

SALISBURY SYMPHONY ORCHESTRA
PRESENTS

MONTAGE

Saturday, October 15, 2022

Holloway Hall Auditorium

7:30 p.m.

Selections by Mozart,
Wagner, Florence Price
and Dvorak

With Luis Fernandez,
Violinist

DR. JEFFREY SCHOYEN, ARTISTIC DIRECTOR

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PROGRAM

Rienzi Overture..... Richard Wagner
(1813-1883)

Violin Concerto in G Major, K. 216.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondeau

Dr. Luis Fernandez, violin

I N T E R M I S S I O N

Ethiopia's Shadow in America Florence Price
(1887-1953)

Adagio
Andante
Allegro

Slavonic Dances, op. 46, nos. 5-8Antonin Dvorak
(1841-1904)

Allegro vivace
Allegretto scherzando
Allegro assai
Presto



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Dr. Jeffrey Schoyen, Conductor

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Alexis Yeager

Viola

Alanna Imes*

Victor Hsia

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Jenel Waters

Cello

César Colmenares*

Makayla Bounds

Kristilyn Friese

Martha Mancuso

Kristen Rainwater

Benjamin Rodman

Riley Stryker

Bass

Kimberly Johnson

Buck Burton

Carter Darrington

Victoria Krcma

Flute

Lisa Adams*

Sally Hendon

Piccolo

Carolyn Farley

Oboe

Julie Barton*

Kellie Harvey

Clarinet

Debra Scott*

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Bassoon

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ABOUT THE ARTIST



Dr. Luis Fernandez, violinist, teacher, chamber musician, concertmaster and conductor, was born in Caracas, Venezuela, where he began violin studies through the El Sistema music program. After immigrating to the United States, he earned his Master of Music at the University of Florida and continued his studies at the University of Miami, where he earned the Doctor of Musical Arts in instrumental performance. Additionally, he has performed with many orchestras such as Simon Bolivar Symphony Orchestra, Gran Mariscal of Ayacucho Symphony Orchestra, Florida Grand Opera, Miami City Ballet, Amarillo Symphony and Lubbock Symphony (as associate

concertmaster). Currently, he performs with Fox Valley Symphony Orchestra, Manitowoc Symphony Orchestra and Oshkosh Symphony, and he is concertmaster of the Weidner Philharmonic.

Active as a teacher as well as a performer, Fernandez has been on the faculty of Blue Lake Fine Arts Camp (MI) since 2008 and has been invited to implement the teaching techniques of Venezuela's renowned El Sistema in Bolivia, Cuba, Colombia and Mexico. He taught general music at Valencia Elementary (Portales, NM), where he instituted an after-school strings program, and he taught general music and strings at Badger Elementary School (Appleton, WI). He also was previously on the faculty at the Wisconsin Conservatory of Music (Milwaukee, WI). Fernandez presently holds the endowed Robert and Joan Bauer Endowed Professorship in Strings and Music Education at University of Wisconsin Green Bay and coaches the Fox Valley Youth Orchestra.

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.

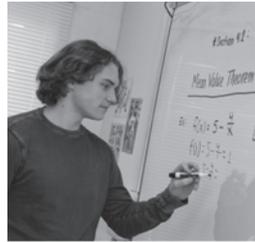
An active chamber musician and recitalist, Schoyen has given concerts throughout the United States, Germany, Mexico and Spain. His most recent recital tour included the cities of Cuenca and Guayaquil in Ecuador. Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton. 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 18th 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.



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PROGRAM NOTES

Overture to Rienzi

Richard Wagner's *Rienzi* was the composer's first great success. Written between 1838 and 1840, the opera clocks in at about five hours. Rich in fantasy, *Rienzi* employs huge forces for scenery and staging. The opera is set in ancient Rome, with Rienzi being the hero and opposing the ruling class. In the end, after being a political target for some while, Rienzi is killed in a burning building.

The Overture begins with a trumpet call that very cleverly happens on the pitch of the tuning orchestra. Is this the beginning, or just tuning? As the Overture progresses, the noble melody of Rienzi's Prayer is presented. A fast section follows with much instrumental virtuosity on display, with grand woodwind and brass passages. The Prayer returns in various guises, and the Overture ends with a brilliant flourish.

Violin Concerto No. 3

Wolfgang Amadeus Mozart wrote this concerto when he was 19 years old. He called it the Strassburg Concerto, possibly referring to the melody that occurs in the central section of the third movement. This melody originated in Strassburg. The concerto is rich in lovely themes, and typical of Mozart, it features the dynamic contrasts and varied characters that remind us of his operas.

Ethiopia's Shadow in America

Florence Price (1887-1953) composed *Ethiopia's Shadow in America* in 1932. She was the first African American female composer to have a symphony performed by a major symphony orchestra. On June 15, 1933, the Chicago Symphony, under the direction of Frederick Stock, performed her Symphony No. 1 in E minor. The E minor Symphony had recently won the Wanamaker Competition.

Ethiopia's Shadow in America contains titles and comments in the score that were written by Price. The three sections or movements portray:

- I. Introduction and Allegretto: The Arrival of the Negro in America when first brought here as a slave.
- II. Andante: His Resignation and Faith.
- III. Allegro: His Adaptation, a fusion of his native and acquired impulses.

The Andante features a very moving spiritual melody. Many of Price's works were lost, but rediscovered, along with this one, in 2009.

