



***SPRING
CONCERT***

Saturday, May 14, 2005
8 p.m.

Holloway Hall Auditorium

Lee Knier
Conductor

Featured artists:

Kathryn Flynn
Soprano

Hannah Bienhoff
Violin

Ron Davis and Pat Shaner
Trumpet

Kimberly Roemer-Granger
Guest Conductor

PROGRAM

- Overture to *La gazza ladra*
(The Thieving Magpie) G. Rossini
- Intermezzo from *Cavalleria Rusticana* P. Mascagni
- Concerto for Two Trumpets, RV537
I. Allegro A. Vivaldi
Ron Davis and Pat Shaner, trumpet
- Blue Danube Waltzes, op. 314 J. Strauss
- Symphonie Espagnole, op. 21 E. Lalo
I. Allegro non troppo
Hannah Bienhoff, violin
- INTERMISSION
(15 minutes)
- Slavonic Dance op. 46, no. 3 A. Dvořák
- “Un bel di” from *Madama Butterfly* G. Puccini
Katheryn Flynn, soprano
- Promenade (Walking the Dog)
from *The Real McCoy* G. Gershwin
Kimberly Roemer Granger, guest conductor
- ‘Pops’ Hoe-Down R. Hayman
- Con Te Partiro (Time to Say “Goodbye”) F. Sartori
Katheryn Flynn, soprano

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suggestions and requests.

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at Salisbury University

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*Ellyn Sheffield
Hannah Bienhoff
Richard Leavitt
Joshua Calo
Carolyn Crockett
Seo Young Lim
Debby Messick
Sofia Park

Violin II

*Bobbie Thamert
Michelle Hundley
Pamela Staso
Paul Cardillicchio
Mary-Beth Goll
Susan Parker
Gerard Landreth

Viola

*Louise Chesnut
George Hayne
Allan E. Green
Bryan Klebon

Cello

*Dobrochna Zubek
Erika Bubnash
Ai-Lin Hsieh
Rachel Michael
Paul Scott

Bass

*Fred Geil
Carter Thomas
Bruce Chapelle

Flute

*Lesley Weihs
Susan Zimmer
Jessica Morgan (piccolo)

Oboe

*John O'Meara
Jennifer Denny

Clarinet

*Otello Meucci
Debra Scott

Bass Clarinet

Frank Mahoney

Bassoon

*Keith Knier
Ronald Reed

French Horn

*Brent Benfield
Charles Doherty
Ann Stewart
John Woodyard

Trumpet

*Ron Davis
Pat Shaner
Glenn Luedke

Trombone

*Erica Howard
Lena Varuolo

Bass Trombone

Kurt Ludwick

Harp

Jessica Whelan

Percussion

*Charles F. Smith Jr.
Jeanne Feltes
Jane Mahoney
Chris Reavis

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Danielle Carboni

Harpsichord/Celeste

Susan Zimmer

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Lee Knier, Conductor
Derek Bowden,
Orchestra Manager
Danielle Carboni,
Music Librarian



GUEST ARTISTS

Ronald L. Davis

Davis, a native of Hagerstown, MD, is currently the director of bands at Somerset Intermediate School in Westover, MD. During his career as a music educator he has taught bands in Cumberland, Federalsburg, Berlin and Crisfield. His bands have consistently earned outstanding ratings at festivals. He is also actively involved in the Eastern Shore Band Directors Association.

A graduate of Frostburg University, Davis earned a degree in music education with a concentration in trumpet performance. He has studied with Charles Grab, principal trumpet of the Maryland Symphony Orchestra.

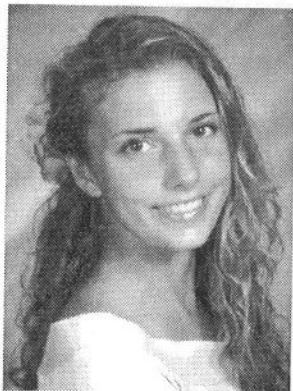
Davis joined the Salisbury Symphony Orchestra in 1988 and has served as principal trumpet of the orchestra since 2000. Davis has also performed with the Maryland Symphony Orchestra, Maryland Theatre Orchestra, Millbrook Symphony, Magi Festival Orchestra, Potomac Symphony and the Mid Atlantic Symphony. He has performed with The Moody Blues, Jean Stapleton, Lorrie Morgan, The Supremes, Anne Murray and Gaston Berton.

Davis lives in Parsonsburg with his wife and two sons.

