

SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

Winter Concert

Saturday, December 13, 2008



**FEATURING
JAZZ GUITARIST MUNDELL LOWE
AND
JAZZ BASSIST JIM FERGUSON**

8 p.m.

Holloway Hall Auditorium

Tickets: \$20 Adults • \$15 Seniors 60+
\$5 SU Faculty and Children 12 and Under
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Peninsula Orthopaedics has recently opened their new state-of-the-art medical facility - June 9, 2008 - at 1675 Woodbrooke Drive. The 35,000 square foot facility features the latest technical advances, including electronic medical record keeping and digital X-ray. POA is enthusiastic about the many benefits this provides for their clients, as there are few medical offices around the country that have this technology. Please visit www.peninsulaortho.com for a virtual tour and more information about our practice, or call 410-749-4154.

RECENT NEWS: POA is also very pleased to announce the association of Dr. Florian Huber who recently completed his fellowship in Orthopaedic Traumatology. Dr. Huber complements our practice of ten orthopaedic specialists and is very valuable to the Eastern Shore community's level of excellence in medical care at Peninsula Regional Medical Center. We are very fortunate to have Dr. Huber and his wife, Katrin, and their two children locate in Salisbury and we wish them the best in their new home.

Mundell Lowe, Jazz Guitarist

Born in Laurel, MI, Lowe left home at the age of 13. After working in Nashville, he found his way to Bourbon Street in New Orleans and the beginning of his jazz career. While serving in World War II, he met the influential John Hammond, who introduced him to Ray McKinley. Lowe worked with McKinley's band for a year and a half, developing his distinctive instrumental style, and then moved on to work in New York at Café Society and stints at the Village Vanguard and The Embers, among others. Lowe worked with Billie Holiday, Lester Young, Charlie Parker, Helen Humes and Charles Mingus, to name but a few. These gigs overlapped with an early morning TV show at NBC with Cy Coleman, *A Date in Manhattan*, and later *The Kate Smith Hour* with Stan Getz, Doc Severinsen and Kai Winding.

From the early '50s to the mid-'60s, he was an active performer, working with George Duvivier on bass and Ed Shaughnessy on drums in Dave Garroway's *Today Show* studio band. He also played with the extraordinary pianist Hank Jones when they both worked in the NBC and CBS orchestras of the early '50s. After 17 years at NBC as a guitarist and arranger, Lowe was transferred to the News and Special Events Department to work as a composer.

Lowe moved to Los Angeles Christmas 1965—actually, he left to visit some friends and never went back to New York! He met Jackie Cooper, then-head of Screen Gems, and began the West Coast phase of his career composing music for some of their television and film properties. Lowe augmented his TV and film work with making his own LPs as well as two successful projects with noted singers Sarah Vaughan (*After Hours*) and Carmen McRae (*Bittersweet*).

Even though he had made special appearances with Peggy Lee and the White House, toured Japan with Benny Carter several times, and was a regular performer at the Monterey Jazz Festival, Lowe found he was spending more time writing than playing, which he found frustrating. He made up his mind to turn that around and, during the 1980s, he stepped out of the studio world of film and television and returned to performing, the first love of his long and rich musical career.

Lowe's current schedule is no less active. In the last few years he has traveled the globe as a concert performer, worked the States with his own quintet, and has made several trips to New York to work with Ron Carter, Al Foster, Bill Mays and Ray Drummond. He tours with the André Previn Trio (composed of Previn, the late Ray Brown and Lowe), as well as the Great Guitars with the late Charlie Byrd, Herb Ellis and Tal Farlow. Lowe also has been busy in recording studios lately, having recorded two albums for Telarc with the André Previn Trio, one for Phillips with Kiri Te Kanawa, and two albums for Fresh Sounds with Teté Montoliu.

Jim Ferguson, Jazz Bassist

James Warner Ferguson began studying voice with a teacher at the University of South Carolina in his junior year of high school. Then, during his senior year, he bought a string bass. Ferguson continued his voice study at USC, and after high school graduation, he entered the School of Music with a major in voice. It wasn't until after his freshman year that Ferguson started formal bass lessons.

