

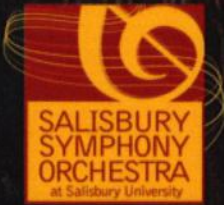
SALISBURY SYMPHONY ORCHESTRA AT SALISBURY UNIVERSITY

Rachmaninoff's Realm

Featuring Ernest Barretta, Piano

Dr. Jeffrey Schoyen, Artistic Director

Saturday, May 11, 2019
Holloway Hall Auditorium
7:30 p.m.



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PROGRAM

Cole Porter Salute.....Cole Porter, Arr. by John Whitney
Featuring Another Op'nin', Another Show, In the Still of the Night,
Anything Goes, and Night and Day

Piano Concerto No. 2 in C minor, opus 18Sergei Rachmaninoff
Moderato
Adagio Sostenuto
Allegro Scherzando

☪ INTERMISSION ☪

Gershwin by George!.....Arranged by Jerry Brubaker
Featuring Strike Up the Band!, I Got Rhythm,
Embraceable You, An American in Paris, Prélude II,
Summertime and Rhapsody in Blue

Les Préludes, Symphonic Poem No. 3.....Franz Liszt

Duke Ellington!.....Arranged by Calvin Custer

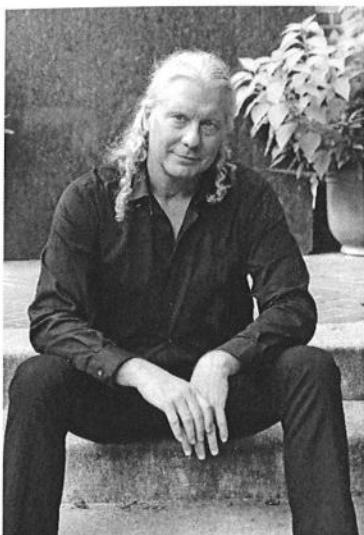
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FOR SUPPORTING THE SALISBURY SYMPHONY ORCHESTRA

ABOUT THE ARTISTS



Ernest Barretta

Recognized, at a young age, as a pianist “in command of his instrument and the music at every intricate turn ... his technical expertise, stage presence and sensitivity to the music are truly inspiring in so youthful a pianist” (*McKeesport Daily News*), American pianist Ernest Barretta continues to enjoy success as both soloist and chamber musician. He has performed extensively throughout the United States and abroad, as soloist with the St. Petersburg Symphony in St. Petersburg, Russia, the National Gallery Orchestra of Washington, D.C. and the Mid-Atlantic Symphony Orchestra; this is his second appearance with the Salisbury Symphony Orchestra. Sought after for both his performances of, and thoughts about, music, he has appeared in interviews and live performances

at XM Radio studios, on WBJC in Baltimore and WFLN in Philadelphia. He has recorded contemporary, chamber and solo repertoire on multiple labels, and his solo recording of works by Bach, Beethoven and Musorgsky on the MRC label has earned critical acclaim. As a collaborative artist, Barretta has performed and recorded with many internationally recognized musicians, and he is a member of the Allegheny Ensemble and the Musa Amici trio. He twice appeared as soloist at the Seoul Summer Music Festival and Academy in South Korea, where he also served as a member of the piano faculty; he also has performed and given masterclasses at numerous music festivals in China and Taiwan. In addition, he has served as a juror at international piano competitions in New York, China and Taiwan.

Dr. Barretta additionally devotes a great deal of his time to teaching; the rewarding task of working with emerging talent is an important part of his life as a musician. He is currently on the piano faculty of the Juilliard School of Music, pre-college division, having served previously on the piano faculties of The Peabody Conservatory and Towson University. He also enjoys working as conductor and composer, and he is music director of the several ensembles that make up the music program at St. Joseph, Fullerton, in Baltimore, MD.

Early studies of both piano and organ in the Pittsburgh, PA, area led to top prizes in several local competitions, including those of the Pittsburgh Concert Society and the Pittsburgh Musician's Club. He earned his B.M. in piano performance from the Oberlin Conservatory, studying with Sanford Margolis, M.M. from the University of the Arts and D.M.A. from the Peabody Conservatory—studying with Yoheved Kaplinsky at both schools. He received several honors and distinctions along the way, such as the Rudolph Serkin Prize (Oberlin), the Strine Award (U of Arts) and the Zierler Award (Peabody). Currently, Dr. Barretta resides in the Baltimore area with his wife, Cynthia, and their daughter.

ABOUT THE ARTISTIC DIRECTOR



Jeffrey Schoyen

Dr. Jeffrey Schoyen maintains an active and varied career as a cellist, conductor and educator. As director of the Salisbury Symphony Orchestra, he brings extensive performance experience to the podium. He 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. In addition, he has performed with the Pittsburgh Symphony and the Orchestra of St. Luke's in New York City.

