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*Independence
Sinfonia*

DANIEL MATSUKAWA

Conductor and Music Director

2025-2026 SEASON



FALL CONCERT

Sunday, November 9, 2025 at 3 PM

FEATURING

THOMAS KRAINES

AND

JULIETTE KANG

www.independence-sinfonia.org



THOMAS KRAINES, a graduate of the Curtis Institute of Music and the Juilliard School, has gained renown as a versatile cellist, composer, and teacher. In addition to the Daedalus Quartet, he performs often with his wife, violinist Juliette Kang, with the Philadelphia-based Network for New Music, the Arcana Ensemble, and the improvisatory ensembles Great Blue Heron and Basquiat Blues. Kraines' solo cello and chamber compositions have been heard around the country. He has performed his own works in collaboration with artists such as Awadagin Pratt, Mimi Stillman, Maria Jette, Ilana Davidson, and Kinan Abou-afach.

Kraines has served on the faculty of the Longy School of Music, Princeton University, Peabody Conservatory, Phillips Academy Andover, and Yellow Barn. He currently teaches at the University of Pennsylvania and the Settlement Music School.

He has performed chamber music at the Moab Music Festival, Festival dei Due Mondi (Spoleto, Italy), Bravo! Vail, Caramoor Summer Music Festival, Next Generation Festival, Portland Chamber Festival, Cape Cod Chamber Music Festival, Mostly Mozart Festival, and Bard Music Festival. Kraines studied cello with Frederic Raimi, Orlando Cole, and Joel Krosnick, and composition with Tom Benjamin.



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. In 1994 she won first prize of the International Violin Competition of

Indianapolis. She has recorded the Schumann and Wieniawski violin concertos with the Vancouver Symphony.

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. 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 Masters degree at Juilliard under the tutelage of Dorothy Delay and Robert Mann. She was a winner of the 1989 Young Concert Artists Auditions and received first prize at the Menuhin Violin Competition of Paris in 1992. She lives in Queen Village with her husband, Thomas Kraines, and two daughters.

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PROGRAM NOTES

CONTINUED

LUDWIG VAN BEETHOVEN (1770–1827): *Symphony No. 4 in B-flat major, Op. 60*

Completed in 1806, Beethoven's Fourth Symphony often stands in the shadow of the monumental Third ("Eroica") and the stormy Fifth. Yet this symphony, praised by Robert Schumann as a "slender Greek maiden between two Norse giants," reveals another side of Beethoven: a work full of grace, wit, and classical clarity, but still marked by his unmistakable originality.

The symphony begins in mystery. A dark and foreboding slow introduction (*Adagio*) slides through shifting harmonies, as though searching for a home key. Suddenly, a bright and energetic *Allegro vivace* bursts forth, brimming with youthful exuberance.

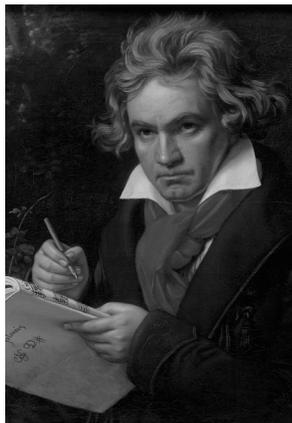
The second movement (*Adagio*) is serene and lyrical, with long-breathed melodies and delicate accompaniments that evoke gentle song. Here Beethoven demonstrates his gift for creating vast beauty from simple means.

The third movement, labeled *Allegro vivace* rather than the traditional minuet, is playful and robust—a scherzo in all but name. Its quicksilver rhythms, syncopations, and surprise accents reflect Beethoven's mischievous humor.

The finale (*Allegro ma non troppo*) is a whirlwind of joyful energy, driven by relentless rhythmic propulsion. It closes the symphony not with majesty but with infectious high spirits, leaving an exhilarated audience.

Dedicated to "the Silesian nobleman Count Franz von Oppersdorff", the symphony was first performed at a private concert in 1807 at the home of another benefactor, followed a year later with a public performance in Vienna. Though less frequently performed than its famous neighbors, Beethoven's Fourth Symphony offers pure delight, balancing classical grace with flashes of his genius that point toward the symphonic revolutions to come.

