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# *A Broadway Star Comes Home: Music from Stage and Screen*

**FEATURING JENNIFER HOPE WILLS, SOPRANO**

**DR. JEFFREY SCHOYEN, ARTISTIC DIRECTOR**



**SATURDAY, MAY 9, 2015**  
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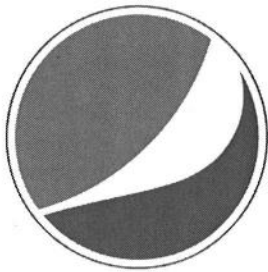
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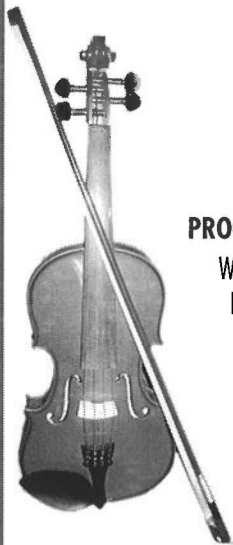
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## About the Artists

### Jennifer Hope Wills

For nearly four years Jennifer won audience's hearts as Christine in Broadway's longest running musical *The Phantom of the Opera*. Other Broadway credits include her critically acclaimed portrayal of Eileen in the revival of *Wonderful Town* opposite Brooke Shields (cast recording), *The Woman in White* and *Beauty and the Beast*. She also appeared as Della in *A Tree Grows in Brooklyn* with New York City's City Center's Encores!

Across the country she has starred in productions with many of the top regional and summer theatres. Just a few of her favorite regional credits include Marian in *The Music Man*, Maria in *The Sound of Music*, Rose Vibert in *Aspects of Love*, Magnolia in *Showboat*, Eliza in *My Fair Lady*, Julie in *Carousel*, Fiona in *Brigadoon* and Brooke/Vicki in *Noises Off!*.

Jennifer has appeared in concert in New York City at Town Hall, Merkin Concert Hall and Joe's Pub and has headlined with the Houston, Portland, Omaha, Regina and Asheville Symphonies as well as the LI Philharmonic. Two fun little facts: she has even performed with Broadway star Howard McGillin at the Mar-a-Lago Club in a private performance for Donald Trump and guests, and her voice can be heard as Liesl in the English version of the famed Salzburg Marionette Theatre's production of *The Sound of Music*. She holds an M.M. from Indiana University and earned her undergraduate music degree from SU. A Salisbury-area native, she grew up performing in her family's theatre, Parker Productions in Ocean City, and later for the Community Players and SU's Theatre Program.

### Jeffrey Schoyen

Jeffrey Schoyen graduated with distinction from the New England Conservatory of Music where he was a student of Lawrence Lesser. He completed 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 the great cellist William Pleeth in London. 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 Bajío in Mexico.

An active chamber musician and recitalist, Dr. Schoyen has given concerts throughout the United States, Germany, Mexico and Spain. His most recent recital tour included the cities of Cuenca and Guayaquil in Ecuador. Dr. 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.

His interest in conducting began at Tanglewood, where he was awarded cello fellowships playing under the guidance of conductors such as Bernstein, Ozawa and Masur. Since then he has attended conducting workshops in Madison, Chicago and Toronto. Having been the conductor of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra, he is presently serving his ninth year as the music director of the Salisbury Symphony Orchestra. He has collaborated with artists such as Anton Miller, Charlotte Paulsen, Gary Louie, Dan Kamin, The Capitol Quartet and Dominic Armstrong. He is an associate professor at Salisbury University where he teaches cello and bass, and various other courses. During the summer, he serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.

## Program Notes

### **Symphony No. 7, Allegretto, Ludwig van Beethoven (1770 – 1827)**

Beethoven began this work in 1809, completed it in 1812, and it was first performed on December 8, 1813, in Vienna. The composer conducted its premiere himself, at a charity concert for wounded soldiers with some of the finest musicians of the day in the orchestra (Louis Spohr, Johann Hummel, Giacomo Meyerbeer and Antonio Salieri). Due to its overwhelming popularity, another performance was repeated just four nights later.

