

Main Line Symphony Orchestra

Concert Program

Symphony # 2

Ruth Gipps

Schelomo: Hebrew Rhapsody for Violoncello and Orchestra Ernest Bloch
Yumi Kendall, Cello Soloist

Lento moderato • Allegro moderato • Andante moderato

-----Intermission-----

Symphony # 5

Ralph Vaughan Williams

Preludio • Scherzo • Romanza • Passacaglia



DON LIUZZI
MUSIC DIRECTOR

Maestro Don Liuzzi is in his 10th season as Music Director of the Main Line Symphony, and he led the establishment of The James Deitz Memorial Young Artist Competition and Bridging the Gap Fellowship Program.

Liuzzi holds the Dwight V. Dowley Chair as Principal Timpani for the Philadelphia Orchestra. Born and raised in Weymouth MA, Don earned his Bachelor of Music degree from the University of Michigan and his Master of Music degree from Temple University.

Having consulted with Yamaha for over 20 years on the development of professional timpani and percussion, he is a Yamaha performing artist, with a highly-regarded Yamaha Global YouTube interview and performance.

Yumi Kendall joined The Philadelphia Orchestra in September 2004 as assistant principal cello, immediately following graduation from the Curtis Institute of Music. While at Curtis, Ms. Kendall studied with the late David Soyer and Peter Wiley of the Guarneri Quartet.



Ms. Kendall has served on the faculties of the National Orchestral Institute, New York State School for Orchestral Studies, the Philadelphia International Music Festival, Brevard Music Center, and Miami Summer Music Festival; serves as mentor for the Curtis Institute's new Community Artists Program and maintains a private teaching studio. Ms. Kendall was the 2013 recipient of The Philadelphia Orchestra's C. Hartman Kuhn Award, given annually to "the member of the Philadelphia Orchestra who has shown ability and enterprise of such character as to enhance the standards and reputation of The Philadelphia Orchestra."

Please Join Us! Upcoming Concerts in our 2023-2024 Season:

8PM, Friday February 23, 2024

Bryn Mawr Presbyterian Church, Bryn Mawr PA

Rachmaninoff: Vocalise, Op. 34 #14

Tchaikovsky: Pezzo capriccioso, Op. 62

Kwanyun Loo, Cello soloist

James Deitz Young Artists' Competition Winner

Fluellen: Mass for The Light Becoming

Rachmaninoff: Piano Concerto # 2

Priscila Navarro, Piano Soloist

8PM, Friday May 3, 2024

Valley Forge Middle School, Wayne PA

Beach: City Trees

Charlton: Outside of Time, A Healing

Glazunov: Violin Concerto in A Minor

Christine Lim, Violin Soloist

Mozart: Symphony No 41, "Jupiter"

For more information:



MLISO.org

DONORS

SUSTAINING MEMBERS

(Donation of \$1000 and up)

Rachel Braddick
Warren Brodt†
Ruth Fields+
Jim Gicking & Leigh Anne Smith
Diana & Matthew Hessinger

MAESTRO LEVEL (\$500 - \$999)

Jean Bennett
Judith Golden & Robert Handler
Richard & Anne Umbrecht

CONDUCTOR'S CIRCLE

(\$200 - \$499)

Fran Bennett
Steve Cohen
Mr. & Mrs. Allen R. Cooper
Margaret Ewing
Henry & Yumi Scott†
Lawrence & Zoray Spielvogel
Chris & Margaret Swisher

SPONSORS (\$150 - \$199)

Charles Honart and Peggy West
B. Davison & Annette Smith
Linda Thiel & Robert P. Boyer
Ashok Vora

PATRONS (\$100 - \$149)

Kelly Bersett
Maria Brooks*
Douglas Eschbach
Janis and John Grace§
Elizabeth & Greg Grimshaw
Emily Hanes
James Hicks
Carla Tachau Lawrence**
Jane Murray & Betty Corbin
Michael Smith
Dennis Tate
Dwight & Mary Weaver

† Liz Brodt Memorial Fund
+ Raymond Fields Memorial Fund
§ Jennifer Grace Voiner Fund
* In memory of James O Brooks
** In memory of Frank Tachau