Schoyen has worked under the direction of Marin Alsop, Maxim Shostakovich, Philippe Entremont, Lukas Foss, Robert Spano, Michael Tilson Thomas, David Zinman, Keith Lockhart and Klauspeter Seibel. He has performed in venues such as Carnegie Hall, Alice Tully Hall and Salzburg's Mozarteum, and he has played concerts with soloists Luciano Pavarotti, Sherrill Milnes, Itzhak Perlman, Yo-Yo Ma, Emanuel Ax, Ghenà Dimitrova, Gabriela Benackova, Mary Chapin Carpenter and Stevie Wonder, among others.

Schoyen has studied cello with some of the world's foremost teachers, including Lawrence Lesser, Timothy Eddy and William Pleeth. He holds a D.M.A. from Stony Brook University. An active performer, Schoyen has given concerts throughout the United States, Germany, Mexico, Spain and Ecuador. As cellist of the Allegheny Ensemble, he performs regularly on series in the mid-Atlantic region. A baroque cellist as well, Schoyen has performed with ARTEK and other period instrument groups.

Schoyen's interest in conducting began at Tanglewood, where he was awarded cello fellowships playing under the guidance of conductors such as Leonard Bernstein, Seiji Ozawa, Andre Previn, Aaron Copland, Gunther Schuller and Kurt Masur. Since then, he has attended conducting workshops in Madison, Chicago and Toronto, and he has served as the director of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra. He has collaborated with artists such as Jennifer Hope Wills, Dominic Armstrong, The Capitol Quartet, Dan Kamin, Sarah Jackson, Gary Louie, Anton Miller, Rita Porfiris and Charlotte Paulsen.

Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton, and he has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing. His transcription and edition of Giuseppe Maria Jachinni's *Opus 3 Concerti da Camera* has been published by Lorica Press. A frequent guest conductor/clinician, he is professor of music at Salisbury University, where he teaches conducting and score reading, string methods, cello, bass, and various other courses. During the summer, Schoyen serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.

PROGRAM NOTES

Piano Concerto No. 2 in C minor, Op. 18

Sergei Rachmaninoff (1873-1943)

Rachmaninoff composed this work in 1900 and played the first complete performance on November 9, 1901, with Alexandre Siloti conducting the Moscow Philharmonic Society.

He suffered a shattering career crisis in the 1897 massacre of his First Symphony in St. Petersburg by its first conductor, Glazunov, who was reportedly disabblingly drunk – a fiasco the critics en masse, led by César Cui, laid at the composer's feet like an animal carcass. The audience – ever mindful that Rachmaninoff had been expelled in 1885 from the local temple of musical instruction – listened stonily, glad for the failure of a young lion schooled elsewhere (in Moscow, he completed the Conservatory course in 1891 and graduated a year later with highest possible grades). Because of the failure of the Symphony No. 1, Rachmaninoff began to drink immoderately. Believing himself unfit to compose, he tried concentrating on parallel courses as a concert soloist and opera conductor, but embroiled himself in a love affair that ended very badly. By the end of 1899, he was an alcoholic whose hands shook, imperiling his keyboard career. Between January and April 1900, Sergey Vassilyevich saw Dr. Dahl, a Moscow specialist in “neuropsychotherapy,” daily; and was urged under hypnosis to compose the new piano concerto that a London impresario was asking for. Trance therapy roused the composer from his lethargy; indeed, he worked with great facility on an excellent new concerto – the Second, in C minor, Op. 18 – dedicated to Dr. Dahl in gratitude. Never again in the remaining four decades of his life was Rachmaninoff immobilized by depression, despite several convulsive changes of fortune.

The opening, C minor, movement in sonata form was composed last; structurally, it is the most conventional. Ten bars of unaccompanied keyboard chords lead directly to a palpitant principal theme for violins, violas and clarinets – motivic rather than tuneful, despite a melismatic extension for cellos. An episode links this to the second theme, in E flat, one of Rachmaninoff's most celebrated melodies, introduced by the piano. Following the development and a *maestoso alla marcia* reprise, there's a brilliant coda – but no solo cadenza, yet.

In the E major, *Adagio sostenuto* movement, after four bars of Tchaikovskian string chords, piano arpeggios introduce a two-part principal theme, played first by the solo flute, then by the solo clarinet. Piano and orchestra develop both parts before a Tchaikovsky-like theme for bassoons nudges the tempo a bit. Further development goes even quicker, culminating in a solo cadenza that's been teasingly postponed, after which the original material returns, soulfully.

