

**Penn State Abington**

**Presents**



**Gabriel Gordon, Conductor**  
**Daniel Matsukawa, Bassoon**

**Sunday, February 2, 2003**

## Program Notes

### ***Coriolan Overture – Ludwig van Beethoven (1770-1827)***

It has been suggested that Beethoven's *Coriolan Overture*, *Op. 62*, may be regarded as the composer's self-portrait, as well as a portrait of Coriolanus, the heroic but conflicted fifth century, B.C., patrician Roman general. Self-righteous and vindictive when he felt himself a victim of injustice, imperious, proud, and passionate, both Beethoven and the legendary general have been described with similar personality characteristics.

Beethoven wrote the dramatic *Coriolan Overture* in 1807. He was inspired by playwright Heinrich Joseph von Collin's work, *Coriolan*, and Shakespeare's tragedy, *Coriolanus*. Composer Richard Wagner attributed the overture directly to the third scene, Act V, of the Shakespeare play. It is the scene in which Coriolanus is confronted by his family on the outskirts of Rome. He is determined to destroy the city. They beg him not to do it.

The overture begins with a dramatic theme—fortissimo Cs and resounding chords—which describe the angry general's defiant mood and his wish to level Rome. The mood changes as the second theme follows, flowing and lyrical, played by the violins. The pleading voice of Coriolanus' mother is heard imploring her son to change his mind. Finally, the emotional struggle is resolved. Pride overcomes stubbornness, Rome is saved, and the last notes fade into silence.

### ***Concerto for Bassoon and Orchestra – Carl Maria von Weber (1786-1826)***

In his short productive life, von Weber was one of the great musicians of the early nineteenth century. Pianist, conductor, author, and composer, especially of Romantic opera, Weber's music had a significant influence in his day. At the crossroad between classicism and romanticism, it is unfortunate that few of his works are performed today, although three great operas, *Der Freischutz*, *Eurandthe*, and *Oberon*, get an occasional hearing in leading European opera houses.

Fortunately, Weber's strictly instrumental compositions, including his clarinet concerto and his *Concerto for Bassoon and Orchestra Op. 75*, are well-known to students of the instrument and are frequently performed. Written in 1811, in just thirteen days, Weber's bassoon concerto follows the typical concerto format: an Allegro (lively) 1st movement, an Adagio (slow) 2nd movement, and a Rondo-Allegro last movement. The bassoon concerto is rooted in classical principles and further demonstrates Weber's interest in new harmonies, drama, and the emotions—the essences of romanticism.

### ***Pastoral Symphony – Ludwig van Beethoven (1770-1827)***

The return to nature characterizes Beethoven's Symphony No. 6, the "Pastoral," completed in 1807. According to Beethoven's instructions, the printed score includes the following movements: I. "Pleasant cheerful feelings aroused on approaching the countryside (Allegro ma non troppo); II. Scene by the brook (Andante molto moto); III. Joyful gatherings of the country folk (Allegro); IV. The storm (Allegro); V. Shepherd's song, grateful feelings of joy after the storm (Allegretto). Throughout the symphony, the instruments describe the voices of nature: a murmuring stream, insects chirping, a sudden storm, and the unmistakable sound of the cuckoo. Variation of mood and color throughout reveal the composer's reverence for nature. In his notes on the original score, Beethoven wrote: "The listener should be permitted to discover the situations for himself," adding later that his 6th Symphony "was more an expression of feeling than of painting."

Program Notes: Lila & Alfred Finck

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## Acknowledgements

**The Independence Sinfonia** expresses thanks to the Penn State Abington administration for its support in the presentation of this concert. The orchestra is especially grateful to the Office of Development & Alumni Relations, and to Sally Reinitz, for her help and cooperation.

The orchestra thanks the board members of **All Hallows Episcopal Church, Wyncote**, Rev. Mark Ainsworth, and Rose Davis, music director, for their gracious hospitality in providing rehearsal space for the musicians.

# PROGRAM

**L. van Beethoven** ..... **Coriolan Overture, Op. 62**

**Carl Maria von Weber** ..... **Concerto for Bassoon**  
**Daniel Matsukawa, Bassoon**

—INTERMISSION—

**L. van Beethoven** ..... **Symphony No. 6, "Pastoral"**

**RECEPTION IN SUTHERLAND SOLARIUM**

*A gift to Penn State Abington's Endowment for the cultural arts assures that the college's programming—open to all in our community—will continue to enrich the life of this region. For additional information, please contact: Penn State Abington Office of Development & Alumni Relations, 215-881-7378, or e-mail David Miller ([dam22@psu.edu](mailto:dam22@psu.edu)).*

# The Independence Sinfonia

## VIOLIN

**William Phillips, Concertmaster**  
**Linda Baldwin**  
**Kim Dolan**  
**Danielle Garrett**  
**Amanda Godshall**  
**Margery Hesney**  
**Loy Marks**  
**Darrin McBride**  
**John Safian**  
**Valerie Suzawa**

## VIOLA

**Margot Cohn**  
**Larry Pupkiewicz**  
**Karen Noer**  
**Sondra Greenberg**

## CELLO

**Susan Kohn**  
**Julie Wiberg**  
**Tony Gizzi**  
**Megan Stauffer**  
**Bonnie Obel**

## BASS

**Alfred Finck**  
**Larry Jones, Jr.**

## FLUTE

**Lisa V. Davis**  
**Anders Hansen (*piccolo*)**

## OBOE

**Mary-Ellen Corwin**  
**Forrest Rowland**

## CLARINET

**William Fullard**  
**Lila Finck**

## BASSOON

**Jay Tinkelman**  
**Judy Frank**

## HORN

**Julie Rivers**  
**Richard Wihelm**

## TRUMPET

**Jim Edwards**  
**Joseph McNichols**

## TROMBONE

**Lawrence Toft**  
**Bruce Solomon**

## TIMPANI

**William Priebe**

**Daniel Matsukawa**, guest soloist, was unanimously selected as principal bassoon of the Philadelphia Orchestra by Maestro Wolfgang Sawallish and orchestra members in 1999, and began his position there in 2000. Born in Argentina to Japanese parents, he moved with his family to New York City at the age of three and began studying bassoon at age 13. He was a student at Julliard and the Manhattan School of Music in New York before attending the Curtis Institute in Philadelphia, where he studied with Bernard Garfield. Praised for his lyrical gifts and expressive range, Mr. Matsukawa has won numerous awards and prizes as a soloist. He has served as principal bassoon with the National Symphony, Saint Louis Symphony, and the New York Philharmonic. Mr. Matsukawa is currently on the faculty of Temple University, and coaches chamber music at the Curtis Institute of Music.

**Gabriel Gordon**, conductor, is a native New Yorker. He is music director of several youth, amateur, and professional orchestras in the tri-state area, including the Greater Newark Youth Orchestra, the Brunswick Repertory Orchestra, The Independence Sinfonia, and the Chamber Orchestra at Tower Hill. One of Mr. Gordon's many concerts recently included a gala to benefit the Red Cross World Trade Center Disaster Relief Fund. He produced and conducted a performance of Beethoven's Symphony No. 9 in reaction to the events of September 11, 2001. "Watching his conducting is a treat in itself," as one reviewer described it. "Every gesture has a clear purpose, is significantly nuanced, and is explicitly observed by the musicians."