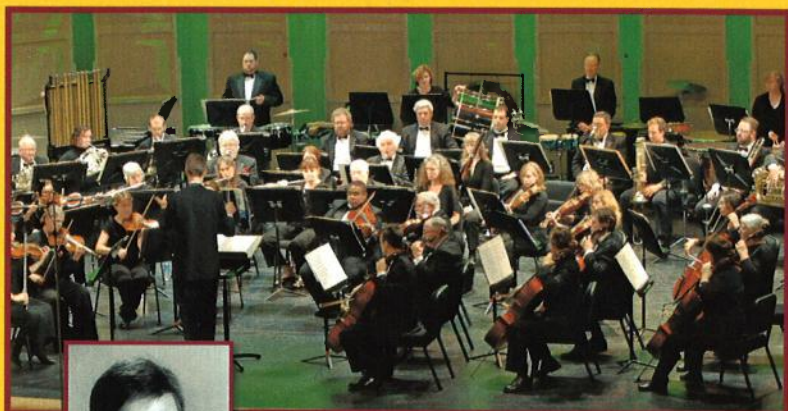


SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

Spring Concert

Saturday, May 15, 2010



FEATURING CELLIST
DR. JEFFREY SCHOYEN

7:30 p.m.
Holloway Hall Auditorium

Musical Tour of Europe
Haydn's Cello Concerto in C Major

Salisbury
UNIVERSITY



Join Bill Bukowski for a pre-concert talk at 6:30 p.m. in the Great Hall.

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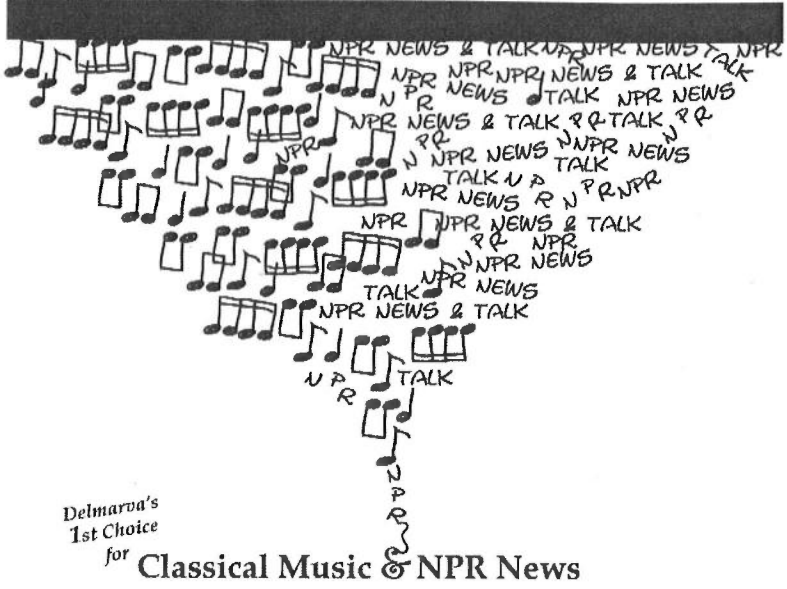


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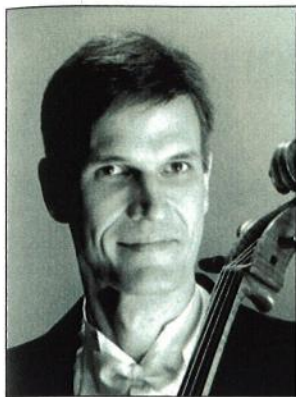
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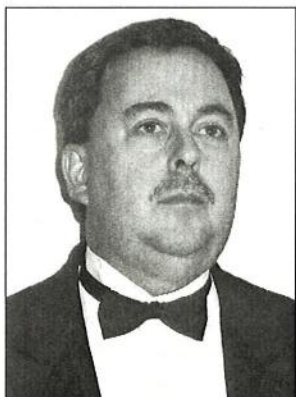


Jeffrey Schoyen

Jeffrey Schoyen graduated with distinction from the New England Conservatory of Music where he was a student of Lawrence Lesser. He completed an M.F.A. at Carnegie Mellon University as a student of Anne Williams and a D.M.A. at Stony Brook as a student of Timothy Eddy. Awards he has received include a National Endowment for the Arts Chamber Music Rural Residency Grant, Tanglewood Festival's Gustav Golden Award and a Frank Huntington Beebe Grant to study with William Pleeth in London. He has studied Baroque Cello with Myron Lutske, Phoebe Carrai and Anthony Pleeth. Dr. Schoyen has

extensive orchestral experience and has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and Principal Cellist of the Filarmonica del Bajio in Mexico.

