

THE INDEPENDENCE SINFONIA

was founded in 1995 by musicians from throughout the Philadelphia area. Our members include talented players from all walks of life, 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 musicians who seek to develop and grow as an ensemble through regular rehearsal and performance.

SUPPORT US

The Independence Sinfonia is a 501(c)(3) Pennsylvania nonprofit organization; your gift in support of our mission is fully tax-deductible. Donations can be made on our website or by check payable to "Independence Sinfonia" mailed to the address below.

JOIN US

We seek talented, serious players to join our orchestral roster. 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

E-mail: Independence.Sinfonia@gmail.com

Mail: 7604 West Avenue, Elkins Park, PA 19027

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

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*Independence
Sinfonia*

DANIEL MATSUKAWA

Conductor and Music Director

2025-2026 SEASON

WINTER CONCERT

Sunday, March 1, 2026 at 3:30 PM



CELEBRATING OUR 30TH CONCERT SEASON WITH THE SOUNDS OF AMERICA!

www.independence-sinfonia.org

WINTER CONCERT PROGRAM

SUNDAY, MARCH 1, 2026, 3:30PM

Daniel Matsukawa Conductor and Music Director

Juliette Kang Concertmaster

COPLAND: *Appalachian Spring – Orchestral Suite (1945)*

Very slowly - Allegro - Moderato - Much slower - Fast - More deliberate -
Allegro subito - Presto - More deliberate - As at first (slowly) - A trifle faster -
Doppio movimento - Moderato - Andante (very calm)

—INTERMISSION—

DVOŘÁK: *Symphony No. 9 in E minor, Op. 95*

“From the New World” (1893)

- I. Adagio—Allegro molto
- II. Largo
- III. Scherzo: Molto vivace
- IV. Allegro con fuoco



MUSIC DIRECTOR DANIEL MATSUKAWA is also the Principal Bassoonist of the Philadelphia Orchestra and is on the faculty at both Curtis Institute of Music and Temple University. 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.

Mr. 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, 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.

Please Join Us For Our Next Concert!

May 17, 2026 at 3:30PM

At the Learning Center Auditorium, Temple University Ambler

**Featuring Schubert's 8th Symphony "Unfinished" and
Mendelssohn's 5th Symphony "Reformation"**

WINTER 2026 CONCERT MUSICIANS

Violin I

Juliette Kang
concertmaster

William Phillips
associate

concertmaster

Margery Hesney

Ethan Frankel

Laura Vidmar

Amy Miller

Diane Makofka

Frank Wang

Violin II

Kim Dolan

Lois Rosenberg

Carl Hemmingsen

Sondra Saull

Christine Shi

Max Aires

Viola

Kevin Aires

Steve Zebovitz

Walter Singer

Jeremy Spielman

Gina Rico

Cello

Rachel Goldstein

Neeta Sonalkar

Julie Wiberg

Ilene Poses

Becky Horner

Faith Watson

Double Bass

Chris Horner

Ben Blazer

Flute

Lisa Davis

Kathy Brown

(Piccolo)

Oboe

Kay Meyer

Cynthia Robinson

(English Horn)

Clarinet

John Frazier

Ken Weiner

Bassoon

Timora Thurston

Bill Woodward

Trumpet

Jim Edwards

Michael Bromberg

French Horn

Nathan Odhner

Julie Rivers

George Vilsmeier

Bobby Fitzgerald

Sandy Woodward

French Horn

Jim Wehner

Peter Schneider

Susan Moxley

Tuba

Dave Benbow

Timpani

Bill Priebe

Percussion

Travis Goffredo

David Lu

Piano

Stephen Bythrow

Harp

Melia Schmauk

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*And to all of our volunteer board members, musicians, friends, and music lovers
who come to our performances—you make our programs possible.*

WE ARE SO GRATEFUL TO ALL OF YOU!

ANTON DVOŘÁK (1841 - 1904):

Symphony No. 9 in E minor "*From the New World*"



During Dvořák's three-year stay in America he immersed himself in spirituals, Native American legends, and the rhythms and melodies he heard in the communities around him. In his second year here (1893), Dvořák completed and premiered his most popular symphony later to become known as "From the New World." Although he insisted there were no direct

quotations from American melodies, he allowed that their character deeply influenced him. The symphony's themes often lean on pentatonic outlines, open harmonies, and distinctive rhythmic gestures reminiscent of spirituals and Native American music—filtered through the composer's unmistakably Czech musical language.

The **opening movement** moves from a quiet, searching introduction into a surging *allegro* distinguished by its dramatic contrast between restless rhythmic energy and broad, lyrical statements. The main theme, with its bold leaps and syncopations, captures Dvořák's sense of discovery in the New World. The famous **Largo** second movement opens with hushed chords before the English horn presents one of the most beloved melodies in the symphonic repertoire. Often associated with the song "Goin' Home" (a later adaptation), this theme conveys deep longing—often interpreted as Dvořák's homesickness for Bohemia. The darker harmonies and distant brass calls of the central section have been linked to scenes from Longfellow's *Song of Hiawatha*, particularly a funeral procession.

Vibrant, propulsive, and full of syncopated vitality, the third movement **Scherzo** draws on rhythmic ideas that Dvořák associated with Native American ceremonies and dance—filtered through European symphonic technique. The contrasting trio section provides a pastoral respite before the opening material returns with exuberant force. The **Finale** bursts forth with a commanding brass theme that serves as the symphony's dramatic anchor. Dvořák weaves in reminiscences of previous movements, creating a cyclic structure that lends the work a sense of unity and inevitability. Driving rhythms and bold orchestral writing propel the music toward a powerful climax, after which the coda gradually retreats into a quiet, haunting conclusion—suggesting both closure and unanswered questions, a fitting ending for a symphony about discovery and reflection

PROGRAM NOTES

AARON COPLAND (1900 - 1990):

***Appalachian Spring (Ballet for Martha) –
Orchestral Suite (1945)***



Composed during the end of World War II, Aaron Copland's *Appalachian Spring* remains one of the most enduring expressions of American musical identity. Written for choreographer Martha Graham and her dance company, it was commissioned by the Elizabeth Sprague Coolidge Foundation and premiered in 1944, with Graham herself dancing the central

role. It was originally scored for a small chamber ensemble of 13 instruments, a practical necessity during wartime. The version performed here today is the Orchestral Suite that Copland arranged a year later.

The title was suggested by Graham after the music was completed, taken from a line in a poem by Hart Crane. The ballet evokes a broad sense of renewal, optimism, and spiritual clarity associated with the early American frontier. The scenario portrays a young pioneer couple beginning their life together in a rural Pennsylvania community in the early 19th century. Other figures—a revivalist preacher and his followers—represent the social and religious fabric of the time. Copland's music does not attempt detailed storytelling; rather, it captures emotional states and ideals: innocence, faith, hope, and communal strength.

Musically, *Appalachian Spring* exemplifies Copland's "American sound." Open intervals, transparent textures, and gently shifting harmonies create a feeling of wide space and calm reflection. Rhythms are often simple and folk-like yet carefully shaped to support the ballet's pacing and mood. The score's most famous moment comes near the end, when Copland introduces the Shaker hymn "Simple Gifts." He presents the tune in a set of increasingly rich variations, transforming a humble melody into a powerful affirmation of simplicity and grace. The work concludes quietly, with music that suggests peace, acceptance, and the promise of a shared future. In this closing section, Copland achieves remarkable emotional depth with the most economical means—an approach that has made *Appalachian Spring* a touchstone of American classical music.