

THE INDEPENDENCE SINFONIA

was founded in 1995 by musicians from throughout the Philadelphia area. Our members include talented players from all walks of life, all of whom are united in their love of music. Our mission is to support and enhance the musical life of our communities through the presentation of an annual program series, both for our own enjoyment and for the enjoyment of our audiences. We are a volunteer organization made up of serious musicians who seek to develop and grow as an ensemble through regular rehearsal and performance.

SUPPORT US

The Independence Sinfonia is a 501(c)(3) Pennsylvania nonprofit organization; your gift in support of our mission is fully tax-deductible. Donations can be made at our website or by check payable to "Independence Sinfonia" mailed to the address below.

JOIN US

We seek talented, serious players to join our orchestral roster. Depending on openings we may have a place for you to play with us. Invitation to become a member starts with a visit to our website or an e-mail to our main address.

CONTACT US

Website: www.independence-sinfonia.org

E-mail: Independence.Sinfonia@gmail.com

Mail: 7604 West Avenue, Elkins Park, PA 19027

To add your name to our mailing list, please visit our website or send your name, address and e-mail to Independence.Sinfonia@gmail.com

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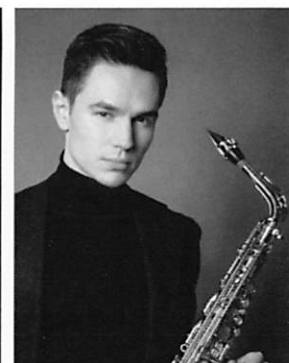
WE ARE SO GRATEFUL TO ALL OF YOU!



DANIEL MATSUKAWA

Conductor and Music Director

2024-2025 SEASON



WINTER CONCERT

Sunday, March 2, 2025 at 3 PM

FEATURING

SAXOPHONIST VALENTIN KOVALEV

AND INTRODUCING OUR NEW
CONCERTMASTER JULIETTE KANG

www.independence-sinfonia.org

WINTER CONCERT PROGRAM

SUNDAY, MARCH 2, 2025, 3 PM

Daniel Matsukawa Conductor and Music Director

Valentin Kovalev Saxophone

WAGNER: *Siegfried Idyll*

TCHAIKOVSKY: Variations on a Rococo Theme in A Major, Op. 33

—INTERMISSION—

TCHAIKOVSKY: Symphony No. 1 in G Minor, Op. 13
"Winter Daydreams"

- I. Allegro tranquillo
- II. Land of gloom, land of mist—Adagio cantabile ma non tanto
- III. Scherzo—Allegro scherzando giocoso
- IV. Finale—Andante lugubre—Allegro moderato—Allegro maestoso

We Dedicate This Performance To Our Founder William Fullard

(1937-2025)

Thirty years ago, professor William Fullard founded Independence Sinfonia and gave birth to the orchestra that performs for you today. For three decades, Bill dedicated endless hours to the orchestra and served as board president, personnel director, and principal clarinetist.

With his sharp wit and warm heart, Bill was not only the creator of this orchestra, but also a passionate leader, mentor, and friend to many. His commitment to the group and the many musicians whose lives it touched will be remembered by all who knew him. His vision will live on in every performance we play. We are forever grateful for the foundation he laid.

III. Scherzo: Allegro scherzando giocoso:

The third movement is a lively scherzo, marked by wit and lightheartedness. The darting rhythms and playful exchanges between sections of the orchestra contrast with the melancholy of the preceding movements. The trio section, featuring a charming waltz-like theme, reflects Tchaikovsky's love for dance forms and Russian character pieces. The movement's energy and rhythmic ingenuity provide a delightful interlude in the symphony.

IV. Finale: Andante lugubre—Allegro maestoso:

The finale begins with a dramatic slow introduction, *Andante lugubre*, which sets a tone of solemnity and grandeur. It quickly transitions to a spirited *Allegro maestoso*, where Tchaikovsky incorporates folk-inspired melodies and vibrant orchestration. This movement exemplifies his gift for creating climactic moments that surge with energy and emotional resolution. The symphony concludes with a triumphant and majestic flourish, bringing the wintry daydreams to an exhilarating end.

Tchaikovsky's Symphony No. 1 stands as a remarkable achievement for a young composer grappling with self-doubt and external pressures. While it does not possess the sweeping drama of his later symphonies, it offers a glimpse into his evolving style and deep connection to Russian musical traditions. It is a symphony filled with youthful imagination, lyrical beauty, and a sense of place, capturing both the spirit of Romanticism and the essence of a Russian winter.

This work is a testament to Tchaikovsky's perseverance and a worthy introduction to his symphonic legacy.

Instrumentation: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.

JOIN US FOR OUR NEXT CONCERT:
May 4, 2025 at 3PM

FEATURING PHILADELPHIA ORCHESTRA
PRINCIPAL CELLIST HAI-YE NI
PERFORMING THE DVOŘÁK CELLO CONCERTO



BEETHOVEN'S 5TH SYMPHONY
Learning Center Auditorium, Temple University Ambler



MUSIC DIRECTOR DANIEL MATSUKAWA is also the Principal Bassoonist of the Philadelphia Orchestra and is on the faculty at both the Curtis Institute of Music and Temple University. Born in Argentina to Japanese parents, he moved with his family to New York City at age three and began studying the bassoon at age 13. Mr. Matsukawa studied at Juilliard for two years before attending the Curtis Institute of Music.