An active chamber musician and recitalist, he has given concerts throughout the United States, Germany, Mexico and Spain. His most recent recital tour included the Mexican cities of Guadalajara, Puerto Vallarta and Morelia. Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton. He has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing and has been conductor of the Kearney Area Symphony Orchestra and the Slidell Community Orchestra. He is an associate professor at Salisbury University where he teaches cello and bass, and conducts the Salisbury Symphony Orchestra. During the summer he serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, Michigan. His cello is a beautiful Eugenio Degani made in Venice in 1887.



Lee Knier

Lee Knier relocated to the Eastern Shore following a career as a music educator in Pennsylvania and New Jersey. A graduate of both Temple and Arcadia universities, he earned degrees in music education and performance with concentrations in trombone and conducting. He is presently conducting the Wind Ensemble at Salisbury University and teaching courses in music and applied brass lessons. He has also served as interim conductor of the Salisbury Symphony Orchestra, assistant conductor of the New Jersey Youth Symphony Orchestra and assistant director of bands at Temple University. Formerly a trombonist with St. Peter by the Sea Orchestra, he

has also performed regularly with the Mid Atlantic Symphony, Metro Lyric Opera Orchestra, Garden State Philharmonic, Main Line Symphony, Brookdale Big Band, Tex Benecke and the Modernaires, and the Steel Pier Show Band. He has also toured with the Nelson Riddle Orchestra and the Glenn Miller Orchestra with Buddy DeFranco. Lee lives in Salisbury with his wife Veronica, pianist, and their son Christopher.

SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

MUSICAL TOUR OF EUROPE

Saturday

May 15, 2010

7:30 p.m.

Holloway Hall Auditorium

Jeffrey Schoyen, cellist • Lee Knier, guest conductor

Overture to *Donna Diana*

Emil von Reznicek

Concerto in C major for Cello & Orchestra, Hob. VIIIb/1

Joseph Haydn

I Moderato

II Adagio

III Finale: Allegro molto

INTERMISSION

Norwegian Dances, op. 35

Edvard Grieg

I Allegro marcato

II Allegretto tranquillo e grazioso

III Allegro moderato alla marcia

IV Allegro molto

Polovtsian Dances from *Prince Igor*

Alexander Borodin



SALISBURY SYMPHONY ORCHESTRA

At Salisbury University

Dr. Jeffrey Schoyen, Music Director

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*Sachiho Murasugi,
concertmaster
Rosie Cockey
Paul Herman
Leticia Holyoke
Zeynep Karacal
Richard Leavitt
Page Miller
John Yoon

Violin II

*Bobbie Thamert
Mary-Beth Goll
Justin Gopal
Michelle Hundtley
Susan Parker
Kenzie Smith
Jenel Waters

Viola

*Jessi Deane
Lorraine Combs
Julie Gellman
Daniel McCarthy

Cello

*Dan Kotowski
John Han
Kristen Lamb
Devree Lewis
Martha Mancuso
Jeremy Riffle

Bass

*Fred Geil
Tom Long
Casey Nuttle

Flute

*Lesley Weihs
Susan Zimmer

Oboe

*Julie Barton
John O'Meara

Clarinet

*Debra Scott
Scott Bunting

Bassoon

*Paul Scott
Kari Shea

Trumpet

*Ron Davis
Bill Williams

Trombone

*Lee Knier
Kurt Ludwick
Lena Varuolo

French Horn

*Kayla O'Connor
Charles Doherty
Seth Friese
Norm Smith

Tuba

*John Scott

Percussion

*Charles F. Smith Jr.
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Ted Nichols
Chris Reavis

Harp

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Program Notes

Overture to *Donna Diana*, Reznicek

Emil Nikolaus von Reznicek (1860-1945) was an Austrian composer who was enormously popular in his time, but who outlived his time by at least a generation. Best known during his lifetime as a composer of operas, Reznicek already had three operas when he wrote his comic masterpiece *Donna Diana*. Written while Reznicek was the military band master in Prague, the work was premiered to great success in that city in 1894. Reznicek went on to write 10 more operas through 1934 and to revise *Donna Diana* twice, once in 1908 and again in 1933, but musical styles had so completely changed by that time that the opera and its composer were all but forgotten. Although central European conductors kept the overture alive as a concert favorite, the opera had all but dropped out of the repertoire before Reznicek's death. Oddly, a section of the overture was used as the theme music for a popular radio show called *Sergeant Preston of the Yukon* (1947-1955), which was later turned into a television show of the same name (1955-1958). This kept Reznicek's name alive on concert programs until, finally, the complete opera *Donna Diana* received its first complete recording on the CPO label more than a century after its debut.