After completing bachelor's and master's degrees in music from USC, Ferguson moved to Nashville in August 1981. In Nashville, Ferguson has played with many jazz artists, including Teddy Wilson, Kenny Burrell, Lenny Breau, Cal Collins, Phineas Newborn, Jr., Jimmy Raney, Martin Taylor, the Hi-Los, Jay McShann, Conte Candoli, Gene Bertoncini, Attila Zoller, Steve Allen and Marian McPartland. He did many gigs with Mose Allison at Nashville's famous songwriter hangout, the Bluebird Cafe. He has been on recordings with Stephane Grappelli, Al Jarreau and Lenny Breau that were done in Nashville; in addition, Ferguson has done television work as a group singer behind Joe Williams and Teresa Brewer.

In the mid-'80s, Johnny Helms, one of Ferguson's important mentors, launched a jazz festival in collaboration with longtime Columbia, SC, restaurateur Veron Melonas. There he played with Clark Terry, Red Rodney, Nat Adderly, Jimmy Heath, Tommy Newsom, Lew Tabackin, Arnie Lawrence, Chris Potter, Ira Sullivan, Eddie Daniels, Nick Brignola, Bill Watrous, Urbie Green, Bucky and John Pizzarelli, Charlie Byrd, Mundell Lowe, Derek Smith, Ross Tompkins, Don Thompson, Ed Soph, Harold Jones, Bernard Purdie, Louie Bellson, Jackie Cain and Roy Kral, and Johnny Frigo.

In 1990, Ferguson took a road gig with pop/country artist Crystal Gayle. The travel has allowed him to maintain many friendships that would have been difficult to cultivate with only the phone or an occasional letter as options. He still works Gayle's road shows and does many of her record dates as singer, vocal arranger and bassist. Gayle features Ferguson in her show singing with her on some of her well-known duet recordings with Eddie Rabbitt and Gary Morris. She has also recently been featuring Ferguson on Henry Mancini's "Charade," which he recorded for his new CD, *Not Just Another Pretty Bass*.

Ferguson thanks the wonderful musicians who've contributed to his projects. They include the remarkable saxophonist, Chris Potter; the wonderfully intuitive pianists, Pat Coil and Stefan Karlsson; and his steady pal, drummer Jim White. A special hat tip goes to his new duo partner, the legendary guitarist, Mundell Lowe.

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PROGRAM

Carol of the Bells (Ukrainian Christmas Carol) M. Leontovich and P. Wilhousky
Arranged by Richard Hayman

Le chocolat (Spanish Dance) from *Nutcracker Suite* No. 2 P. I. Tchaikovsky

Trepak (Russian Dance) from *Nutcracker Suite* No. 1 P.I. Tchaikovsky

Skylark Hoagy Charmichael
Arranged by Chuck Israels

Mundell Lowe, guitar
Jim Ferguson, bass

Special selections by Lowe and Ferguson

My Favorite Things Arranged by Jeff Steinberg

Mundell Lowe, guitar
Jim Ferguson, bass

I n t e r m i s s i o n

Karelia Suite, op. 11 Jean Sibelius
Intermezzo
Ballade
Alla Marcia

These Foolish Things Music by Jack Strachey and Harry Link
Lyrics by Holt Marvel
Arranged by Jamey Simmons

Mundell Lowe, guitar
Jim Ferguson, bass

A Christmas Love Song Music by Johnny Mandel
Lyrics by Alan and Marilyn Bergman
Arranged by Jamey Simmons

Mundell Lowe, guitar
Jim Ferguson, bass

Special selections by Lowe and Ferguson

Christmas Carol Sing-a-long Arranged by Lee Norris

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Concertmistress
Nathan Anderson
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*Frank Mahoney

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*Paul Scott
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Trumpet

*Ron Davis
James Ellis
Pat Shaner
Bill Williams

Trombone

*Lee Knier
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French Horn

*Charles Doherty
Stephanie Cyran
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Tuba

*John Scott

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Christmas Carol Sing-a-long

Joy to the world

Joy to the world! The lord is come,
Let earth receive her King, Let ev'ry heart, pre-
pare him room.
And heav'n and nature sing, And heav'n and na-
ture sing And heav'n and heav'n
and nature sing.

