ST. PAUL LUTHERAN CHURCH
PRESENTS

The National String Symphonia

NORMAN DELLO JOIO’S

MEDITATIONS ON ECCLESIASTES

SUNDAY OCTOBER 19, 2014
3 O’CLOCK IN THE AFTERNOON
ST. PAUL LUTHERAN CHURCH
~ PROGRAM ~

**NORMAN DELLO JOIO**
(1913-2008)

I. Largo
(To everything there is a season, and a time to every purpose under the heaven...)

II. Theme, Adagio con sentimento
(... a time to be born...)

III. Solenne
(... and a time to die...)

IV. Suave e leggero
(... a time to plant, and a time to pluck up that which is planted...)

V. Grave con ruvidezza
(... a time to kill...)

VI. Larghetto con leggerezza
(... and a time to heal...)

VII. Meditations on Ecclesiastes

VIII. Adagio con intensità
(... a time to weep and to mourn...)

IX. Spumante
(... and a time to dance and to laugh...)

X. Adagio libermente
(... a time to embrace and a time to refrain from embracing...)

XI. Con brio (...a time of hate and of war...)
Adagio-Semplice (... a time to love, and a time of peace.)

~ INTERMISSION ~
**Gustav Holst**  
*St. Paul's Suite*  
(1874-1934)  
I. *Jig*  
II. *Ostinato*  
III. *Intermezzo*  
IV. *Finale: The Dargason*

**Edward Elgar**  
*Serenade in E Minor, Op. 20*  
(1857-1934)  
I. *Allegro piacevole*  
II. *Larghetto*  
III. *Allegretto*

**Paul Lewis**  
*Rosa Mundi*  
(b. 1943)

**Gareth Walters**  
*Divertimento*  
(1928-2012)  
I. *Allegro vivace*  
II. *Lento cantabile*  
III. *Presto*  
IV. *Largo*

As a courtesy to the musicians and the audience, please keep noise to a minimum during the performance, including securing all bottles, coughing, unwrapping candy, talking, etc. PLEASE TURN OFF ALL ELECTRONIC DEVICES DURING PERFORMANCES, including mobile phones, pagers, watch alarms, portable devices, and video games. Flash photography, professional camera or recording equipment (including cameras with detachable lenses, any form of camera stand or audio/video recording devices), laser pointers, and other electronic devices are prohibited.
THE NATIONAL STRING SYMPHONIA

Founded in 2013, the National String Symphonia strives to cultivate venerable and contemporary works for string orchestra – valuable music that is in danger of being forgotten if it isn’t shared – by providing affordable, conveniently located performances around the Greater Washington D.C. area to ensure that a growing, diverse audience benefits from this rich body of music.

A group of approximately 40 professional string musicians makes up the NSS. The repertoire includes varied pieces composed solely for strings in addition to works that feature instrumental soloists, vocal soloists, or choral groups.

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ST. PAUL LUTHERAN CHURCH

St. Paul Lutheran Church in Jefferson, Maryland welcomes the National String Symphonia in concert this afternoon!

Lutheran tradition includes a deep and abiding support of music -- a Lutheran heritage. The collaboration between St. Paul and the National String Symphonia (NSS) is a fusion of beautiful sanctuary space and glorious and thoughtful music. We also share a common mission.

“Ours is a shared welcome, an invitation from a church with deep roots through music with deep roots. It is our honor to stand with the National String Symphonia in the mission of presenting string orchestra music to a wide audience,” states The Reverend Katrina L. Holland. The NSS, founded and conducted by Dr. David A. Fanning, is a group of professional musicians committed to introducing a wider audience to the world of string orchestra music.
**PROGRAM NOTES**

**Meditations on Ecclesiastes (1956)**
Norman Dello Joio

Norman Dello Joio was born in New York City and began his musical career as organist and choir director at the Star of the Sea Church on City Island at age 14. In his teens, Norman began studying organ with his godfather, Pietro Yon, who was the organist at Saint Patrick’s Cathedral. He won the 1957 Pulitzer Prize for Music for his *Meditations on Ecclesiastes*: first performed in New York in 1956.