COMMUNITY SPONSORS

E. Rhodes and Leona B. Carpenter Foundation
The Lida Foundation
Carole Haas Gravagno
Shel and Karen Thompson
Bryn Mawr Presbyterian Church
James and Judith Pohlman
Richard Davidson



MLSO BOARD OF DIRECTORS

James Gicking, President
Vanessa Taylor, 1st Vice President
Beth Vilsmeier, 2nd Vice President
Kelly Bersett, Secretary
Linda Trebing, Treasurer
Ria Ellis, Asst. Treasurer

Rachel Braddick
Katie Contino
Scott Cullen
Ellie Devyatkin
Aaron Gould
Sandra Karger
Suzanne McLean
Jane Murray
Joel Tachau
Dennis Tate

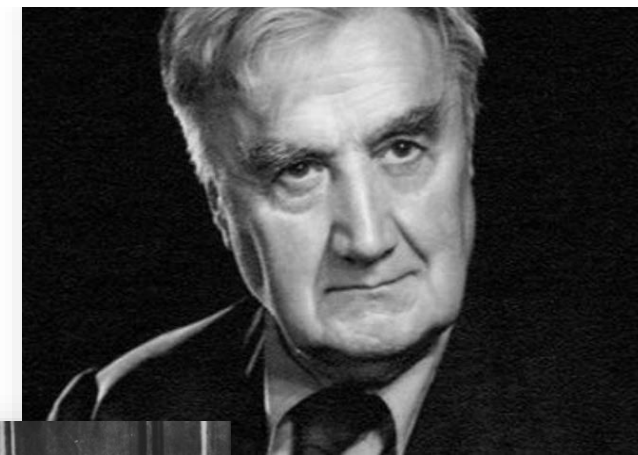
VOLUNTEERS

| | |
|-----------------------------|---|
| Communication | Rachel Braddick |
| Corresponding Secretary | Sandra Karger |
| Dues Collection | Dennis Tate |
| Library | Rachel Braddick (chair), Kelly Bersett, Emily Hanes, Suzanne McLean, Jane Murray, Linda Trebing |
| Nominating | Sandra Karger, Vanessa Taylor |
| Personnel | Rachel Braddick |
| Podium | Rachel Braddick, Scott Cullen, Will Einhorn, Michael Langston, Don Liuzzi, Beth Vilsmeier (chair), Stuard Young |
| Program | Michael Langston, Linda Trebing |
| Publicity / Social Media | Katie Contino, Ellie Devyatkin, Vanessa Taylor |
| Season Brochures | Jim Gicking, Linda Trebing |
| School liaison / facilities | Rachel Braddick, Jim Gicking |
| Section Managers | Emily Hanes, Keala TeKolste, Robert Handler, Victoria Ellsworth, Rachel Braddick |
| Student Competition | Rachel Braddick, Jim Gicking, Don Liuzzi, Vanessa Taylor, Beth Vilsmeier (chair) |
| Ticket Chair | Cheryl Hagans |
| Website | Jim Gicking, Joel Tachau |