Mr. Matsukawa studied conducting privately with Otto Werner Mueller, former head of the Conducting Department at Curtis. His orchestral conducting debut took place in Japan in 2009 at the Pacific Music Festival's 20th anniversary concert, garnering Maestro Christoph Eschenbach's appraisal of Mr. Matsukawa as a "new conducting star."

Danny regularly conducts the PMF Link Up Concerts, based on the partnership program with Carnegie Hall and has also conducted concerts at the Curtis Institute of Music. Mr. Matsukawa made his American professional conducting debut with the Virginia Symphony Orchestra in the 2016-17 season.

WINTER 2025 CONCERT MUSICIANS

Violin I	Violas	Flute	French Horn
Juliette Kang	Kevin Aires	Lisa Davis	Nathan Odhner
concertmaster	Steve Zebovitz	Phyllis Salinger	Julie Rivers
William Phillips	Marka Stepper	Oboe	Bob Fitzgerald
Margery Hesney	Jeremy Spielman	Marde Meek	George Vilsmeier
Ethan Frankel	Walter Singer	Cynthia Robinson	Trombone
Laura Vidmar	Cello	Clarinet	Jim Wehner
Amy Miller	Rachel Goldstein	John Frazier	Peter Schneider
Diane Makofka	Neeta Sonalkar	Sal Repper	Susan Moxley
Frank Wang	Julie Wiberg	Bassoon	Tuba
Violin II	Ilene Poses	Alex Taddei	Dave Benbow
Kim Dolan	Faith Watson	Bill Woodward	Timpani
Lois Rosenberg	Becky Horner	Trumpet	Enid Brodsky
Gail Greenspan	Double Bass	Jim Edwards	Percussion
Carl Hemmingsen	Alex Ramirez	Michael Bromberg	Bill Priebe
Christine Shi	Chris Horner	David Brown	
Max Aires	Michael Kelley		
Emily Asadoorian			

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PROGRAM NOTES

RICHARD WAGNER (1813-1883):

Siegfried Idyll, WWV 103

Richard Wagner's *Siegfried Idyll* is a deeply personal and intimate work, composed as a birthday gift for his second wife, Cosima Wagner, to celebrate the birth of their son, Siegfried. Unlike Wagner's grand operatic works, this piece is a lyrical and heartfelt composition, originally scored for a small chamber ensemble.

Wagner composed *Siegfried Idyll* in the summer of 1870 while living in Tribschen, Switzerland. On the morning of December 25, Cosima was awakened by the sound of this tender music performed by a small group of musicians on the staircase of their home. She later wrote in her diary that it was "one of the most beautiful moments" of her life.

Siegfried Idyll is infused with themes from Wagner's opera *Siegfried*, particularly motifs associated with love and nature. However, it is not merely an orchestral arrangement of operatic material; rather, it is a standalone work that conveys a serene and pastoral atmosphere.

The piece begins with a gentle, rising figure in the strings and a flowing melody in the woodwinds. Wagner employs his signature harmonic richness and chromaticism, but with a tenderness that sets it apart from his more dramatic works. The music ebbs and flows, with moments of quiet introspection leading to soaring lyrical passages. Throughout, there is a sense of warmth, love, and contentment, reflecting the deep affection Wagner felt for his family. This serenade showcases his ability to write on a smaller, more personal scale, revealing a softer and more tender side of his musical personality. Whether as a private declaration of love or a public concert piece, it continues to captivate audiences with its lyrical grace and heartfelt sincerity.

Instrumentation: flute, oboe, two clarinets, bassoon, two horns, trumpet, strings

PETER TCHAIKOVSKY (1840-1893):

Variations on a Rococo Theme in A Major, Op. 33

Tchaikovsky's *Variations on a Rococo Theme* is one of his most elegant and virtuosic works, showcasing his admiration for the grace and refinement of 18th-century music. Although written for orchestra and solo cello, today's performance is a unique arrangement of the cello solo part for saxophone by Valentin Kovalev.

Composed in 1876 and dedicated to the German cellist Wilhelm Fitzenhagen, the piece blends Tchaikovsky's Romantic sensibilities with a classical aesthetic inspired by composers like Mozart, whom Tchaikovsky revered. This fusion creates a work that is both technically demanding and deeply expressive.

Tchaikovsky composed the *Rococo Variations* during a period of significant artistic development. He was deeply influenced by his studies of Mozart and the classical ideals of clarity and balance. The work reflects his desire to create music that pays homage to the past while embracing the expressive potential of the Romantic era.

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PROGRAM NOTES

CONTINUED

Structure and Themes:

The *Rococo Variations* are not a traditional concerto but rather a set of variations preceded by a lyrical introduction. Tchaikovsky creates a seamless blend of a classical theme and Romantic virtuosity, emphasizing the soloists expressive and technical capabilities.