Oh come, all ye faithful

Oh come, all ye faithful,
Joyful and triumphant,
Oh come ye, Oh come ye to Bethlehem.
Come and behold him, born the
King of Angels,
O come let us adore him,
O come let us adore him,
O come let us adore him,
Christ the Lord

Deck the halls

Deck the hall with boughs of holly;
Fa la la la la la la la la
Tis the season to be jolly,
Fa la la la la la la la la
Don we now our gay apparel,
Fa la la la la la la la la
Troll the ancient yuletide carol,
Fa la la la la la la la la
See the blazing Yule before us,
Fa la la la la la la la la
Strike the harp and join the chorus,
Fa la la la la la la la la
Follow me in merry measure,
Fa la la la la la la la la
While I tell of Yuletide treasure,
Fa la la la la la la la la

The first Noel

The first Noel the angels did say,
Was to certain poor shepherds
In fields as they lay.
In fields where they lay keeping their sheep
On a cold winter's night that was so deep.
Noel, Noel, Noel, Noel,
Born is the King of Israel.

Oh little Town of Bethlehem

Oh little town of Bethlehem,
How still we see thee lie
Above thy deep and dreamless sleep,
The silent stars go by.
Yet in thy dark streets, shineth
the everlasting light.
The hopes and fears of all the years,
Are met in thee tonight.

Hark the herald Angels sing!

Hark! The herald angels sing,
Glory to the new born King,
Peace on earth and mercy mild,
God and sinners reconciled.
Joyful all ye nations rise,
Join the triumph of the skies,
with the angelic host proclaim,
Christ is born in Bethlehem.
Hark! The Herald Angels sing,
Glory to the newborn King.

Silent Night

Silent night, holy night,
All is calm, all is bright
Round yon virgin mother and child.
Holy infant so tender and mild,
Sleep in heavenly peace.
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight,
Glories stream from heaven afar,
Heavenly hosts sing alleluia;
Christ the Savior, is born!
Christ the Savior, is born!

We wish you a merry Christmas

We wish you a merry Christmas
We wish you a merry Christmas
We wish you a merry Christmas
And a happy New Year.
Glad tidings we bring
To you and your kin;
Glad tidings for Christmas
And a happy New Year!

PROGRAM NOTES

Karelia Suite, Opus 11

Jean Sibelius

As with many of Sibelius' works, the Karelia Suite is an ideal example of Romantic nationalism that was prevalent in 19th century European classical music. Sibelius is considered a national hero of Finland and was instrumental in preserving the culture and heritage of Finnish music in the realm of high art. Composed in 1893, the original version consisted of seven musical tableaux—independent programmatic pieces—depicting scenes from Finnish history. In 1906, Sibelius compiled three of the works into a suite (an overture was published separately). The first movement, *Intermezzo*, depicts a scene of a Lithuanian prince collecting tributes from a procession of Karelian citizens. The *Intermezzo* opens with a quiet accompaniment in the strings. The theme, based on triads, is played by the horns and repeats throughout the movement. Taken from the fourth tableaux, the second movement, *Ballade*, depicts the Regent of Sweden listening to a ballad singer in a castle. The beginning slow, sad, song-like passage begins in the woodwinds and is continued in the strings. The patriotic, anthem-like middle section of this movement leads to the concluding melody, led by the English horn. The third and final movement of this suite, *Alla Marcia*, is based on the fifth of the original tableaux and illustrates the capture of the town of Kakiholma from Finnish history. The patriotic march theme, featuring the brass, is bright and majestic, contrasting the previous two movements.

Nutcracker Suite, op.71 a & b

Pyotr Tchaikovsky

Although familiar with the music of Russian nationalist composers, Pyotr Ilyich Tchaikovsky (1840-1893) is generally regarded as more cosmopolitan. This is apparent in the *Nutcracker*, in which only one movement sounds distinctly Russian. Tchaikovsky composed the *Nutcracker* as a ballet, but also arranged it as two separate suites, each featuring the more popular sequences from the ballet. The ballet is set during Christmas and contains fairy tale aspects and the interaction between reality and dream induced fantasy.

