

The First United Methodist Church of Germantown

Acknowledgements

The orchestra is grateful to Rev Fred T. Day, Senior Pastor of the First United Methodist Church of Germantown, Elinor Armsby, Music Director, and Robert Osborn and Ruth Thornton, Co-Chairs of the Music Committee for their help in presenting today's concert.

Special thanks to Anders Hansen, Bill Smart, and Mail-Well Graphics, Philadelphia, for this season's Independence Sinfonia brochure, and to Jeff Bradbury, for the website.

The Independence Sinfonia, now in its 9th season, is a non-profit community orchestra comprised of musicians dedicated to performing the chamber orchestra repertoire. In order to continue our efforts, we depend upon and welcome individual and organizational sponsors to help with operating expenses.

For information, and to be included on our mailing list, please contact, Dr. William Fullard, President, Independence Sinfonia, 8403 Elliston Drive, Wyndmoor, PA 19038 (215 836-2240). Checks may be made payable to: The Independence Sinfonia. Contributions are tax deductible

Presents

THE INDEPENDENCE SINFONIA

Gabriel Gordon, Conductor

Allen Krantz, Guitar Soloist

Sunday, February 1, 2004
4:00 p.m.

First United Methodist Church of Germantown
6023 Germantown Avenue
Philadelphia, Pennsylvania

THE INDEPENDENCE SINFONIA
Gabriel Gordon, Conductor

PROGRAM
Sunday, February 1, 2004

Serenade in Eb Major op. 7 *Richard Strauss (1864-1949)*
for 13 winds

Concerto in D Major for Guitar *Antonio Vivaldi (1675-1741)*
Allegro
Largo (sordina)
Allegro

Allen Krantz, Guitar

~ INTERMISSION ~

***An American Town** *Allen Krantz (b. 1951)*

| | |
|---------------------------|------------------------|
| Morning | Dance |
| To Work | Setting Sun |
| Children Playing, Dancing | Lovesong |
| Daydreams | The End of the Day |
| Hawthorne in the Midwest | The Congregation Sings |
| Toward Home | |

"Mozartiana" Suite No. 4 op. 61 *P. Tschaikovsky (1840-1893)*
Gigue
Minuet
Preghiera
Theme & Variations

The Independence Sinfonia
February 1, 2004

Gabriel Gordon, Conductor

Violin

Bill Phillips, *concertmaster*
Amanda Godshall
Kim Dolan
Linda Baldwin
Harold Golden
Justine Lamb-Budge
Carolyn Confer
Gail Miller
Valerie Suwawa
Danielle Garrett

Viola

Larry Pupkiewicz
Margot Cohn
Jeff Bradbury
John Safian

Cello

Julie Wiberg
Megan Stauffer
Tony Gizzi
Faith Watson

Bass

Alfred Finck
Larry Jones, Jr.

Harp

Melia Repko

Flute

Lisa Davis
Anders Hansen

Oboe

Forrest Rowland
Mary Ellen Corwin

Clarinet

William Fullard
Lila Finck

Bassoon

Jay Tinkleman
Judy Frank

Horn

Julie Rivers
Sandy Woodward
Bob Fitzgerald
George Vilsmeier
Benjamin Hoyle

Trumpet

Jim Edwards
Bob Bender

Timpani

Bill Priebe

Music Librarian: Kim Dolan
Posters: Margot Cohn and Judy Frank

* Philadelphia premiere performance

Allen Krantz, a graduate of the San Francisco Conservatory and Stanford University, has received acclaim as a composer, solo guitarist, and chamber musician. A well-known Philadelphia artist, Mr. Krantz's performances throughout the United States have included appearances in Carnegie Hall, Saratoga Performing Arts Center and the Phillips Collection in Washington, D.C. His diverse programs often feature his original compositions. He has received support from Meet the Composer, the American Composers Forum, Pennsylvania Council on the Arts, and the Philadelphia Cultural Alliance, among others.

Mr. Krantz currently heads the guitar program of The New School Institute at Temple University and is composer in residence for the Philadelphia based chamber ensemble, 1807 & Friends. He has written and recorded many of his own compositions as well as his arrangements of music for the classical guitar. The Theodore Presser Co. and International Music publish his work and he has recorded under the DTR label.

Gabriel Gordon, is now in his third season as music director of *The Independence Sinfonia*. A native New Yorker, Mr. Gordon also conducts several youth, volunteer and professional orchestras in the tri-state area, including the greater Newark Youth Symphony, The Chamber Orchestra at Tower Hill, and the Brunswick Repertory Orchestra. He is a frequently invited guest conductor of The Orchestra Society of Philadelphia. This past summer, Mr. Gordon conducted ensembles in both North America and Europe.

Mr. Gordon's many concerts include an outstanding performance of Beethoven's 9th Symphony to benefit the Red Cross World Trade Center Disaster Relief Fund 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."

