

The Independence Sinfonia

April 25, 2004

Gabriel Gordon, Conductor

Violin

Bill Phillips, concertmaster
Margery Hesney
Danielle Garrett
Justine Lamb-Budge
Kim Dolan
Amanda Godshall
Linda Baldwin
Harold Golden
Gail Miller

Viola

Larry Pupkiewicz
Margot Cohn
Jeff Bradbury
John Safian

Cello

Julie Wiberg
Megan Stauffer
Tony Gizzi
Faith Watson
Lou Ann Cunningham

Bass

Alfred Finck
Larry Jones, Jr.

Flute

Lisa Davis
Anders Hansen

Oboe

Porrest Rowland
Lynda Cantor

Clarinet

William Fullard
Lila Pinck

Bassoon

Jay Tinkleman
Judy Frank

Horn

Julie Rivers
Sandy Woodward
Richard Wilhelm

Trumpet

Jim Edwards
Bob Bender

Timpani

Bill Priebe

Music Librarian: Kim Dolan

Posters: Margot Cohn & Robert Osborn

For information about future concerts 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

The orchestra welcomes and depends upon its sponsors and contributors. Checks can be made payable to: The Independence Sinfonia. Contributions are tax deductible.

All Hallows Church Welcomes You!

We are delighted to be the rehearsal home of the Independence Sinfonia, and look forward to continuing our happy relationship with this fine musical organization. You are cordially invited to join us for worship any Sunday at 10:00 a.m.

For information, please call (215) 885-1641.

All Hallows Church
Wyncote, Pennsylvania

presents

The Independence Sinfonia

Gabriel Gordon, Conductor

Won-Hyee Bae, Violin Soloist

Sunday, April 25, 2004

3:00 p.m.

All Hallows Episcopal Church
Bent Road and Greenwood Ave
Wyncote, Pennsylvania



PROGRAM

The Impresario Overture K. 486

W.A. Mozart (1756-1701)

Violin Concerto #5 op. 37

H. Vieuxtemps (1820-1888)

Won-Hyee Bae, violin

I Allegro non troppo

II Adagio

III Allegro

INTERMISSION

Symphony #3 ("Eroica")

L.V. Beethoven (1770-1827)

I Allegro con brio

II Funeral March

III Scherzo

IV Finale

Won-Hyee Bae, 15 years old, from Seoul, Korea, entered Philadelphia's Curtis Institute of Music in 2002 to study with renowned violinist Aaron Rosand. Won-Hyee is the recipient of a merit-based full-tuition scholarship and holds the Institute's Bok Foundation Fellowship.

A student of Sunny Lee and Chongsuk Li at the Seoul National University in Korea, Won-Hyee has been studying violin and piano since the age of seven. She made her orchestral solo debut in 1999 with the Seoul Philharmonic Orchestra at Sejong Art Grand Hall. She has also performed as soloist with the Seoul Symphony Orchestra, the Yewon Art Orchestra, and on EBS TV and KBS TV in Korea.

Recipient of a number of prizes and honors, Won-Hyee took first prize in the International Summit Competition in New York, first prize in the National Competition for Strings, first prize in the Seoul Chamber Music Competition and won the first prize in the 2000 National Student Music Competition sponsored by the Seoul National Symphony Orchestra.

Gabriel Gordon, conductor, is now in his third season as music director of the Independence Sinfonia. A native New Yorker, Mr. Gordon 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. "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."

The Independence Sinfonia, now in its 9th season, is a non-profit community orchestra comprised of a select group of volunteer musicians who attend weekly rehearsals and participate in a series of concerts each year. The ensemble's flexible instrumentation allows the group to explore and perform a wide range of music written for the chamber orchestra repertoire.

Acknowledgments

The Independence Sinfonia expresses sincere thanks to the board members of All Hallows Church, to Mark Ainsworth, Rector, and to Rose Davis, organist and choral director, for their cooperation and gracious hospitality in providing rehearsal space for the orchestra this season.

Special thanks to Anders Hansen, Bill Smart, and Mail-Well Graphics, Philadelphia, for this season's Independence Sinfonia brochure, and to Walter Davis, for the format of today's concert program. Thank you too, to Jeff Bradbury, who designed our new Web site: Independencesinfonia.com

Program Notes

e Impresario Overture

A. Mozart (1756-1701)

In January, 1786, the Austrian Emperor Joseph II, planned to entertain some important royal guests with a grand musical evening. For that gala occasion, the Emperor commissioned Mozart and his rival, the composer, Antonio Salieri, each to write a short opera to be performed at the Schonbrunn Palace. Mozart, although busily at work on his opera, *The Marriage of Figaro*, simply could not refuse the commission.

He managed within two weeks to compose music for a one-act comedy called: *The Impresario (Der Schauspieldirektor)*, by the librettist, J. G. Stephanie. Written as a play within a play, the plot deals with the problems of a temperamental impresario frustrated by the squabbling performers in his theatrical company.

Although the opera itself is not performed very often, *The Impresario Overture* remains one of Mozart's most popular concert pieces. Described as dramatic, colorful and brilliant (worthy of a royal occasion), Mozart wrote the opera when he was just thirty years old and at the peak of his musical creativity.

Concerto No. 5 in A Minor

H. Vieuxtemps (1820-1888)

Henry Vieuxtemps, the Belgian composer, is one of the most remarkable violin virtuosos of his day. As a performing artist, he was often compared to his famous predecessor, Nicolo Paganini, who was known for dazzling pyrotechnics on the violin.

Vieuxtemps wrote many works for the violin, including the *Concerto No. 5*, which he completed in 1861. The concerto, is written in three movements: *Allegro non troppo*; *Adagio*; and, *Allegro*, however, it is performed as a integrated composition and played without a break. Each section includes many demanding passages for the soloist. The concerto also has a romantic, lyrical quality.

In 1880, on his last concert tour of the United States, Monsieur Vieuxtemps

commented on how pleased he was that his American audiences had grown so much in their taste and appreciation of classical music. "I have no doubt," he said, "that with time given for purification, these new people will become a nation perfectly able to discern, comprehend and assimilate great art."

And so we have!

Symphony No. 3 ("Eroica") op. 55 *Ludwig Van Beethoven (1770-1827)*

Beethoven completed the 3rd Symphony, the "Eroica" (heroic) in 1803, and originally dedicated it to Napoleon Bonaparte, whom he considered to be a great champion of freedom. However, when he later learned that Napoleon had declared himself Emperor, Beethoven reportedly went into a rage. He tore up the symphony's title-page saying, "Napoleon is nothing but an ordinary mortal who will trample all the rights of men to indulge his selfish ambition!" Beethoven then re-dedicated the *Eroica* to his friend, Prince Joseph Lobkowitz, a wealthy admirer and patron of music.

Other than the revised dedication, Beethoven left no program notes to explain the *Eroica*. Consequently, various interpretations of the symphony have been suggested by musicologists and composers. The first movement (*Allegro con brio*) has been described as a battle at sea. The second movement, a slow march, is called (*Funeral*). The third movement (*Scherzo*) is said to reflect a celebration at a soldiers' camp. And the last movement (*Finale*) was described by composer Richard Wagner, as man's noble life-struggle that ends with a peaceful resolution. No matter what the interpretation, the *Eroica* remains a testament to the genius of Ludwig van Beethoven.

Interestingly, when a poet friend asked Beethoven which among his symphonies was his favorite, the composer gave an unequivocal answer: "Why it is the *Eroica*, of course."

Program Notes: Lila Finck