

Acknowledgements

We wish to thank the School District of Jenkintown, and Dr. Raymond J. Boccuti, Superintendent, for cooperating in the presentation of today's concert. Thanks also to Gail Miller, members of the Jenkintown Home and School Association, ~~Zorian Dubenko~~, Tom Roller, and ~~Dominick Mini~~ for their interest and help.

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, Mark Ainsworth, Rector.

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The Independence Sinfonia



Presents

A Young Artists Concert *For the Benefit of the Jenkintown* *Home and School Association*

Violin Soloists:

Justine Lamb-Budge
And
Clare Semes

Sunday, May 15, 2005
3:00 p.m.

Jenkintown High School Auditorium
West and Highland Avenues
Jenkintown, Pennsylvania 19104

Independence Sinfonia

Gabriel Gordon, Conductor
Jeffrey Bradbury, Assistant Conductor

Violin

William Phillips, *concertmaster*
Linda Baldwin
Daria Blyskal
Kim Dolan
Amanda Godshall
Harold Golden
Margery Hesney
Eden Kainer
Stephen Kadlecek
Justine Lamb-Budge
Gail Miller

Viola

Jeff Bradbury
Margot Cohn
Karen Noer
John Safian

Cello

Julie Wiberg
Toni Gizzi
Megan Stauffer
Faith Watson

Bass

Alfred Finck
Jennifer Stulman

Flute

Lisa Davis
Anders Hansen
Oboe
Forrest Rowland
Lynda Cantor

Clarinet

William Fullard
Lila Finck

Bassoon

Jay Tinkleman
Judy Frank
Richard Carroll
contrabassoon

Horn

Shelly Berg
Kim Newell
Richard Wilhelm

Trumpet

Robert Bender
Jim Edwards

Timpani

Bill Priebe

Contributors and Sponsors

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**Please forward to: Dr. William Fullard, President
Independence Sinfonia
8403 Elliston Drive**

Gabriel Gordon, conductor and music director of several youth, community and professional orchestras in the tri-state area. These orchestras include the Greater Newark Youth Symphony, the Old York Road Symphony, and The Independence Sinfonia.

Reviews have been unanimous, as Classical New Jersey and other publications concur, "Watching and listening to the maestro lead the orchestra is a treat in itself. Every gesture has a clear purpose, is significantly nuanced and is explicitly observed by the musicians...even the uninitiated couldn't fail to understand the maestro's direction."

Mr. Gordon will lead the New Jersey Symphony later this year in a side-by-side concert with the Great Newark Youth Orchestra. He has guest conducted several ensembles in New York, New Jersey, Pennsylvania, and Israel.



Jeff Bradbury is in his first year as assistant conductor of the Independence Sinfonia. He is a graduate of West Chester University and a recent addition to the faculty of the Kingsway Regional School District, in New Jersey, where he conducts the Middle School and High School Orchestras. Mr. Bradbury is currently pursuing a Masters Degree in Conducting at Rowan University, under the direction of Savatore Scarpa. He has conducted the Philharmonic of Southern New Jersey, Rowan University, and West Chester University Symphony orchestras.

A talented violist, Mr. Bradbury has performed with several orchestras in the tri-county area and is frequently a guest soloist in the West Chester community.

PROGRAM
Sunday, May 15, 2005

Hebrides Overture *F. Mendelssohn*
(Fingal's Cave)

Theme from Thais *J. Massenet*

Scherzo-Tarentelle *H. Wieniawski*

Justine Lamb-Budge, Violin Soloist

INTERMISSION

Rondo Capriccioso *C. Saint-Saens*

Clare Semes, Violin Soloist

Variations on a theme by Haydn op. 56a

J. Brahms

Program Notes

Felix Mendelssohn

Born Hamburg 1809

Died Leipzig 1847

The Hebrides Overture (Fingal's Cave) Op. 26

As one studies the life and works of Mendelssohn, one cannot fail to be impressed with the range and depth of talents with which he was blessed. But beyond this, he strove incredibly hard to exploit these gifts; perhaps his indomitable drive had something to do with the lamentable brevity of his life. An amazingly talented pianist, organist, and violinist; a scholar of languages and literatures; an enlightened musicologist and conductor; a polished composer in all genres; he was all of these things and more. The Hebrides Overture, one of six concert overtures that he composed, grew from a walking tour of Scotland in 1829. In the intellectual life of the times, the influence of the ancient Celtic world was widely felt owing to the efforts of a Scottish poet, James Macpherson, who published works in the 1760's reputedly drawn from translations from ancient Gaelic originals. These works were supposedly written by Ossian, a pre-Christian bard and son of the ancient Fenian hero, Fion mac Cumhaill (Fingal), whose adventures took him to both Ireland and Scotland. The historical authenticity of these poems is open to question, but not their immense influence on the literature and arts of the Romantic Movement in Europe and North America. On this walking tour Mendelssohn visited a cave on the isle of Staffa traditionally associated with Fingal. Describing in a letter the way in which the waves dashed themselves on the Scottish coast, he even jotted down the opening bars of what would later become the Hebrides Overture as a symbol of these natural forces. The oceanic sweep, ele-

Clare Semes is 13 years- old, is home-schooled, and has been studying the violin since she was three.

Clare is a Starling Scholarship recipient at Temple Music Prep, where she is a member of the Youth Chamber Orchestra. She is also a member of the Delaware County Youth Orchestra. Clare is currently a student of C.J. Chang of the Philadelphia Orchestra.