Slavonic Dances opus 46, no. 5-8

Antonin Dvorak wrote his Slavonic Dances op. 46 in 1878. Prior to this, he was relatively unknown, relying on the Austrian State Prize Fellowship for support. He won this fellowship three times in four years with Johannes Brahms being a member of the award committee. Through this competition, Brahms was able to help Dvorak, and he suggested that these pieces be written.

The Slavonic Dances make use of dance rhythms and forms typical of Bohemia, the region where Dvorak was born. No. 5 is a Skocna, a rapid folk dance. No. 6 is a Sousedska, a semi-slow dance with a calm, swaying character. No. 7 is another Skocna, and No. 8 is a Furiant, a rapid and fiery Bohemian dance.

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SOLOIST SPOTLIGHT

With Dr. Luis Fernandez



Why and when did you start playing music?

I grew up in Caracas, Venezuela, and I learned music through “El Sistema.” One of the main reasons I started to go to the “nucleo” (community music school) is because my mom started to get concerned about the neighborhood that we were living in. I was no longer a kid who stayed at home. I was 11 years old and I started making friends with different kids in the neighborhood. Unfortunately, this was not a safe neighborhood, and my mother wanted me to have different life experiences than the ones I was living. I started to go to music classes and our life changed positively forever.

What instruments did you play as a child?

The violin was my first instrument.

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

When I moved to United States, I needed to find way to support myself. Even though I had a full scholarship I still needed to pay rent, food and other expenses.

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

Either computer programming or coding.

Who were your early influences/inspirations?

I was inspired by “El Sistema.” I wanted to be part of the youth and professional orchestras and make music with my friends.

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

I have always admired my mother. She used to work two or three different jobs so that we (two brothers and sister) could afford to go to a private school and pay for other necessities. I learned that hard work, giving to others and having purpose are crucial for a healthy life.

What is your favorite musician or period of music?

Modern music.

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

A very difficult question. I love so many pieces. But if I have to choose, it has to be Bach’s Chaconne.

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STUDENT SPOTLIGHT

With Lian Peach



Why did you pick SU?

I picked SU because I loved the welcoming feeling I got from the very first tour. I really like the size of Salisbury since I see a lot of people I know while walking around campus, but there's still plenty of new people to meet!

When did you start playing an instrument?

I started playing violin when I was in third grade, and I've taken lessons ever since fourth grade with my violin teacher Mrs. Nonie Detrick back home in York, PA.

Who is your favorite musician?

My favorite musicians are Eddy Chen and Brett Yang from TwoSet Violin!

What is your favorite SSO moment?

My favorite SSO moment is when the students performed at Mallard Landing last year. It was so nice to perform out in the community and everyone was so kind and happy that we were there. Seeing that your music can bring joy to others is the best feeling!

What is your favorite Dr. Schoyen moment?

My favorite Dr. Schoyen moment is during the concerts when he explains the background to the pieces we're playing and why he picked them to the audience. Concerts are the absolute best part of being a musician in the first place, and it's great seeing how passionate Dr. Schoyen is about the music and seeing him interact with our audience!

What are your future plans and aspirations?

After I graduate, I hope to go to graduate school for a master's in public policy and later work for the government in some capacity as a policy analyst or some similar legislative position.

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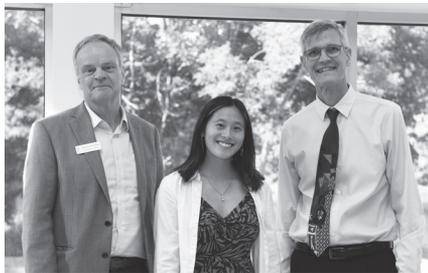
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COMMUNITY SPOTLIGHT

With Emily Cook



Why and when did you start playing music?

I started playing violin in fifth grade when it was offered in our public school system. We have a history of musicians in my family, which really inspired me to play violin. My fellow SSO musician Lisa Adams was actually my orchestra teacher who got me started way back when! She recommended I get private lessons with the late SSO member Richard Leavitt. He was an integral part of my musical journey, along with SSO member Bobbie Thamert during my senior year of high school. Lastly, I can't go without a shout out to my late childhood piano teacher Julie Kolonowski, late middle school orchestra conductor Peter Mundrick and high school orchestra conductor John Foell.

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

My main struggle I had to overcome was the idea that I have to be perfect. This quote by Beethoven really resonated with me and helped me overcome that unhealthy mindset: "To play a wrong note is insignificant. To play without passion is inexcusable."

When did you join the SSO as a community member?

This is my first semester in the SSO! I played with the Towson Symphony Orchestra previously.

When you are not performing with the SSO, what do you do?

I am an elementary music teacher in Wicomico County Public Schools. I teach PreK to fifth grade general music, as well as beginning strings.

Tell us something that we would be surprised to know about you.

I used to be a hurdler on the high school track team! I even won the Bayside championships for the 100-meter high hurdle race. Not very confident in my ability to start that venture up again, I'll stick to the violin ...

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

Yoga inspires me because it helps me stay focused on the now. Sometimes, I feel like I'm moving a thousand miles a minute, and practicing yoga keeps my mind and body at ease and in control.

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

I'm really enjoying all the pieces we are learning. Since not having the opportunity to play much during the pandemic, it has been so refreshing to play with an orchestra again!

Favorite Jeff Schoyen conductor story?

Not really a story, but an interesting fact. I've known Dr. Schoyen since I started playing in the Salisbury Youth Orchestra in eighth grade! He's still just as tall as I remember him.



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