Pat Shaner

Shaner began playing the trumpet in the fifth grade while attending Laurel Middle School in Laurel, DE. Since then, he has played with various groups around the Shore including the SSO since 1986, the Salisbury Community Band for 28 years, the UMES Jazz and Wind Ensembles, the Len Gray Big Band, the Eastern Shore Brass, for the Community Player's musical productions, the Easton Choral Arts Society and many other school and church groups. He has performed in concert with well-known artists such as Winton Marsalis, Doc Severinsen and Mary Wilson of the Supremes, and was a member of the 80 piece trumpet ensemble at Camden Yards to announce Pope John Paul II's arrival in Baltimore.

When he's not practicing and performing, he makes a living as a supply chain global master planner for the nylon apparel division of Invista S.a. r. l. His career involves using several forms of numerical analytics including linear programming, statistics and calculus to develop highly optimized strategic sales and operations plans (S&OP).



Hannah Bienhoff

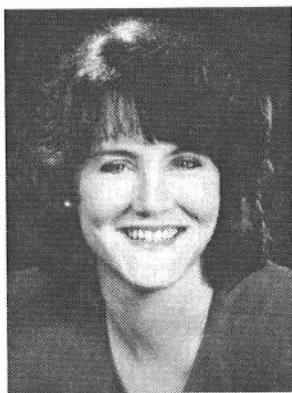
Bienhoff began playing violin in the third grade in a public school orchestra in Niantic, CT. After moving to Delaware, she began private lessons with Carlton Herrett and currently studies with Ellyn Sheffield. She has risen from a violinist in the Salisbury Youth Orchestra to first chair of the SSO. When she is not playing the violin, she spends her time as a senior in high school, playing indoor and outdoor soccer and working as a lifeguard and soccer referee.

Kathryn Flynn



Flynn is a junior, double majoring in the Music and Communication Arts departments at Salisbury University. While at SU, she has participated in the University Chorale and Chamber Choir (of which she served as elected president), the Musical Theatre Workshop, soloist for the Jazz Ensemble and the SSO. Kathryn was a recipient of the Music Department Honors Scholarship and has received several other awards including the Maryland Distinguished Scholar for Voice (while in high school) and first and second places in the Classical Voice Division of MSMTA competitions from 1999 to 2002. Before coming to study at Salisbury University, Flynn performed professionally as a canto at the Cathedral of Mary our Queen in Baltimore, MD, and at St. Ignatius Church in Oxon Hill. As a student

at the Catholic University of America, she participated in the ensemble of Mozart's *The Magic Flute*, Leonard Bernstein's *Mass* and in the University and Chamber choirs under the direction of Dr. Leo Nestor. In 2001, Flynn was selected to be a member of the Washington Opera Institute for Young Singers with the Summer Opera Theatre Company at the Benjamin T. Rome School of Music. Well known venues in which Flynn performed while attending CU include the Hartke Theatre, Basilica of the National Shrine of the Immaculate Conception and the Kennedy Center. Currently, Flynn studies voice with Anne Binkley at Salisbury University.



Kimberly Roemer-Granger

Roemer-Granger is the guest conductor tonight, but she spends her days as a Certified Public Accountant, working with her husband, Mark Granger, at their firm Granger and Company, P.A. Roemer-Granger is a member of the Salisbury Symphony Advisory Board, the treasurer for the Eastern Shore Ballet Theatre, and sings with the Salisbury Chorale. Roemer-Granger's past lives include classical ballet dancer, bank auditor and enthusiastic amateur cook. Roemer-Granger is thrilled to be conducting the orchestra tonight, especially since her life as a classical musician was tragically cut short at 12 years old when her clarinet was confiscated in order to provide suitable peace and quiet for her neighbors.

PROGRAM NOTES

Overture to *La gazza ladra*

Gioachino Rossini (1792-1868) was the leading Italian composer of the early 19th century. He was a prolific composer of opera and excelled in the area of opera buffa (comic opera). *La gazza ladra*, or "The Thieving Magpie," is one of Rossini's last comic operas. The story is based on an actual, more tragic incident. A French servant was executed for being a thief. It was discovered after her death that a magpie had been the true culprit. In Rossini's version of the story, the young servant girl is accused stealing a silver spoon, but is saved at the last minute when it is discovered that a pet magpie is the true thief. In the overture to *La gazza ladra*, Rossini successfully sets the mood for the story to follow. A pair of snare drums opens the work, conjuring up images of both military drums and the drums that lead a prisoner to the gallows. This is followed by a march and another drum roll, which leads into the quicker, main section of the overture. For the final theme of the work, Rossini makes use of a gradual increase in tempo and dynamic, a technique known to us as a "Rossini crescendo."

Intermezzo from *Cavalleria Rusticana*

Pietro Mascagni (1863-1945) was an important Italian composer at the turn of the 20th century. Today, he is best remembered for his only successful opera, *Cavalleria Rusticana*, which he composed at the age of 26. The Intermezzo from the opera has become a standard of orchestral literature, often performed independently from the rest of the opera. It has been referred to as a relief from the violent drama that precedes it as well as a sort of calm before the storm. The plot involves a romantic affair between two married individuals and a fatal knife fight that ensues. Mascagni indicates the Intermezzo be played with the curtain raised and the stage empty, a fact that may lend credence to the idea that the music is distancing itself from the drama.