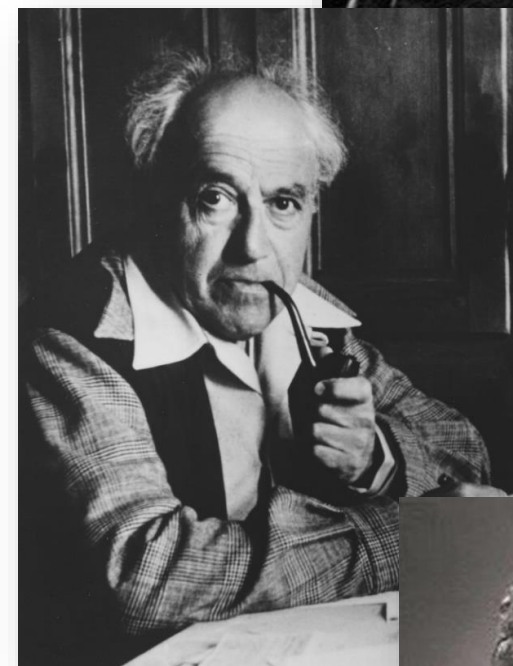
The Main Line Symphony Orchestra

78th Concert Season | 2023/24

Don Liuzzi, Music Director



Ralph Vaughan Williams



Ernest Bloch



Ruth Gipps

8PM, Friday November 17, 2023

Valley Forge Middle School, Wayne PA

Main Line Symphony Orchestra

Don Liuzzi, *Music Director* • Paul Roby, *Concertmaster*
Assistant Conductors Scott Cullen & William Einhorn

| | |
|-----------------------|----------------------|
| VIOLIN | Victoria Ellsworth |
| Paul Roby** | Sarah Guess |
| Shaarvi Bala | Diana Hessinger |
| Carol Chou § | Mae Huang * |
| Ellie Devyatkin | Alison Kane |
| Jennifer Fleeger | Amy Kesslick |
| Elizabeth Grimshaw | Jeremy Mitchell |
| Irene Guerriero | Jeffrey Mufson |
| Beth Handwerger | Gerald Radack |
| Emily Hanes | Ava Roberts |
| Jackie Janusz | Arthur Royce |
| Christopher Jefferies | Tayana Woodton + |
| Nick Jones | Meredith Zackey |
| Vilme Joselin + | |
| Loraine Laguerta | BASS |
| Alexia Lekos | Clifton Anderson * |
| Randy Matthews | Matt Hessinger * |
| Alice Pavri | Kevin MacConnell |
| Byron Pondexter + | John Paul MacDuffie |
| Michael Smith | Cynthia K. Poyer |
| Joel Tachau | Bernard Resnick |
| Keala TeKolste | Cole Robertson |
| Amit Vora | |
| Steve Wang | FLUTE |
| Mary Weaver | Lori Coll |
| Crystal Zhou | Carolyn F Giardini |
| | Rebecca Lenthe* |
| VIOLA | |
| Kelly Bersett | OBOE |
| Nicole Cifra | Caleb Bradley |
| William Einhorn | Janet Easlea |
| Micaela Greco | Michael Langston * |
| Robert Handler | |
| Greta Huber * | ENGLISH HORN |
| Kyran Littlejohn + | Janet Easlea |
| Melissa Mellor | |
| Chad Peiper | CLARINET |
| Tiana Peralta | Katherine Morrice |
| Laura Roberts | Beth Vilsmeier* |
| Kristen Taylor + | |
| Franco Yugga + | BASS CLARINET |
| | Barbara Newberry |
| CELLO | |
| Ashley Chen-Kim | BASSOON |
| Claire Coco | Nora Anne DiLemmo |
| Katie Contino | Vanessa Taylor* |
| Amanda Dekmar | |
| Peter Devyatkin | CONTRABASSOON |
| | Brian Wilson |

FRENCH HORN
 Rachel Braddick*
 Douglas Eschbach
 Robert Frazier
 Jane E. Murray
 Kim Newell
 Tracey Vigneau

TRUMPET
 Don Kelley
 Kyle Risch
 Dwight Weaver*

TROMBONE
 Scott Cullen
 Jim Gicking*
 Aaron Gould
 Dan McGahey
 Tim Vigneau

TUBA
 Jim Hicks

TIMPANI
 Dennis Tate*

PERCUSSION
 Greg Grimshaw
 Matt Kozsuch
 Tim Sugrue

HARP
 Joanna Shaw Russ

NON-PLAYING
 Ria Ellis
 Sandra Karger
 Suzanne McLean
 Cheryl P. Hagans
 Linda Trebing
 Stuard Young

**Concertmaster
 *Principal
 §Associate Principal
 +Fellow, Bridging
 the Gap

----- PROGRAM NOTES -----

Symphony # 2 , Op. 30, 1945

Ruth Dorothy Louisa Gipps, something of a child prodigy, entered the Royal Academy of Music at the age of 16 studying theory, composition, piano, and oboe. She studied with Vaughan Williams and later Gordon Jacob, another student of RVW, and later still her future husband, Robert Baker. A shoulder injury cut short a very promising performing career when she was 33.