*Meditations on Ecclesiastes* is a musical interpretation of the opening verses of Chapter 3 of Ecclesiastes. In a continuous composition, the composer has called upon the most expressive body of instruments in the orchestra to mirror the verses’ meanings. The sections are broadly conceived, with room for smaller nuances of feelings. The principal theme (corresponding to the text “a time to be born”) flows on into a lyrical melody of modal flavor. Throughout the work, it acts as a cohesive force within the diversely layered texture. Finally, in the work’s closing sections, the theme in its entirety emerges, broadened, changed in its implications, and leading to the gentle conclusion.

**Serenade in E minor, Op. 20 (1892)**
Edward Elgar

Musical history is filled with pieces of music that, for one reason or another, were rejected in their own time only to become immensely popular later. Imagine, then, that its original publisher of this Serenade deemed it ‘unsaleable’, and declined to publish it. Elgar had to mount the premiere performance himself with the Worcester Ladies’ Orchestral Class. He then had to wait until 1896 for its first public performance. It is now one of Elgar’s most beloved and most performed works.
Elgar was an outstanding violinist and throughout his life wrote superb works for string instruments: concertos for both violin and cello; a sonata for violin; a piano quintet, and the Introduction and Allegro for string orchestra among other pieces. However, Elgar singled the Serenade out as one of his favorite works. One thing that especially pleased him about it is that it is ‘really stringy.’

The opening movement (piacevole, or ‘pleasing’) has a gentle, dusky character with phrases that evoke a certain shyness. The melodic shapes of the slow middle movement are typical, too, and intensify briefly to a burst of feeling before sinking back into a reminder of the opening phrase. The final movement returns to the character of the first, with some discreet reminders of its lilting rhythm.

**St. Paul's Suite (1913)**

Gustav Holst

Gustav Holst served as an organist and choirmaster at several churches until neuritis in his right hand forced him away from the stiff keyboards of western England’s organs. In 1905, he was appointed director of music at the St. Paul's Girl's School outside of London, a position he would hold until his death in 1934. Holst wrote the St. Paul's Suite in gratitude to the school for having provided him with a large soundproof room for his work. The St. Paul's Suite was the first piece he wrote there.

The first movement begins with a robust "Jig". The "Ostinato" opens with a figure played by the second violins, then a solo viola introduces the principal theme. In the "Intermezzo", a solo violin introduces the principal theme over pizzicato chords, then the solo viola joins in a duet. After an animated section, the original melody is again heard, now performed by a quartet of soloists. Finally, "Dargason" is introduced very softly, then cellos enter playing the beautiful "Greensleeves" and the two folksongs are played together.
**Rosa Mundi** (2003)
Paul Lewis

A noted composer of English “Light” music, Paul Lewis was born in 1943. He avoided all formal musical training and instead worked in the music publishing business. At the age of 20, Lewis became assistant musical adviser to ABC Television, one of the larger British Independent Television companies. Since then, he has scored more than 150 TV series and shows. His work ranges from high drama with Orson Welles, Peter O’Toole, and Christopher Lee to international award-winning children’s comedy (“Woof!”) by way of Benny Hill and Monty Python! Many of his early library compositions can be heard in current popular series such as "Spongebob Squarepants" and "Antiques Roadshow." In 1997, Lewis was declared one of Britain's "Legends of Light Music".

He says of his own concert works: “Television has taught me to send the audience away whistling the tune, and I don’t see why I should do any differently in the concert hall!”

Rosa Mundi is a short, wistful work centering around a single melodic idea. He writes that “whilst composing this piece to assuage the sadness of parting from a loved one, a single flower of my favourite rose blossomed in my garden – the only one to do so that year.”

**Divertimento** (1960)
Gareth Walters

Welsh composer Gareth Walters began to write music as a schoolboy and had the good fortune to be encouraged and advised about his early compositions by the distinguished composer Benjamin Britten. Gareth entered the Royal Academy of Music in London, and after three years he was awarded a scholarship to the Conservatoire National in Paris where he studied composition with Jean Rivier and Olivier Messiaen. He then travelled from Paris to Italy for further study at the Accademia Musicale Chigiana in Siena.

In 1956, he joined the BBC in London as a classical music producer, a post he held until retirement. For 36 years, he taught composition in
the Junior Department of the Royal Academy of Music, where a young composers’ prize in his name is now established. In 1979, Walters was created Fellow of the Royal Academy of Music, an honor granted to distinguished past students.

