

SALISBURY SYMPHONY ORCHESTRA
PRESENTS

Rhapsody in Bloom

SATURDAY, MAY 14, 2022

Holloway Hall Auditorium • 7:30 p.m.

DR. JEFFREY SCHOYEN, ARTISITIC DIRECTOR

*Selections by Khachaturian, Rossini,
Alfvén and Grofé*

*With
Suren Petrosyan,
Cellist*



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- Navjot Singh Sidhu

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PROGRAM

Overture to "The Italian Girl in Algiers"Gioacchino Rossini (1792-1868)

Concerto-Rhapsody for Cello and Orchestra .Aram Khachaturian (1903-1978)
Dr. Suren Petrosyan, cello

INTERMISSION

Swedish Rhapsody, opus 19 Hugo Alfvén (1872-1960)

Mississippi Suite.....Ferde Grofé (1892-1972)

- Father of Waters
- Huckleberry Finn
- Old Creole Days
- Mardi Gras



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Salisbury Symphony Orchestra at Salisbury University

Dr. Jeffrey Schoyen, Conductor

Violin I

Sachiho Murasugi,*
concertmaster
Joel Alarcon
Salvatore Amadeo
Lindsey Behrman
Daisy Holder
Hyejin Kim
Caroline Stephenson
Bobbie Thamert

Violin II

Lian Peach*
Kailey Chase
Paul Herman
Meri Holden
Victor Hsia
Martin Monnett

Viola

Alanna Imes*
Yuri Tomenko
Karen Treber
Amanda Wilton

Cello

Gina Choe*
Makayla Bounds
César Colmenares
Kristilyn Friese
Benjamin Rodman
Patricia Rose

Bass

Adriane Irving*
Buck Burton
Victoria Krcma

Flute

Lisa Adams*
Sally Hendon

Piccolo

Sally Hendon

Oboe

Julie Barton*
Kellie Harvey

English Horn

Kellie Harvey

Clarinet

Debra Scott*
Hannah Piasecki

Bass Clarinet

Caitlin Hetland

Bassoon

Kari Shea*
Cathy Lindquist

Horn

Brent Benfield*
Seth Friese
Emma Hacker
Allyson Morris

Trumpet

Bill Williams*
Tom Davis
Brandon Williams

Trombone

Thomas Cheezum*
Robert Beckey
Kurt Ludwick

Tuba

John Scott

Percussion

Cody Rausch*
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Harp

Wendy Willis

Keyboard

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SSO Librarian

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**Principal*

ABOUT THE ARTIST



Dr. Suren Petrosyan holds degrees in orchestral conducting and cello performance from Michigan State University and the Yerevan State Conservatory. Originally from Armenia, he began music lessons at the age of 5 and has dedicated his life to music as an active cello performer, teacher and conductor. Petrosyan has conducted concerts with symphony and chamber orchestras in Armenia, Europe, the United States and Canada. In 2001, he founded the prizewinning “Scherzo” Youth Chamber Orchestra in his hometown of Yerevan; and in 2005, when he came to the U.S., founded the Pro Musica Ensemble in Lansing. As a cellist,

Petrosyan has won numerous competitions and awards, and he has performed throughout the U.S., Armenia and in Europe, including performances in France, the Netherlands and Russia, and most notably at the Bach International Festival in Leipzig. He is an active performer and has played with several symphony orchestras, including the Lansing, Jackson, Alma and Midland symphonies in Michigan, as well as with the Sioux City Symphony and the Omaha Symphony. As a teacher, Petrosyan has extensive experience both in Armenia, where he received the special award for Best Teacher of the Year, and at Blue Lake Fine Arts Camp, where he has conducted youth orchestras, faculty ensembles, the Blue Lake Opera and Festival Orchestra, and taught cello since 2006. He also has served on the teaching faculty of Creighton University in Omaha, NE. Petrosyan currently serves as director of orchestral activities and instructor of cello at Arkansas State University.

ABOUT THE ARTISTIC DIRECTOR



Dr. 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. His awards include a National Endowment for the Arts Chamber Music Rural Residency Grant, Tanglewood Festivals Gustav Golden Award and a Frank Huntington Beebe Grant to study with famed cellist William Pleeth in London. 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, 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. 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 17th 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 Professor of Music 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

Ferde Grofé: *Mississippi Suite*

Ferdinand Grofé was born in New York City in 1892 and died in 1972 in Santa Monica, CA. He studied in Leipzig, Germany, and learned how to play many instruments, which greatly helped his compositional skills. After studying and becoming interested in jazz, he played and arranged for the Paul Whiteman orchestra. His most famous arrangement was Gershwin's *Rhapsody in Blue*. Inspired by his travels, Grofé wrote *Niagara Falls Suite*, *Grand Canyon Suite*, *Death Valley Suite* and the *Mississippi Suite*.