The two dances heard on this program, *Le chocolat* (Spanish Dance) and *Danse russe Trepak* (Russian Dance) are from both suites, yet are both heard during Act II of the ballet. In Act II, Clara and the Prince arrive at the Land of the Sugar Plum Fairy. The Sugar Plum Fairy and the people of the Land of Sweets dance for Clara and the Prince in the dances of Dew Drop Fairy, the Spanish dancers (Chocolate), the Chinese dancers (Tea), the Arabian dancers (Coffee), the Russian dancers (Candy Canes—their dance is called *Trepak*), Mother Ginger and her Polichinelles (Bonbons, Taffy Clowns or Court Buffoons), the Reed Flutes (Marzipan shepherds or Mirlitons), the Sugar Plum Fairy and the Waltz of the Flowers.

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SYMPHONY SPEAK

Like sports, the legal profession, or the world of computers, classical music has a special language all its' own. This column will help you decode symphony speak like a pro as you encounter these terms and concepts in the program boxes and program notes for Salisbury Symphony Orchestra concerts.

Anthem – a celebratory song or composition for a distinct group, as in the term “national anthem.”

Concerto – An instrumental work for orchestra that highlights an instrumental soloist or group of soloists. Concerto is the Italian word for battle. Often times, the soloist(s) in a concerto is seen as doing battle with the orchestra, trying to prove he or she can do at least as well as the whole orchestra

Harmony – The sound of two or more notes being sounded simultaneously, usually one a higher note and the other a lower note. The beauty of harmony comes from the closeness of the notes to each other on the musical scale.

Intermezzo – an instrumental piece which was either a movement between two others in a larger work, or a character piece which could stand on its own

Key – A system of related notes in a scale beginning on a particular note.

Melody – One or more musical phrases, usually repeated throughout a song or musical composition, in various forms.

Mirliton – A class of musical instruments with a membrane that vibrates in the manner of that of a kazoo. The title of a movement in “The Nutcracker”, referring to the flute duet in the music or to the reed-pipes that the shepherdesses might have played to their flocks. The term is often used to refer to the role of the shepherdess dancer.

Movement – One of several self-contained sections that make up a large-scale musical work, often differentiated by different tempos and characters.

Oratorio – A musical composition for voices and instruments that has a religious theme, often telling a sacred story. Handel’s Messiah is an example of an oratorio.

Overture – An orchestral introduction to a larger dramatic work, such as an opera or play.

Orchestration – The study of adapting for orchestra music written for another medium. One type of adaptation is transcription which follows the original music closely and the other type of adaptation is arrangement which tends to change significant aspects of the original musical work.

Romantic Period – A period of time of European classical music from about 1820 to the end of the nineteenth century during which music was composed in a specific compositional manner. Music composed during this era typically followed the expansion of formal structures within a composition, making the pieces more passionate and expressive.

Suite – Set of instrumental pieces, especially dances, intended to be performed together. This type of composition was especially popular in the Baroque Period.

Tempo – (Italian for “time”) is the speed or pace of a given piece, affecting the mood/difficulty of the work.

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Salisbury Symphony Orchestra Spring 2009 Concerts

Valentine's Day Concert

Featuring Pianist Eric Street

Saturday February 14, 8 p.m.

Street joins the SSO in a performance of Gershwin's *Rhapsody in Blue*.

A member of the music faculty of the University of Dayton,

Street has won acclaim as pianist on six continents and has performed in more than 30 countries.

Spring Concert

Mozart's *Violin Concerto No. 5*

Featuring Violinist Kia-Hui Tan

Saturday, May 9, 8 p.m.

Tan performs Mozart's *Violin Concerto* in A major, K. 219. Tan has performed as concerto soloist, recitalist and chamber musician on five continents, including at London's Barbican Hall and New York's Carnegie Weill Recital Hall.