Concerto for Two Trumpets, RV537

Italian Baroque composer Antonio Vivaldi (1678-1741) prided himself on how quickly he could compose a concerto. He wrote concerti for a number of specific occasions and for particular groups of performers. His group of four violin concerti representing the four seasons is familiar to audiences of today. Vivaldi wrote a number of solo as well as duo concerti. However, he seems to have composed only one devoted to the trumpet. The movement performed tonight is the first of three.

Blue Danube Waltzes, op. 314

Dubbed the "King of the Waltz" by many, Johann Strauss Jr. (1825-1899) came from a family of musicians. His father and brothers all composed in the waltz genre. Johann Jr. (or the Younger) achieved the most success at this type of dance music. A waltz is a dance in 3/4 time with an emphasis on the first beat. The Viennese waltz includes a slightly rushed second beat, which gives the dance a certain lilt.

Symphonie Espagnole, op. 21

The composer of the *Symphonie Espagnole for Violin and Orchestra* was in fact not from Spain but from France. Edouard Lalo (1823-1892) is one of several French musicians who have shown interest in Spanish culture. The *Symphonie Espagnole* was dedicated to virtuoso violinist Pablo de Sarasate who premiered the work in February 1875. The movement presented here tonight begins with a habanera rhythm, which may also be found in works of fellow Frenchmen Bizet and Ravel. The soloist alternates quickly between the highest and lowest registers of the violin.

Slavonic Dance, op. 46, no. 3

Czech composer Antonin Dvořák (1841-1904) was one of many nationalistic writers of the 19th century. *The Slavonic Dances, op. 46* were written as a piano duet and later orchestrated. They consist of completely original melodies but contain the character of Czech folk music.

“Un bel di” from *Madame Butterfly*

Madama Butterfly the story of a Japanese woman's marriage to an American serviceman. Pinkerton, a lieutenant in the U.S. Navy, does not take the vows as seriously as does Butterfly. The aria “Un bel di vedremo” (one fine day) occurs in the second act of the opera. Pinkerton left three years ago, and Butterfly is convinced he will return. Butterfly's servant, Suzuki, tries to convince Butterfly that Pinkerton will not return. Butterfly sings an aria of Pinkerton's homecoming and the joyous time they will have. Pinkerton has no intention of returning to Butterfly.

Promenade (Walking the Dog) from *The Real McCoy*

George Gershwin (1898-1937) composed *Walking the Dog* for the 1936 film *Shall We Dance* starring Fred Astaire and Ginger Rogers. Astaire's character, a ballet dancer, is pursuing Rogers' character, a pop star. The music appears in a scene where Astaire joins Rogers on the promenade deck of an ocean liner. Rogers is walking her tiny dog when Astaire joins her with a Great Dane.

‘Pops’ Hoe-Down

Richard Hayman (b. 1920) is a conductor, composer, songwriter, arranger and harmonica player. Among his popular songs are “Tango for Two,” “No Strings Attached,” and “Skipping Along.” He has worked with jazz musicians and with the Boston Pops.

Con Te Partiro

“Con Te Partiro” was written by Italian songwriters Lucio Quarantotto and Francesco Sartori. The song was featured on tenor Andrea Bocelli's 1996 album *Bocelli*. It became a huge success in 1997 when Bocelli recorded the song with Sarah Brightman under the title “Time to Say Goodbye.”

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This performance was made possible by Salisbury University, President Janet Dudley-Eshbach; the Salisbury University Foundation, Inc.; the Charles R. and Martha N. Fulton School of Liberal Arts; and in part, by a grant from the Salisbury Wicomico Arts Council, the Maryland State Arts Council and the National Endowment for the Arts.



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SSO ENDOWMENT NEWS

The Salisbury Symphony Orchestra at Salisbury University is excited about its new \$400,000 endowment fund. Peter and Judy Jackson's generous challenge gift of \$100,000 has attracted \$100,000 in additional pledges, which were secured through the combined efforts of the SSO Advisory Board, the Salisbury University Foundation and interested patrons. The Perdue/Kresge Challenge program of the Community Foundation of the Eastern Shore provides a dollar-for-dollar match for the \$200,000 raised in order to create a permanent endowment of \$400,000 to support the Salisbury Symphony Orchestra.

The SSO Advisory Board, the Salisbury University Foundation and Salisbury University thank all who have contributed time, creativity and money to meet the endowment challenge in order to establish a firm foundation for the future of live classical music on the Eastern Shore. For more information on the endowment, contact the SSO Office at 410-548-5587.

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