The Mississippi Suite depicts a journey down the great river, starting in Minnesota and ending in New Orleans. Its four movements are I. Father of the Waters, II. Huckleberry Finn, III. Old Creole Days and IV. Mardi Gras.

Hugo Alfvén: *Midsummer Vigil, Swedish Rhapsody*

Hugo Alfvén was born in Stockholm, Sweden, in 1872 and died in Falun, Sweden, in 1960. His *Midsummer Vigil, Swedish Rhapsody*, utilizes Swedish folk music from the very beginning clarinet melody to the ending fiddle romp. The middle section quotes the beautiful melody *Vindarna sucka uti skogarna* (The winds sigh out in the forests).

Alfvén also wrote five symphonies, piano works, symphonic poems, ballet music and not least choral works, for both mixed choir and equal voices. For many years, he conducted the famous men's choir Orphei Drangar.

Aram Khachaturian: *Concerto-Rhapsody for Cello and Orchestra in D minor*

Aram Khachaturian lived from 1903 (Tbilisi, Georgia) to 1978 (Moscow, Russia). His *Concerto-Rhapsody for Cello and Orchestra in D minor* was composed in 1963. The work begins with a fanfare in the horns, which transforms in a rhapsodic melody in the strings. Eventually the solo cello enters all alone. Beautifully elegiac writing for the cello and orchestra follows. A scherzo section begins soon after, and the horn fanfare is heard again. Further mournful music leads to an impassioned orchestral climax which is answered by the cello playing a soulful lament. The final section is a fast sprint to the end involving virtuosic runs, sometimes uniquely in perfect fifths. Like Shostakovich and Prokofiev, Khachaturian had to live in fear of the authorities, at one time being considered a formalist, a dangerous name to be called in the former Soviet Union.

Gioachino Rossini: *Italian Girl in Algiers*

Gioachino Rossini was born in 1792 in Pesaro, Italy, and died in Paris, France, in 1868. At the age of 40, he had written nearly that many operas. He attained spectacular fame and when he decided to stop writing operas, he began to write mostly smaller pieces except his grand *Stabat Mater*. The opera *Italian Girl in Algiers* was written in typical Rossini quick fashion in less than a month. It begins with a slow introduction that features a singing oboe solo that is followed by quick playing in the winds. The movement gathers steam as it goes along, utilizing a Rossini trademark, having the orchestra start softly and then getting louder until the rousing end.

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SOLOIST SPOTLIGHT WITH DR. SUREN PETROSYAN



Why and when did you start playing music?

I was 5 years old when I started playing cello. My older sister was playing cello already, and as she got older, I inherited her small cello.

What instruments did you play as a child?

As a child, besides cello, I was playing piano. Much later, I started playing tuba and conducting.

What are some struggles or challenges, if any, you have overcome in your career?

Playing music is not easy. The process is very slow, and sometimes it can be frustrating. The important thing is to love music, keep music in your heart and keep learning.

If you were not a musician, what could you see yourself being?

If I were not a musician, I would be a zookeeper.

Who were your early influences/inspirations?

I had many wonderful teachers who taught me music, influenced and inspired me. Besides practicing our scales, listening and reading about music are very important.

Who or what inspired you that was not music-related?

My parents were a big inspiration for me.

What is your favorite musician or period of music?

I like 19th century romantic symphonic music because of the colorful story telling.

Favorite piece of music to play and/or to hear?

There are too many to mention. Some of my absolute favorites are Sibelius and Tchaikovsky symphonies, and many others.

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STUDENT SPOTLIGHT WITH KAILEY CHASE



A senior from Saint Inigoes, MD, Chase is a biology major, focusing on a pre-physician assistant, with a psychology minor. She is in her fourth year playing in the SSO.

Why did you pick SU?

I picked SU for the down-to-earth attitude of the students and faculty and the beautiful campus!

When did you start playing an instrument?

I started playing the violin in third grade at the age of 8. I've had wonderful teachers throughout the years who have helped inspire me to continue growing as a musician.

Who is your favorite musician?

My favorite musician is Anderson Paak!

What is your favorite moment with SSO?

My favorite moment with SSO was having our practices outside under tents when we first went back to in-person classes a year ago. I loved that we were all so passionate and excited to start playing in person again, even if that meant getting rained on sometimes!

What is your favorite moment with Dr. Schoyen?

My favorite moments with Dr. Schoyen are when he tells us the story behind a piece we're playing for a concert. It always makes playing a piece more exciting when you know the history of the conductor and why they wrote the music.

What are your future plans and aspirations?

After graduating, I will be moving to Michigan to work as a Certified Medical Assistant and later apply to graduate school to become a physician assistant.

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enrolled students have the opportunity to participate in workshops and masterclasses given by featured soloists. Treasured by the University and the community, the orchestra serves as a model for cooperation between these two entities.

Thanks to Dr. Brian Stiegler and the Janet Dudley-Eshbach Center for International Education for their support.



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