Cello Concerto in C major, Haydn

Composed between 1761 and 1765 for Joseph Weigl, a gifted cellist in Haydn's Esterházy orchestra, this concerto was presumed lost until 1961, when it turned up at the National Museum in Prague among documents originally from Radenin Castle. High virtuosity is demanded of the cellist, as in the Sixth, Seventh and Eighth symphonies. Haydn did not provide authenticated cadenzas for the first and second movements; cellists generally employ either anonymous 18th century cadenzas or those prepared since 1961.

The first movement, marked *Moderato*, begins with a confident, courtly theme with dotted rhythms; in contrast, the second subject is softer and more sinuous, establishing a more lyrical mood. When the cello enters and takes command of the themes, it launches the first theme with a resonant C major chord, eventually presenting each melody in an increasingly ornate manner. The development engages the cellist in intense passagework derived from the primary theme, while reappearances of the second subject allow the soloist to sing more expansively. Haydn works through the theme groups in sequence twice before reaching the cadenza and a brief coda derived from the movement's opening measures. The Adagio dispenses with the orchestra's oboes and horns, leaving the soloist to emerge from the sound of the string orchestra with a long, powerfully expressive note. The noble, somewhat melancholic, first theme requires an especially strong tone from the cello, while its answering subject calls for double stops. The movement's shadowy middle section derives from a theme almost as austere as one from a Baroque church sonata, yet encourages the cellist to play with a warm, expressive tone. Last comes an *Allegro molto finale* which follows the *ritornello* form found in many Vivaldi concertos. The orchestra establishes a fleet theme that recurs, as in a rondo, throughout the rest of the movement. As in the slow movement, almost every time the cello enters, it emerges from the orchestra with a single, long note; this time, however, the long note metamorphoses into a rapidly ascending C major scale.

Norwegian Dances, op. 35, Grieg

The Norwegian Dances (4), Op. 35, (1883) of Norwegian composer Edvard Grieg (1845-1907) are for the most part based on tunes he found in Ludvig Mathias Lindemans' folk song collection *Mountain Melodies Old and New*. Like many sets of national dances from the 19th century—Brahms' Hungarian Dances and Dvořák's Slavonic Dances, for example—Grieg's Norwegian Dances were originally scored for piano duet to satisfy demand for music to be played in the home. They were later orchestrated by the Czech-born conductor Hans Sitt and it is in this guise that they are best known to later audiences.

All four of the dances are in simple ternary form. Three of the four—the first, third and fourth—have quick outer sections and slower inner sections while the second reverses this order. Taken as a whole, the Norwegian Dances are in symphonic form, that is, the first and fourth dances (*Allegro marcato* and *Allegro molto*) are more expansive and more developed while the two central dances are like the *Intermezzo*'s central movements of Brahms' symphonies with the second (*Allegretto tranquillo e grazioso*) taking the place of a slow movement and the third (*Allegro moderato alla Marcia*) serving as a march—like *Scherzo à la* the later march—scherzos of Tchaikovsky's Symphony No. 6.

Polovtsian Dances, Borodin

Alexander Borodin was a chemist by profession, but is more readily remembered as among the finest of 19th century Russian composers. Borodin's dual life prevented him from completing a number of important musical works, among them the opera *Prince Igor*. The composer labored on the score (and text) intermittently for nearly 20 years, intending to create a great historical tableau based on an ancient ballad about a hero in Russia's struggles against the tribes of Central Asia. The Polovtsy tribe took Igor prisoner for a time, and this episode provides much of the dramatic impetus for the opera. *Prince Igor*—later completed by Rimsky-Korsakov, Glazunov and others—remains one of the most important works in the history of Russian opera, though it is only rarely staged outside of its native land. Various reconstructions of Borodin's original intentions have been made, and the vast dimensions of the work pose problems. The work combines influences from French grand opera (rarely staged much anymore either) with, especially in its depiction of the "exotic" Polovtsy, the typically Russian harmonic daring also associated with Mussorgsky.

The most famous music from the opera is a set of dances, the Polovtsian Dances, that accompany a banquet put on by the Khan of the Polovtsy. These are overwhelmingly brilliant and irresistibly barbaric in the best Romantic crowd-pleasing manner, particularly when performed with the original choral parts. The Dances gained an unexpected popular currency when one of the more memorable tunes was transformed into the song "Stranger in Paradise" as part of the Broadway musical *Kismet* (1953).

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