in many concertos of the time.

As is often the case with the music of Schumann, the concerto, while offering more than ample technical demands, also requires an interpreter of the highest order. While criticism of the work persists, some cellists place the Schumann concerto alongside the cello concertos of Dvorak and Elgar in a group of three great Romantic works for their instrument.

**A German Requiem, Op. 45** by Johannes Brahms, is a large-scale work for chorus, orchestra, and a soprano and a baritone soloist, composed between 1865 and 1868. It comprises seven movements, which together last 65 to 80 minutes, making this work Brahms's longest composition. The piece is sacred but non-liturgical, and unlike a long tradition of the Latin Requiem, it is, as its title states, a Requiem in the German language.

Brahms's mother died in February 1865, a loss that caused him much grief and may well have inspired the work. Brahms's lingering feelings over Robert Schumann's death in July 1856 may also have been a motivation, though his reticence about such matters makes this uncertain.

Brahms' original conception was for a work of six movements; according to their eventual places in the final version, these were movements 1–4 and 6–7. By the end of April 1865, Brahms had completed the first, second, and fourth movements. The second movement used some previously abandoned musical material written in 1854, the year of Schumann's mental collapse and attempted suicide and of Brahms's move to Düsseldorf to assist Clara Schumann and her young children.

Brahms completed all but what is now the fifth movement by August 1866. Johann Herbeck conducted the first three movements in Vienna on 1 December 1867. This partial premiere went poorly due to a misunderstanding in the timpanist's score. Sections marked as *pf* were played as *f* or *ff*, essentially drowning out the rest of the ensemble in the fugal section of the third movement. The first performance of the six movements premiered in the Bremen Cathedral six months later on Good Friday, 10 April 1868, with Brahms conducting and Julius Stockhausen as the baritone soloist. The performance was a great success and marked a turning point in his career.

In May 1868 Brahms composed an additional movement, which became the fifth movement within the final work. The new movement, which was scored for soprano, soloist and choir, was first sung in Zürich on 12 September 1868 by Ida Suter-Weber, with Friedrich Hegar conducting the Tonhalle Orchester Zürich. The final, seven-movement version of *The Requiem* was premiered in Leipzig on 18 February 1869 with Carl Reinecke conducting the Gewandhaus Orchestra and Chorus, and soloists Emilie Bellingrath-Wagner and Franz Krükl.

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