The *Rococo Variations* exemplify Tchaikovsky's ability to blend technical brilliance with heartfelt emotion. Its lighthearted charm and virtuosity stand in contrast to the intense drama of his larger symphonic works, revealing a more delicate and refined side of his artistry. For audiences and performers alike, the piece remains a celebration of elegance, beauty, and the expressive power of the soloist.

As a concert showcase, the *Rococo Variations* continues to captivate with its timeless appeal and the balance of classical grace with Romantic passion.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, strings and solo cello (saxophone)

PETER TCHAIKOVSKY:

Symphony No. 1 in G Minor, Op. 13

Tchaikovsky's Symphony No. 1, often subtitled "*Winter Daydreams*", holds a special place in the composer's catalog as his first major orchestral work. Written between 1866 and 1868, it is infused with youthful energy and a distinctly Romantic character. Tchaikovsky's personal connection to this symphony was profound, calling it "a sin of my sweet youth." Despite the challenges he faced during its creation, the symphony reveals the promise of his genius and is celebrated for its imagery and emotional depth.

I. Allegro tranquillo (Dreams of a Winter Journey):

The opening movement immediately sets a reflective and picturesque tone. The subtitle "*Dreams of a Winter Journey*" evokes the sense of traveling through a snow-blanketed landscape. A plaintive theme emerges, led by flutes and oboes, supported by lush string harmonies. The interplay between melancholy and quiet optimism showcases Tchaikovsky's early mastery of mood and orchestral color. The development section builds intensity, capturing the tension of a stormy winter's day before the gentle themes return to close the movement in a subdued, wistful mood.

II. Adagio cantabile ma non tanto:

This slow movement stands out for its lyrical beauty. Its heartwarming themes, often described as lullaby-like, have a songful simplicity reminiscent of Russian folk melodies. The strings, enriched by woodwinds and harp, weave a tapestry of nostalgia and introspection. This movement showcases Tchaikovsky's ability to channel deeply personal emotions into music, foreshadowing the pathos of his later works.



VALENTIN KOVALEV, saxophonist and educator, is a highly eclectic performer whose unique style was developed after studying in Russia, France, and the US. Hailing from Siberia, he demonstrates how passion and perseverance can transcend geographical boundaries, using music to inspire and empower others in the pursuit of their dreams. His work is dedicated to fostering connections, offering support to Ukrainian saxophonists, and amplifying marginalized voices in the classical music world.

Winner of the MTNA Competition, Manhattan International Music Competition, Classic Winds Competition (Israel), AndorraSaxFest (Andorra), Anches Simples de Toulouse (France), Ekaterinburg SaxFest (Russia), and GoldenSax (Ukraine), Valentin is also the recipient of awards from foundations in France—Fondation pour la Vocation, Russia-Rostropovich Foundation, and the US—Musical Fund Society. Valentin has performed at Carnegie Hall, as the winner of the Naumburg Foundation 2022 Saxophone Competition, and also soloed with orchestras around the world including a tour of ten cities in China.

Valentin's musical journey brought him from studying saxophone in Russia to obtaining an undergraduate degree from the Paris Conservatory, and then completing a Master's degree at the University of Michigan. Valentin has cultivated an engaged community of over 55,000 music lovers across his social media platforms, including Instagram and YouTube. These platforms have allowed him to share his passion for the saxophone, inspire others, and foster a global community of music lovers.



JULIETTE KANG has been the first associate concertmaster of The Philadelphia Orchestra since 2005. Previously assistant concertmaster of the Boston Symphony and a member of the Metropolitan Opera Orchestra, Ms. Kang's solo engagements have included the San Francisco Symphony, l'Orchestre National de France, the Baltimore Symphony, the Boston Pops, and every major orchestra in Canada. Internationally she has performed with the Czech Philharmonic, the Vienna Chamber Orchestra, the Singapore Symphony, the Hong Kong Philharmonic, and the KBS Symphony in Seoul. She has given recitals in Philadelphia, Paris, Tokyo, and Boston. In 1994 she won first prize of the International Violin Competition of Indianapolis. She has also recorded the Schumann and Wieniawski violin concertos with the Vancouver Symphony for CBC Records.

As a chamber musician, Juliette has participated in festivals including Bravo! Vail, Bridgehampton (NY), Kingston (RI), Marlboro, Moab (UT), Skaneateles (NY), and Spoleto USA. In New York she has performed with the Chamber Music Society of Lincoln Center; at the Mostly Mozart Festival and at the Bard Music Festival. With violist Che Hung Chen, pianist Natalie Zhu, and cellist Clancy Newman, she is a member of the Clarosa Quartet, dedicated to enriching the piano quartet repertoire.

After receiving a Bachelor of Music degree at age 15 from Curtis as a student of Jascha Brodsky, Ms. Kang earned a Master of Music degree at the Juilliard School under the tutelage of Dorothy Delay and Robert Mann. She was a winner of the 1989 Young Concert Artists Auditions, and she subsequently received first prize at the Menuhin Violin Competition of Paris in 1992. She lives in Queen Village with her husband and two daughters.