The finale is an *Allegro scherzando* in C major. The strings play a rhythmic figure that builds to a staccato climax. The piano enters with a flourish, setting up the principal subject – again, as before in I, motivic rather than tuneful, but admirably constructed for developing. This is followed by another Rachmaninoff's signature melodies, lushly undulant, sung by the solo oboe and strings. (In the postwar 1940s, this was garnished with words, and performed unrelentingly by big-band vandals such as Full Moon and Empty Arms). A fugato brings back the principal subject, followed by a *Maestoso* statement of “The Tune.” Accelerating fistfuls of piano chords set up a crowd-rousing conclusion.

Les Préludes

Franz Liszt (1811-1886)

Les Préludes, symphonic, or tone, poem by Hungarian pianist and composer Franz Liszt that

premiered in 1854 in Weimar in the grand duchy of Saxe-Weimar-Eisenach (now in Germany) and was directed by Liszt himself. It is the third and best known of Liszt's 13 symphonic poems and is by turns reflective, martial and majestic.

Not only was Liszt the greatest piano virtuoso of his time, but his striking looks and charismatic personality made him a popular figure, especially among women. In middle age, however, he was persuaded by his unhappily married mistress, the Polish-born princess Carolyne Sayn-Wittgenstein, to give up his performance career and to devote his attention to composition. He had been appointed director of music at the Weimar court in 1843, and in 1848, he and the princess took up residence in Weimar. There he conducted the court orchestra and wrote orchestral music of his own, including *Les Préludes*, which he dedicated to Princess Carolyne when he published it in 1856.

Liszt drew the piece's title from a line by French poet and statesman Alphonse de Lamartine: "What is life but a series of preludes to that unknown hymn whose first solemn note is intoned by death?" The philosophy inherent in those words led generations of critics to draw somewhat misguided parallels between the poem and particular melodies in Liszt's work. Although Liszt made a conscious decision to cite Lamartine, that text was not his direct inspiration. Liszt's piece had been written years before it was associated with Lamartine's words, and it was premiered as an overture to *Les Quatres Eléments*, a choral setting based on a different source. Liszt reworked the overture and selected Lamartine's words as more suitable for its program (in the sense of extramusical meaning). Although Liszt undertook some revisions of the score, the piece remained substantially unchanged from its original form.

George Gershwin (1898-1937)

In a career tragically cut short in mid-stride by a brain tumor, George Gershwin proved himself to be not only one of the great songwriters of his extremely rich era, but also a gifted "serious" composer who bridged the worlds of classical and popular music. The latter is all the more striking, given that, of his contemporaries, Gershwin was the most influenced by such styles as jazz and blues.

Duke Ellington (1899-1974)

Duke Ellington was the most important composer in the history of jazz as well as being a bandleader who held his large group together continuously for almost 50 years. The two aspects of his career were related; Ellington used his band as a musical laboratory for his new compositions and shaped his writing specifically to showcase the talents of his band members, many of whom remained with him for long periods. Ellington also wrote film scores and stage musicals, and several of his instrumental works were adapted into songs that became standards. In addition to touring year in and year out, he recorded extensively, resulting in a gigantic body of work that was still being assessed a quarter century after his death.

Cole Porter (1891-1964)

Cole Porter was an American composer and lyricist who brought a worldly influence to the American musical and who embodied in his life the sophistication of his songs. Porter was the grandson of a millionaire speculator, and the moderately affluent circumstances of his life probably contribute to the poise and urbanity of his musical style. Porter was one of the wittiest of all lyricists, with a subtlety of expression and a mastery of the interior rhyme. His work continues to stand as the epitome of sophisticated, civilized detachment in the popular song form. His large output might have been even vaster had not a horse-riding accident in 1937 left him a semi-invalid, necessitating 30 operations and the eventual amputation of a leg.

SALISBURY SYMPHONY ORCHESTRA AT SALISBURY UNIVERSITY

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Sachiho Murasugi*
Concertmaster
Lindsey Behrman
Michelle Bishop
Maddie Farmer
Meri Holden
Hunter Lupro
Justin Newberger
Karen Niedfeldt
Peyton Reynolds
Christopher Sajadi
Bobbie Thamert

Violin II

Salvatore Amadeo*
Katherine Bobele
Kailey Chase
Allison Guy
Kelsey Limpert
Theresa Marcelino-Ton
Briana Murray
Jeffrey Newberger
Marie Severyn
Aarron Sholar
Geneva Teclé

Viola

Robin Massie*
Garnette Lang
Karen Treber
Andrea Vercoe
Jenel Waters

Cello

Martha Mancuso*
Carol Ann Bosco
Gina Choe
Kristilyn Friese
Mette Jacobsen
Peter Kim
Eleanor Lee
Elizabeth Tarnosky

Bass

Ray Irving*
Buck Burton
Brianna Rodski
Lucas Shilling

Flute

Lisa Adams*
Sally Hendon
Ashley Palmer

Piccolo

Sally Hendon
Ashley Palmer

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