Gipps' Second Symphony was written for a competition to mark the victory celebrations at the end of World War II. The work did not win, most likely due to the lack of obvious resonance with the themes of war or victory, yet today it has become one of her most popular works. However, Gipps disclosed that she had conceived the work in three sections, intended respectively to represent her life before the outbreak of war, the outbreak of war and its consequences and her husband homecoming accompanied by a return to normality with high hopes for the future. Why she chose to conceal the program was never made clear.

The symphony is in one uninterrupted movement, and is largely ambiguous harmonically, a B tonality is structurally significant. This is confirmed by the fact that the work was originally titled 'Symphony No. 2 in B', although the key designation was later withdrawn by the composer. The B major tonality is used to punctuate important structural points of the work-beginning, middle and end-but ambiguity blurs the contrasting realms of major and minor, the two often being presented simultaneously. This symphony is the most significant of her early works and was very well received at its premier. *(M. Langston)*

Schelomo: Hebrew Rhapsody for Violoncello and Orchestra Ernest Bloch (1880-1959)

Ernest Bloch was a Swiss-born American composer. He was born in Geneva and began playing the violin at age 9, studying music at the conservatory in Brussels, where his teachers included the celebrated Belgian violinist Eugène Ysaÿe. He moved to the United States in 1916, and in addition to a distinguished career as a composer, Bloch was a music administrator, leading the Mannes School of Music, the Cleveland Institute of Music, and the San Francisco Conservatory of Music. Bloch's academic career culminated in his recognition as Professor Emeritus at the University of California, Berkeley in 1952.

Today, he is indelibly connected, and most known, for the works that loosely constituted his "Jewish Cycle." Born of Jewish parents, by his thirties he began to explore his religious heritage and immersed himself in a search for both his personal and musical identity. The result was a half dozen or more seminal works that reflected this passion. One of the most known and respected of these is *Schelomo*, for solo violoncello and orchestra (1916).

In 1933, Bloch wrote program notes for a performance of *Schelomo* by the Augusteo Orchestra of Rome in which he related the circumstances and inspiration that resulted in the composition of the work.

"This is the story of Schelomo. Towards the end of 1915 I was in Geneva. For years I had been sketching a musical setting of the Book of Ecclesiastes, but neither French, German, nor English suited my purpose, and I did not know enough Hebrew. Consequently, the sketches accumulated-and slept. One day I met the cellist Alexander Barjansky and his wife. I heard Barjansky play and immediately became his friend. I played him my manuscript works-the Jewish Poems, the Israel Symphony, and the Psalms -- all of which were then unpublished and had failed to arouse anyone's interest. The Barjanskys were profoundly moved. While I played, Mme. Barjansky, who had borrowed a pencil and a piece of paper, sketched a little statue -- her 'sculptural thanks,' as she put it. At last, in my terrible loneliness, I had found true, warm friends. My hopes revived and I began to think about writing a work for that marvelous cellist. Why not use my Ecclesiastes material, but instead of a human voice, limited by a text, employ an infinitely grander and more profound voice that could speak all languages -- that of his violoncello? I took up my sketches, and without plan or program, almost without knowing where I was headed, I worked for days on my rhapsody. As each section was completed, I copied the solo part and Barjansky studied it. At the same time Mme. Barjansky worked on the statuette intended as a gift for me. She had first thought of sculpting a Christ, but later decided on a King Solomon. We both finished at about the same time. In a few weeks my Ecclesiastes was completed, and since the legend attributes this book to King Solomon, I gave it the title Schelomo.

"As will be seen, I had no descriptive intentions. I was saturated with the Biblical text and, above all, with the misery of the world, for which I have always had so much compassion." *(LMT)*

Ruth Gipps (1921-1999)

Symphony # 5 in D Major, 1943 (rev. 1952)

Ralph Vaughan Williams (1872-1958)

In 1952, when Vaughan Williams was asked to choose one of his symphonies for a concert celebrating his 80th birthday, he chose the Fifth. That this work would hold a special place in its creator's heart should not come as a surprise; no other work of his had such a long and complex gestation with such profound connection to his earlier works. Further, nor is there any work which so perfectly captures his most personal and distinctive musical languages.