Unlike the Fifth symphony, which introduced trombones and the contrabassoon for the first time to the symphony orchestra, the fourth utilizes a reduced instrumentation, including: *only one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.*



FALL CONCERT PROGRAM SUNDAY, NOVEMBER 9, 2025, 3 PM

Daniel Matsukawa Conductor and Music Director
Thomas Kraines Cello
Juliette Kang Violin

BRAHMS: *Concerto for Violin and Cello in A minor, Op. 102*

- I. Allegro
- II. Andante
- III. Vivace non troppo

—INTERMISSION—

BEETHOVEN: *Symphony No. 4 in B-flat, Op. 60*

- I. Adagio—Allegro vivace
- II. Adagio
- III. Menuetto: Allegro vivace—Trio: un poco meno Allegro
- IV. Allegro ma non troppo



MUSIC DIRECTOR DANIEL MATSUKAWA is also the Principal Bassoonist of the Philadelphia Orchestra and is on the faculty at both 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."

Since then, he has been invited back to conduct in Japan every year, receiving glowing reviews. He 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.

FALL 2025 CONCERT MUSICIANS

Violin I

Juliette Kang
concertmaster
William Phillips
associate concertmaster
Margery Hesney
Ethan Frankel
Laura Vidmar
Amy Miller
Diane Makofka
Frank Wang

Violin II

Kim Dolan
Lois Rosenberg
Gail Greenspan
Carl Hemmingsen
Sondra Saull

Viola

Kevin Aires
Steve Zebovitz
Marka Stepper
Jeremy Spielman
Walter Singer

Cello

Rachel Goldstein
Neeta Sonalkar
Mary Felley
Ilene Poses
Becky Horner
Faith Watson

Double Bass

Chris Horner
Michael Kelly

Flute

Lisa Davis
Kathy Brown

Oboe

Marde Meek
Cynthia Robinson

Clarinet

John Frazier
Tony Wastler

Bassoon

Timora Thurston
Bill Woodward

Trumpet

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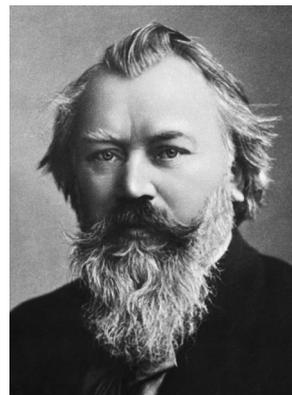
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CONCERTS!**

PROGRAM NOTES

JOHANNES BRAHMS (1833–1897): *Concerto for Violin and Cello in A minor, Op. 102* ("Double Concerto")



Brahms' Double Concerto was his final work for orchestra, completed in the summer of 1887 and first performed later that fall in Cologne. Unusual in form, it features not one soloist but two—a violinist and a cellist—engaged in intimate partnership, often exchanging lyrical phrases, continuing each other's lines, or blending into a single voice. The work was composed as a gesture of reconciliation toward his old friend, violinist Joseph Joachim, after a personal rift had separated them. By writing a concerto that Joachim could share with the cellist Robert Hausmann, Brahms offered not only a musical gift but also a personal olive branch.

The concerto opens with an arresting orchestral statement, followed by the cello's noble recitative-like entrance. The violin soon joins, and the two soloists launch into a dramatic dialogue, feeling somewhat like a cadenza, although appearing at the start of the piece rather than the usual end. With the return of the orchestra, there is an ongoing balance between soloists and the larger ensemble, exploring new themes and building on intricate rhythmic contrasts, typical of Brahms' later chamber works. Throughout this first movement, one hears his mature style—weighty, intricate, yet full of warmth.

The slow second movement offers the heart of the concerto: a broad, songful duet between violin and cello that floats gently above the orchestra. Here Brahms achieves a chamber-like intimacy, as if inviting the audience to overhear a private musical conversation.

The finale is spirited and genial, infused with Hungarian dance rhythms that recall the composer's lifelong love of folk-inspired music. After moments of brilliance and play, the concerto closes with warmth rather than thunder, a fitting farewell to Brahms' orchestral voice.

In addition to the two soloists, instrumentation for the concerto includes two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.