This Divertimento was commissioned by the BBC to be performed by its orchestra in Cardiff and was subsequently recorded by the English Chamber Orchestra. The commission specified that the work should be based on Welsh folk-music. However, rather than employing folk tunes as such, Walters (like Bartok) decided to use small elements found in them. In fact, only two existing melodies appear in the work. A short quotation can be found hidden in the second movement, and the melody of the fourth movement is an embellished variation of “Lisa Lan.”

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DAVID A. FANNING  
*Music Director / Conductor*

Hailed by *The Washington Post* as a conductor “with a superlative understanding of the human voice and, especially, orchestra,” David A. Fanning is a highly sought-after musician with extensive experience across a broad spectrum of musical genres and ensembles. His accomplishments include conducting symphony and chamber orchestra performances in the United States, Europe, and South America; directing opera and musical theatre productions; performing as a piano soloist and accompanist; and composing commissioned works.

Reviews of Dr. Fanning’s work are overwhelmingly positive. *The Washington Post* called his “sensibility of tempos and his communication with instrumentalists and singers alike foundational for success.” Dr. Fanning also receives high praise from the instrumentalists and vocalists with whom he works; one musician writes: “[Maestro Fanning] is an exceptional combination of an excellent musician, an efficient rehearsal director, and a respectful leader who values the musicians he directs... [he] is a rarity among conductors.”

MARJORY SERRANO  
*Concertmaster*

An accomplished orchestral and chamber musician, Marjory Serrano began violin studies at the Aragua Symphony Foundation in Venezuela. She has earned a doctorate degree from the Catholic University of America under Jody Gatwood as well as artist diplomas in string quartet studies and violin performance from Shenandoah Conservatory under Akemi Takayama.

Dr. Serrano served as principal second violin at the Idyllwild Arts Music Festival under the baton of Larry Livingston and also performed at the Castleton Festival under the baton of then-New York Philharmonic conductor Lorin Maazel. She has performed at such renowned venues as Carnegie Hall in New York City, the Kennedy Center in Washington, DC, and the Walt Disney Concert Hall in Los Angeles. In 2007, she was the only violinist from the Americas invited to compete in the International Violin Competition Citta d’Brescia in Italy. Dr. Serrano holds an adjunct faculty position in violin at Frederick Community College. Besides serving as concertmaster for the NSS, she performs with the Apollo Orchestra in the Washington area and with the Two Rivers Chamber Orchestra in Shepherdstown, WV.
THE NATIONAL STRING SYMPHONIA
DAVID A. FANNING, MUSIC DIRECTOR/CONDUCTOR

Violins
Marjory Serrano
  concertmaster
Shu-Ting Yao
  assistant concertmaster
Jie Hyue Kim
  principal 2nd
Stephanie Sims Flack
  asst. principal 2nd
Leyla Feyzulayeva
Sarah Costales
Ariadna Buonviri
Tommy Atkinson
Anthony Shields
Jason Labrador
David Shavin

Violas:
Jason Diggs
  principal
Nora Hamme
  asst. principal
Shuo Diao
Dana Rokosny

Cellos
Camilo Pérez-Mejía
  principal
Katherine Colburn
  asst. principal
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Basses
Lynn Fleming
  principal
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The People of St. Paul Lutheran Church
A vibrant faith community in the heart of Maryland farm country, St. Paul has roots in the community dating back two centuries. We're small-town meeting the big needs of the world. We invest in making a tangible, real and consistent difference in our local, national and global communities. We worship and we serve the living God in Jesus the Christ!

We're authentic and honest with each other. We believe we can change the world for the better in what we do, in what we say, in what we share. Through real relationship with Jesus, the highs and the lows, the good and the bad, the easy and the difficult, we deepen our faith walk. We are not alone, for we know Jesus is with us. He's called us together as community, where everyone -- at every and any place on the journey – is welcome, important and valued.

**Regular Sunday Schedule**

**8:30AM Worship with Holy Communion**

**10:30AM Worship with Holy Communion**

**9:30AM-10:15AM Sunday School for All Ages in the Parish House.**

**At this time, adult fellowship in the Pathway Room in the church.**

**PLEASE NOTE:** NEXT Sunday October 26

There will be only ONE worship service at 10AM to celebrate Reformation and Confirmation Sunday. There will be NO Sunday School.

**CONNECT TO US & CHECK OUT OUR UPCOMING EVENTS!**

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