The 7th Symphony seems to disassociate itself from the stylistic conventions of Mozart and Haydn, with stretched harmonic rules and broadened symphonic forms. Many say Beethoven pointed those who followed him to the path of Romanticism. This work is best known for its rhythmic devices. With the use of an ostinato (repeated rhythmic motif), a burial mood is established.

The second movement, Allegretto, has been used in numerous films beginning with *The Black Cat* (1934), *Mr. Holland's Opus* (1995) and recently *The King's Speech* (2010).

### **The Pink Panther, Henry Mancini (1924 – 1994)**

Henry Mancini wrote this instrumental composition as the theme for the 1963 film *The Pink Panther*. The song evolved from a single cartoon cell conceived of the feline character featured in the opening credits, and Mancini only provided a tempo to the animators, rather than a complete score as was usual in the business. The accents of the brass section and the now-famous “dead ant” cadence had an immediate appeal to moviegoers, while jazz musician Plas Johnson specifically was recruited by Mancini for the now-legendary tenor sax solo. Mancini quickly realized that the music was also perfect for the jewel thief's character in the film (played by David Niven), so the opening music became the recurring theme throughout the movie.

This work was later nominated for the 1964 Academy Award for Best Original Score, reached the Top 10 on the *Billboard* adult contemporary chart and won three Grammy Awards.

### **Theme from *Schindler's List*, John Williams (b.1932)**

In a very different mood from John Williams' most familiar film music style, the music for the film *Schindler's List* is as serious as music can be. Steven Zaillian's screenplay from Thomas Keneally's novel told the story of Oskar Schindler, an apparently amoral German businessman who finds his opportunity for wealth in the exploitation of Jews forced into slave labor by the Nazi domination of Central and Eastern Europe from 1933 to 1945. Schindler comes to see his workers as human beings and himself as their employer, honor-bound to take care of "his" people. When he realizes that their eventual final destination is extermination in the death camps, he risks everything and succeeds in saving over 1,000 of them. The film score is a notable accomplishment, serving the picture with dignity, respect and genuinely beautiful inspiration. Its most touching music comes in violin solo sections, played on the film track by Itzhak Perlman. The opening piece is titled "Theme." As the title says, this is primarily a statement of the film's haunting, heart-melting main theme. The theme has mildly Jewish tonal inflections, but it also is straight out of the Germanic musical tradition and thus is perfectly suited to reflect the situation as seen through Schindler's conscience.

### **An American in Paris Suite, George Gershwin (1898 – 1937)**

After the stunning successes of Gershwin's *Rhapsody in Blue* (1924) and the *Piano Concerto in F* (1925), Walter Damrosch, then conductor of the New York Philharmonic, was anxious to capitalize on the young composer's growing fame. He requested a work from Gershwin for a first performance in Carnegie Hall in mid-December 1928. Gershwin had journeyed to Paris and was thoroughly immersed in the mood of the French capital. He brought back authentic Parisian taxi horns, which were used as an integral part of the work. The piece is a true tone poem, inspired by extra-musical considerations – the sights, sounds and moods of Paris.

A three-part form is discernible in the composition. The slow middle section includes the famous "homesickness blues" solo by the trumpet, later interrupted by a Charleston-like, highly rhythmic figure also played by the trumpet. The harmonies in this work are spiced with stacked-third sonorities: ninth, eleventh and thirteenth chords. Gershwin admitted that some influence of Debussy bore on the work, and indeed impressionistic passages can be heard in the section before the unforgettable bluesy trumpet solo.

In 1949, MGM bought film rights to the music and the movie; *An American In Paris* was released in 1951. A new world-premiere stage adaptation of *An American In Paris* arrived on Broadway in March 2015 following a late-2014 premiere at the Théâtre du Châtelet in Paris