



The KI Music Arts Committee Proudly Presents

The Community Family Concerts

The Cheryl Beth Silverman Memorial Concert

Sunday, April 24th, 2022 at 5:00 p.m.

The Main Line Symphony Orchestra with Don Liuzzi, Artistic Director/Conductor.

Program: Capriccio Espagnol by Nikolai Rimsky-Korsakov;

Nocturnes (Movements I & 2) by Claude Debussy;

and Concertino for Flute by Cecile Chaminade, with soloist Olivia Staton.



The Chaminade *Concertino* is particularly appropriate for this Cheryl Beth Silverman concert: it not only honors the memory of Cheryl Beth, a young music lover; it was composed by a woman, Cecile Chaminade, and will be performed by Olivia Staton, the brilliant young Philadelphia Orchestra second flutist.

One of the relatively few women composers of her time to achieve great popularity, Cécile Chaminade was a child prodigy who began playing the piano very early. Her first compositions date from the age of eight. Her father did not want her to attend the Paris Conservatoire, but permitted her to work privately with one of its teachers, Benjamin Godard, with whom she studied composition.

Chaminade's *Concertino* will be performed by Olivia Staton, the twenty-four year old brilliant flutist who joined The Philadelphia Orchestra as second flute with the start of the 2018-19 season when she was just 21! Ms. Staton is a graduate of the Juilliard School, where she received a Bachelor of Music degree and studied with Jeffrey Khaner, principal flute of The Philadelphia Orchestra. Upon graduating, she was awarded the prestigious Peter Mennin Prize.

The **influence of nature** also resonated with Cheryl Beth: In her short life, Cheryl Beth Silverman created a legacy of caring and loving kindness for all living creatures and a commitment to their protection and preservation; a clarion call to our collective responsibility for environmental protection, and a demonstration of the possibilities when humans act in a compassionate, empathetic and egalitarian manner.

And it is obvious that the French Impressionists and especially Debussy, were influenced by nature: according to Debussy's biographer, Debussy said, "*Nuages* (the first movement of *Nocturnes*) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white."

***The KI Music Arts Committee thank Art and Carol Silverman
for sponsoring this concert in loving memory of their daughter.***

Capriccio espagnol, Op. 34, a five movement orchestral suite, based on Spanish folk melodies, composed in 1887 by the Russian composer Nikolai Rimsky-Korsakov.

1st movement, Alborada, is a festive and exciting dance, typically from traditional Asturian music to celebrate the rising of the sun. It features the clarinet with two solos, and later features a solo violin with a solo similar to the clarinet's.

2nd movement, Variazioni, begins with a melody in the horn section. Variations of this melody are then repeated by other instruments and sections of the orchestra.

3rd movement Alborada, presents the same Asturian dance as the first movement. The two movements are nearly identical, in fact, except that this movement has a different instrumentation and key.

4th movement Scena e canto gitano ("Scene and Gypsy song") opens with five cadenzas — first by the horns and trumpets, then solo violin, flute, clarinet, and harp — played over rolls on various percussion instruments. It is then followed by a dance in triple time leading attacca into the final movement.

5th movement is also an energetic dance from the Asturias region of northern Spain. The piece ends with an even more rousing statement of the **Alborada** theme.

Claude Debussy, Images Book 2 (or "2nd series") (L. 111) was composed in 1907. The influence that Debussy had on early 20th century music runs the gamut from post impressionism to jazz. With respect to the first series of Images, Debussy wrote to his publisher, Jacques Durand: "Without false pride, I feel that these three pieces hold together well, and that they will find their place in the literature of the piano .. to the left of Schumann, or to the right of Chopin..." The essence of Debussy's Impressionism suggest a number of parallels with **visual impressionism**: finely graded instrumental colors; static, nonclimactic melodies often circling around a single pitch; harmony conceived as a largely coloristic element; complex textures consisting of elaborate surface figurations often suffusing whatever melodic material they contain; continuously evolving forms without sharp sectional divisions. "**Cloches à travers les feuilles**" (**Bells through the leaves**) **in B whole-tone (the middle section is in E major)** was inspired by the bells in the church steeple in the village of Rahon in Jura, France, and was the hometown of Louis Laloy, a close friend of Debussy and also his first biographer. "**Et la lune descend sur le temple qui fut**" (**And the moon descends on the temple that was**) **(in E minor)** was dedicated to Laloy. The name of the piece, which evokes images of East Asia, was suggested by Laloy, who was also a sinologist. The piece is evocative of Indonesian gamelan music, which influenced Debussy. "**Poissons d'or**" (**Goldfish**) **in F# major** is considered the gem of these three pieces. Debussy is purported to have said that his music was not intended to describe goldfish, but rather to recreate the sensations of the composer in the presence of a beautiful piece of artwork. "**Poissons d'or**" may have been inspired by an image of a golden fish in Chinese lacquer artwork or embroidery, or on a Japanese print. Other sources suggest it may have been inspired by actual goldfish swimming in a bowl.

