

# The Independence Sinfonia

## Players in alphabetical order:

### Violin I

Reinhold Edelschein  
Sue Entmacher  
Mark Frankel  
Sondra Greenberg  
Nina Luming Prak  
Lisa Troiani

### Violin II

Ursula Elliott  
Gail Miller  
Kim Pickering  
Amy Beth Sandidge  
Jane Dougherty Smith

### Viola

Lorraine Anton  
Clara B. Schupak  
Helene Zisook

### Cello

Ira Cooperman  
Marcy De Cou  
Dennis Dunn  
Darryl L'Heureux

### Contrabass

Alfred Finck  
Tom Rigney

### Flute

Bette Acker  
Trish Maxson

### Oboe

Katrina Cooper  
William Steffee

### Clarinet

Lila Finck  
William Fullard

### Bassoon

Judith Belland

### Horn

Hennie Berdinis  
Michael Sandidge  
Warren Suss

### Trumpet

William Ricketts  
Robert Schiavinato

### Timpani

Darcey Timmerman

Our conductor, Jack Moore, is a very active and admired conductor and musician. He has been Music Director and Conductor of the South Shore Symphony, Ocean City, New Jersey, for 14 seasons. With the 1995-96 season, he was named Conductor of the Ambler Symphony. He also appears frequently with the Orchestra Society of Philadelphia. Mr. Moore is the Production Manager of WFLN, 95.7FM.

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.

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## PREMIERE PERFORMANCE

Sunday, October 22, 1995  
7:00 pm

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

## Program

Juan Crisóstomo Arriaga

Overture to *Los esclavos felices*

Wolfgang Amadeus Mozart

Sinfonia Concertante in E $\flat$   
for Winds, K. 297b

- I. Allegro
- II. Adagio
- III. Andantino con variazioni

*soloists:*

Katrina Cooper, *oboe*

William Fullard, *clarinet*

Judith Belland, *bassoon*

Michael Sandidge, *horn*

*Intermission*

Ludwig van Beethoven

Symphony No. 8 in F, Op. 93

- I. Allegro vivace con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace

The Independence Sinfonia, organized in 1995, is a volunteer organization comprised of musicians from the greater Philadelphia area dedicated to performing the chamber orchestra 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.

Juan Crisóstomo Arriaga was born in Bilbao, on January 27, 1806, the fiftieth anniversary of Mozart's birth. It was a coincidence of the calendar that did not escape his parents, nor music historians, who have dubbed him the "Spanish Mozart." He received his first music lessons from his father, and played violin in a professional quartet when he was nine. Four years later, he wrote his second dramatic work, the opera *Los esclavos felices* (The Happy Slaves), which was greeted with great enthusiasm in his hometown. His parents, recognizing their son's prodigious talent, sent him to Paris to study in 1821. His teachers at the Paris Conservatoire were fervent admirers of his great abilities (he mastered harmony in three months), and he managed to write several chamber works, vocal music, and toward the end of his tragically short life, a Symphony in D. Always frail and melancholy, Arriaga died January 17, 1826, ten days short of his twentieth birthday. He was buried in a common grave in the Cimetière de Nord, Montmartre, an unceremonious burial that again parallels Mozart, with whom he has been so often identified.



Mozart's Sinfonia Concertante has a curious history, one that has never been fully resolved by Mozart scholars or historians. The composer visited Paris in 1778, and was commissioned (by the director of the Concerta Spirituale) to write a sinfonia concertante for winds, specifically for the principal winds of the Mannheim Orchestra. He set to work on the commission in great haste, producing a work for flute, oboe, horn, and bassoon with orchestra. Somehow, the score was never sent to be copied, and then mysteriously vanished, much to the distress of Mozart and the orchestra. It was almost a century later when a copy turned up, not for the original instrumentation, but instead for oboe, clarinet and bassoon, with a completely different horn solo part. Mozart scholars have concluded that this work is almost certainly an arrangement of the original by some unknown musician. Nonetheless, it has earned a place as one of Mozart's more frequently heard concerted works.



Beethoven completed his eighth symphony in October 1812, only five months after the seventh. He seems to have created it with unusual ease and rapidity, and for orchestral forces more reminiscent of Mozart and Haydn, than of the much larger fifth symphony. Maelzel and his metronome provided the inspiration for the second movement, leaving the work with no slow movement. Beethoven also recalls the classical minuet in the third movement, before bringing his "little symphony in F" to a boisterous conclusion in the finale.