Vaughan Williams began sketching the Fifth Symphony in 1936, and by 1938 work had begun in earnest. Progress on the Fifth was slowed by numerous external factors, among them World War I, deadlines for several film scores and shorter pieces. He completed it in early 1943 and revised it in 1952. The work is dedicated "without permission and with the sincerest of flattery to Jean Sibelius, whose great example is worthy of imitation." It was premiered under the composer's baton by the London Philharmonic in the Royal Albert Hall on June 24, 1943, at the Proms. The only other time he had conducted the premier of one of his symphonies was for A Sea Symphony (Symphony No. 1) in 1910.

Although begun in 1936, the work has significant thematic connections with his opera, or 'morality' as he often called it, Pilgrim's Progress, which he worked on from 1909-1952. Vaughan Williams was one to quote his works often, and this symphony is no different. Listening closely, you will hear quotes from 'Pilgrim's Progress', 'Nobis Pacem', 'For All the Saints' and 'Alleluia from All Creatures of Our God and King'.

An early version of the first movement was called Funeral March for the Old Order, but the mood is perhaps more gently melancholy than militaristic. It's certainly about as far as you can get from the many funeral marches which populate the symphonies of Gustav Mahler (whose music RVW loathed). Like much of his music, Vaughan Williams finds emotional texture in the ambiguities of modal harmony. The symphony opens with a gently rocking horn fanfare in D major, but the horns' bittersweet yet hopeful melody is somewhat undermined by C natural in the low strings which underpins the opening. That C turns the music in a dark direction, moving it through C minor before an aspiring violin melody in E major bursts forth. This is a quote from the "Alleluia" Vaughan Williams wrote in 1906 for The English Hymnal, a fragment he had already quoted in several other works, he liked the melody so much.

He called his early sketch of the Scherzo 'Exit of the Ghosts of the Past'. It is followed by what must be one of the most touching symphonic slow movements of the last one hundred years, the Romanza. Some commentators have read the title of the movement as a reference to his newfound love and future wife, Ursula, but it is also in this movement that the connections to Pilgrim's Progress are most telling. He wrote a passage taken from Bunyan's novel into his manuscript at the top of the Romanza: "Upon this place stood a cross, and a little below a sepulcher. Then he said: 'He hath given me rest by his sorrow, and life by his death'" In the opera, those words are given to the same poignant melody the english horn plays to launch this movement. Later there is an anguished passage in a faster tempo which, in RVW's Pilgrim's Progress, is associated with the Pilgrim's words "Save me, Lord, my burden is greater than I can bear." Vaughan Williams, an avowed agnostic, removed the quote from the score before publication lest there be any meaning attached to the movement or symphony.

The Finale is a passacaglia worthy of consideration in the same breath as that other great symphonic passacaglia which ends Brahms' Fourth Symphony. A passacaglia is a musical form which repeats a bass line (usually in triple time) throughout. Against the fixed bass, it varies the upper parts. Brahms' is a passacaglia, though it also uses a harmonic progression as a fixed point. Vaughan Williams' passacaglia resembles more the chaconnes of Henry Purcell which depend less on harmony than does Brahms'. Where Brahms uses the passacaglia's repeating structure to create a sense of driving headlong into unavoidable catastrophe, Vaughan Williams turns the passacaglia into something like a rite of purification. Gradually, he strips away the modal colorations which have given the symphony so much of its character, moving toward pure almost Bach-ian D major. The horn calls which opened the symphony now return in blazing fortissimo and one more "Alleluia" sounds from the hymn "All Creatures of Our God and King". The ending arrives, in peaceful meditation, at its destination: a luminous D major close, hushed, beatific, with an ineffable sense of peace. Here, if anywhere, is transcendence. *(M. Langston)*

*Music for our concerts is loaned by the Edwin A. Fleisher Collection of
 Orchestral Music of The Free Library of Philadelphia*