PROGRAM NOTES

Serenade in Eb Major for Winds, op.7 *Richard Strauss (1864-1949)*

Richard Strauss (not related to the "Viennese Waltz" family) is familiar to audiences and opera lovers for works that include *Der Rosenkavalier*, *Salome*, and his dramatic tone-poems, *Don Juan*, and, *Also Sprach Zarathustra*. Less well-known, perhaps, but just as engaging, are the concertos, songs, instrumental works, and chamber music Strauss composed throughout his long and prolific life. He experienced both World Wars and the dawn of the atomic age. Strauss is considered a transitional composer from the Romantic period to modern music.

Richard Strauss was born in Munich, Germany, into a wealthy musical family that encouraged their son's talent and education. His father was the most renowned horn player of the day. Strauss began to compose when he was very young, influenced by the music of Wagner, Brahms, and Schumann. He was in his teens when he wrote the *Serenade in Eb Major for Winds*, at a time when the wind ensemble form was very popular in Europe. The *Serenade* premiered in 1882, and launched Strauss's career as both a composer and conductor. The *Serenade in Eb Major for Winds* is a one-movement work in sonata form that begins gently, followed by a lively middle section, and concludes with a sonorous peaceful ending.

Concerto in D major for Guitar (or lute) and Strings *Antonio Vivaldi (1675-1741)*

Antonio Vivaldi was born in Venice, Italy where for forty years, he was music director of a foundling home for girls in that city. As a result of his outstanding teaching and composition, the home became a celebrated conservatory and concert center. In addition to being a violin virtuoso and composer, he had a remarkable ability to bring out the best of every instrument popular in his day, such as the flute, oboe,

bassoon, trumpet, lute and viola d'amore. He wrote concertos for all of those instruments.

Vivaldi's *Concerto in D major for Guitar* (transcribed by Emilio Pujol) is an example of the range and musical voice of the classical guitar. The concerto explores the instrument in this composition using its full color and virtuoso possibilities.

The initial *Allegro* begins with the orchestra playing a folk-dance rhythm, moving from major to minor keys alternating with the solo guitar as the melodic 'singing' voice. There is a back and forth lyrical interplay with the orchestra with the solo guitar themes becoming increasingly complex. In the second movement, *Largo*, the guitar plays melodic themes, first over sustained notes from the orchestral strings, then moves into a more serious, slow dance rhythm. The last *Allegro* movement brings the concerto to a bright and joyful conclusion.

An American Town
Allen Krantz (b.1951)

Allen Krantz's *"American Town"*, was commissioned by the Village Bach Festival in Cass City, Michigan for their twentieth anniversary season. The piece is meant to evoke the spirit of a single day in a small Midwestern American town as we go from morning to evening. It is essentially a fantasy on Bach's harmonization of one of his favorite hymns: *O Haupt voll Blut und Wunden*, from which all the themes and figures are derived.

The various sections flow from one to the next without break, as shifting scenes in a single day: Morning; To Work; Children playing; Daydreams; Hawthorne in the Midwest; Toward Home, Dance; Setting Sun; Lovesong; The End of The Day; The Congregation Sings; (The "To Work" music is followed by a dance with a rock beat that is perhaps more for teenagers and less for children.) The language is plain and direct and seeks to embody traditional and unadorned Ameri-

can values. The Chorale theme evokes an evening prayer or benediction over the town at the end of the day and is also symbolic of the way European culture is the parent of American art.

"Mozartiana" Suite No. 4 op. 61
P. Tschaikovsky (1840-1893)

Tchaikovsky's Suite No. 4 *"Mozartiana"*, pays homage to Wolfgang Amadeus Mozart, the composer whom Tschaikovsky most admired. Written in 1887, when Mozart was far less known and appreciated than he is today, Tchaikovsky elected to help popularize Mozart's compositions by transcribing some of his works for orchestra. In those days, the idea of an established composer helping a gifted but relatively unknown composer wasn't unusual. In his diary, Tchaikovsky described his devotion to Mozart. He wrote that among the great and famous composers: Handel, Gluck and Haydn, all were surpassed by Mozart. "They are the rays which are extinguished by Mozart's sun."

The first movement of the Mozartiana suite, "Gigue"; second movement, "Minuet"; and fourth movement, "Variations"; are transcriptions of piano pieces by Mozart. Tchaikovsky considered them little masterpieces. The third movement, "Preghiera" (Prayer) is based on a Liszt piano transcription of one of Mozart's motets. The Mozartiana Suite was first performed in 1887, in Moscow, for the Russian Musical Society, with an anxious Tschaikovsky conducting. "Just before the concert I had an attack of hysterics," he wrote to a friend. "When that was over, I came out and sensed that I was conducting better than I had ever conducted before. Never have I encountered such enthusiasm nor had such a triumph."

Program Notes: Lila Finck