

The Independence Sinfonia

March 6, 2005

Gabriel Gordon, Conductor

Violin

William Phillips,
Concertmaster
Linda Baldwin
Daria Blyskal
Kim Dolan
Amanda Godshall
Harold Golden
Justine Lamb-Budge
Gail Miller
Stephen Kadlecak
Eden Kainer
Viola
Jeff Bradbury
Margot Cohn
Karen Noer
John Safian

Cello

Julie Wiberg
Tony Gizzi
Megan Stauffer
Faith Watson
Bass
Alfred Finck
Larry Jones, Jr.
Flute
Lisa Davis
Anders Hansen
Oboe
Forrest Rowland
Lynda Cantor
Clarinet
William Fullard
Lila Finck

Bassoon

Jay Tinkleman
Judy Frank
Horn
Sandy Woodward
Shelly Berg
Trumpet
Jim Edwards
Bob Bender
Timpani
William Priebe
Jeff Bradbury, *Assistant
Conductor*
Kim Dolan, *Music Librarian*
Margot Cohn, *Posters*
Judy Frank, *Concert
Coordinator*

Lisa Helmel Thomas, soprano soloist, received her Bachelor's degree in Vocal Performance from Oberlin Conservatory, auditioned for Boris Goldovsky and was accepted at Philadelphia's Curtis Institute of Music. There she received her Master's in Opera degree and the Ralph Festorazzi Award for "Most Promising Vocal Student".

Lisa has performed more than 25 roles with several opera companies, including the Delaware Valley Opera Co., the Opera Company of Philadelphia, and Stadttheater Giessen in Germany. Her busy performing schedule

includes work with a number of local musical organizations, including the Philadelphia Singers and the Ocean City Pops Orchestra. As a pianist, Lisa has accompanied numerous vocal recitals, most notably those of her husband, baritone Todd Thomas. She is currently in her fifth year on the Voice faculty at the Settlement Music School.

Gabriel Gordon, conductor, is now in his fourth year as music director of The Independence Sinfonia. He also directs several youth, community, and professional orchestras in the tri-state area including The Greater Newark Youth

Orchestra and The Old York Road Symphony. Mr. Gordon has conducted the Atlanta Symphony, and later this year, will lead the New Jersey Symphony in a side-by-side concert with the Greater Newark Youth Orchestra. As guest-conductor, Mr. Gordon has also led The Orchestra Society of Philadelphia, and ensembles in New York, New Jersey, and Israel.

"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."

For information about future concerts, please see our Web site:

www.independencesinfonia.com

To be included on our mailing list, kindly contact:

Dr. William Fullard
President, Independence Sinfonia
8403 Elliston Drive, Wyndmoor, PA 19038

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

Acknowledgements

The orchestra is grateful to the Philadelphia Cathedral, to Richard Giles, Dean, Robert Ridgell, Music Director, and Linda Hollingsworth, Administrator, for their cooperation in presenting today's concert. A special thanks to Walter Davis Studio for the design and format of the concert program.

The Independence Sinfonia

Gabriel Gordon, Conductor

Lisa Helmel Thomas, Soprano Soloist

Sunday, March 6, 2005

4:00 p.m

The Philadelphia Cathedral

3723 Chestnut St.

Philadelphia, Pennsylvania 19104



Program Notes

Symphony #1 "Classical"

Serge Prokofiev (1891-1953)

"We need a simpler more tuneful sort of music, a more direct and tonal appeal, something less complex."

So mused Prokofiev about his own ideal as a mature composer. During his student days at the St. Petersburg Conservatory, Serge developed an appreciation for the orchestral music of Haydn and Mozart. To these influences and the fascination it wrought on young Prokofiev's mind we may owe the creation of the 'Classical Symphony.' In choosing to emulate this style, Prokofiev later said that he was attempting to "catch the spirit of Mozart and put down that which, if he were living now, Mozart might put into his scores." The symphony is in three movements.

The first movement (*allegro con brio*) is in sonata form complete with exposition, development and coda. The second movement (*andante*) begins with a shimmering violin line over a repeating pattern which becomes more agitated, rising with a climax. It then subsides and ends quietly. The third movement (*gavotte*) is a jaunty dance of Breton origin. The last movement (*finale*) is again in sonata form, and wings briskly to an exhilarating finish.

Motette: Exultate, Jubilate

W.A. Mozart (1756-1791)

Mozart was already a much-traveled virtuoso and a celebrated composer when, at the age of 16, he and his father made their third and final Italian journey in October, 1772. He had been commissioned during an earlier trip to compose an opera—*Lucio Silla*—for performance in Milan. Mozart wrote the present work for performance by Rauzzini (a castrato) in January of 1773, but later revised it for a performance by a female soprano in Salzburg, in 1780. The motet is in three movements (with an interpolated recitative), and could almost be seen as a concerto for voice and orchestra. The second movement flows without pause into the ecstatic concluding "Alleluia".

Symphony #8

Ludwig van Beethoven (1770-1827)

"I alter some things, eliminate and try again until I am satisfied. Then begins the mental working out of this material in its breadth, its narrowness, its height and depth."

Perhaps no other composer so agonized over and reworked his musical ideas as did Beethoven. In the company of his nine symphonies what place does the Eighth occupy? On the surface it seems to be conservative, even including a minuet in preference to the characteristic scherzo. The first movement is in the traditional sonata form, it is very muscular, exhibiting Beethoven's dynamism until its breathtakingly novel ending. The second movement, instead of the expected slow tempo, is an allegretto, and as conveyed by the indication *scherzando* (in a playful mood), it is an example of Beethoven's hearty sense of humor. He writes a lovely passage for the horns and clarinet in the trio, but again with humor: the clarinet must end with the highest pitch of which it was then capable. The finale, in sonata-rondo form, fits the model of "classical," but only in name, not in its immense substance. Fugues, forays into remote keys—all of these are on display in the race to the final cadence.

Program notes: Forrest Rowland

The Independence Sinfonia, now in its 10th 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.

Rehearsal space for the orchestra is graciously provided by the board of All Hallows Episcopal Church, Wyncote, Pennsylvania, Mark Ainsworth, Rector.

PROGRAM

Classical Symphony

Serge Prokofiev (1891-1953)

Allegro con brio

Larghetto

Gavotte

Vivace

Motette: Exultate, Jubilate

W.A. Mozart (1756-1791)

Lisa Helmel Thomas, Soprano Soloist

Exultate

Recitativo

Tu Virginum Corona

Alleluia

INTERMISSION

Symphony No. 8 F Major op. 93

Ludwig van Beethoven (1770-1827)

Allegro Vivace e con brio

Allegretto scherzando

Minuetto

Allegro Vivace