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Don S. Liuzzi, Conductor of Main Line Symphony Orchestra, is the Dwight V. Dowley Principal Timpani Chair of the Philadelphia Orchestra. Born and raised in Weymouth, Massachusetts, he completed high school in Philadelphia at the Franklin Learning Center. He earned his Bachelor of Music degree from the University of Michigan and his Master of Music degree from Temple University. His primary teachers were Alan Abel, Charles Owen, and John Soroka. Before joining The Philadelphia Orchestra in 1989, Mr. Liuzzi was a member of the Pittsburgh Symphony percussion section from 1982 to 1989. While in Pittsburgh he taught percussion and conducted the percussion ensemble at Duquesne University, was assistant conductor of the Three Rivers Young Peoples Orchestra, and appeared on PBS' nationally syndicated Mr. Roger's Neighborhood, performing marimba and percussion solos.

Beyond his over 60 commercial recordings as principal timpani of The Philadelphia Orchestra, Mr. Liuzzi can be heard on several Decca releases with Seiji Ozawa's Saito Kinen Festival Orchestra, with which he has been a guest timpanist for five seasons. As a former percussionist with the Network for New Music, and also for area composers, he has recorded contemporary chamber works for the CRI, Crystal, and Albany labels. His percussion solo and chamber CD release from 2012, *Movement in Time (Equilibrium)*, is volume I of the Philadelphia Percussion Project. This first volume features music by Maurice Wright, Maurice Rissman, and William Kraft. Volume II, *Zones*, was released in May 2015 and is a Philadelphia Orchestra percussion group (POPG) recording featuring Jennifer Higdon's *Zones*, as well as six other world premiere recordings including his own composition, *Seoul Spirit*. A participating musician in the documentary film *Music from the Inside Out* (2005), Mr. Liuzzi also served as the film's coordinating producer and was integral in helping develop the accompanying middle school teaching curriculum published by Alfred Books. The feature length film by Anker Productions, which features The Philadelphia Orchestra, was re-released digitally on iTunes in June 2013 and is also available on Netflix. Mr. Liuzzi's other electronic media activity (under his company name of Beat the Drum Entertainment, Inc.) has included two other CD projects with the DePue Brothers Band: performing drums and singing, and executive producing *Weapons of Grass Construction* and their latest album, *When It's Christmas Time*, released in December 2013.

Mr. Liuzzi has given master classes at most major music schools throughout the United States and in Canada, Mexico, Argentina, Spain, Korea, Japan, and China. He has been a percussion and timpani coach at the National Orchestral Institute, the New World Symphony, the Pacific Music Festival, the Canton International Summer Music Academy, the Lindenbaum Music Festival (in Korea), the Youth Orchestra of the Americas, and the National Youth Orchestra USA run by Carnegie Hall. He joined the faculty of the Curtis Institute of Music in January 1994. He has also held faculty positions at Rowan University and guest faculty status at Indiana University of Pennsylvania and the Manhattan School of Music. Mr. Liuzzi just completed 10 years as music director of the Philadelphia All City High School Orchestra, and is founding conductor of the Curtis Institute's 20-21 New Music Ensemble.

Mr. Liuzzi's early orchestral experience included the Flint Symphony, the Michigan Opera Theater Orchestra, and the Colorado Philharmonic. He has also played in the Spoleto Festival Orchestra for three seasons and was a Tanglewood Fellow in 1980. In July 1996 he made his solo debut with The Philadelphia Orchestra at the Mann Center for the Performing Arts, and his subscription solo debut in January 1998. Having consulted with Yamaha for over 15 years on the development of professional timpani, he is now a Yamaha performing artist, with a highly-regarded YouTube solo appearance and interview through his Yamaha affiliation. He is married with two adult daughters.

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