Twice finalist in the Philadelphia Orchestra Greenfield Competition, Clare has won several competitions that resulted in concert appearances with the Ocean City Pops, Bucks County Symphony, Hershey Symphony, Musica 2000, Old York Road Symphony and the Strings International Music Festival Orchestra. In 2004, she performed the Bach Double Concerto as part of the Absolutely Mozart Festival at the Kimmel Center in Philadelphia. Clare was awarded the Menges Scholarship by the Ambler Symphony, and performed the Barber Concerto with the orchestra in February 2005. She was also featured on the PRI national radio show "From the Top".

A participant in the Aspen Music Festival and School in 2004, Clare will return there this summer. Clare has three sisters, all of whom play the violin. The four girls were heard performing on WRTI's "Creatively Speaking" in December. In her spare time, Clare enjoys gymnastics, ice skating and biking.



Justine Lamb-Budge began her violin studies at the age of six learning the Suzuki method. Her first performance was 18 months later at the Academy of Music with the Main Line Chamber Orchestra, under Dr. Michael Heaney. For the past three years, Justine has studied with Kimberly Fisher, Principal Second Violinist of the Philadelphia Orchestra. Justine has participated in several orchestras, including the Philadelphia Young Artists, Delaware County Youth Orchestra, Main Line Chamber Orchestra, and Temple University's Youth Chamber Orchestra, under Louis Biava, Conductor Emeritus of the Philadelphia Orchestra. She is a regular member of the Independence Sinfonia.

Justine is a recipient of the Starling Foundation Scholarship in Temple University's Music Preparatory Division. In 2004, she was a finalist in the prestigious Greenfield Competition in 2004, and also won the Strings International Concerto Competition, Bach Double Competition, and the Tri-County Young Artists Competition. In addition to playing chamber music, Justine has performed often in several Philadelphia area venues. On May 6, 2005, she gave a solo recital at Bryn Mawr College.

Until sixth grade, Justine attended the Baldwin School, and then entered Radnor Middle School. She lives in Wayne, Pennsylvania and is currently doing her schooling at home to make more time for her practicing and performance. When not playing her violin, Justine loves to swim, watch movies, and play with her cat, Lulu.



mental force and romance of this scene are palpable throughout this evocative musical composition.



Henryk Wieniawski

Born Lublin 1835

Died Moscow 1880

Scherzo-Tarantelle Op.16

Henryk's extraordinary gifts as a violinist were recognized very early. He gained admission to the Paris Conservatoire at the age of eight and won first prize in violin only three years later. By 1848, he had already begun to tour internationally, but soon, feeling the need to strengthen his skills as a composer, he returned to the Conservatoire for a brief interval. Although he toured extensively in Europe and North America, he spent much time in St. Petersburg and exerted a powerful influence on the Russian school of violin playing. The Scherzo-Tarantelle, written in 1856, is an example of his virtuosic but carefully crafted writing for the solo violinist.



Jules Massenet

Born St. Etienne 1842

Died Paris 1912

Meditation from "Thais"

Jules Massenet probably derived his love of music from his mother, a gifted pianist and sometime composer, but his

musicianship really flowered during his studies at the Paris Conservatoire between his 10th and 20th years. He came late to composition, studying with Ambroise Thomas, for whose teaching he was ever grateful. After enjoying the Italian sojourn that came with his winning of the Prix de Rome, Massenet steadily made his way into the musical society of Paris. With the premiere of his first opera in 1867, his long and illustrious career as an operatic composer began.

The Meditation was originally conceived as a sensitive intermezzo for solo violin that wordlessly conveys the inner thoughts and feelings of the notorious Alexandrine concubine, Thais, as she undergoes a spiritual conversion and renounces her worldliness.



Camille Saint-Saens

Born Paris 1835

Died Algiers 1921

Introduction et Rondo Capriccioso Op.28

Camille Saint-Saens' life began inauspiciously; his father died when he was but three months old, and he spent his first two years in a nursing home owing to tuberculosis. The boy was raised by his mother and by his great aunt, with whom he began study of the piano. By the age of ten, he debuted at the Salle Pleyel playing from memory both the Beethoven Piano Concerto #3 and the Mozart Piano Concerto in Bb K450 (for which he even wrote his own cadenzas). During his subsequent education at the Paris Conservatoire he not only honed his skills as a pianist and organist, but he also diligently studied composition and orchestration. He composed extensive-

ly in all forms, and although conservative in his own writing, he did encourage younger composers. The Introduction and Rondo Capriccioso is one of several works for solo violin that have found a secure place in the concert repertoire. Saint-Saens had a sure feeling for musical style, and this enabled him to selectively appropriate elements of Spanish music which he has used to great effect in this spirited composition.



Johannes Brahms

Born Hamburg 1833

Died Vienna 1897

Variations on a Theme of Joseph Haydn Op. 56a

Brahms was a true student of the musical arts. He was a scholar of past musical forms and composers, so it was not merely fortuitous that K.F.Pohl, a biographer of Haydn would show him an unpublished manuscript of a divertimento believed at the time to have been composed by Haydn for his patron Prince Esterhazy. The second movement of the work so intrigued Brahms that he copied it into his notebook. The original harmonization of the Chorale St. Antonii, whether Haydn's or not, serves as the theme for this set of variations. The variation form was central to Brahms' body of work, and he drew upon it many times to provide a structural principal in his compositions. Variation is a technique of modifying a musical idea. This can be done by various means - changing the tempo, changing the key, changing the harmony, changing the rhythm, etc. - but the original idea is still discernable in the resulting variation. Brahms himself had this to say about this form.

Program Notes: Forrest Rowland