



Salisbury
Symphony
Orchestra

at Salisbury University

Mid-Winter Concert

Saturday
March 3, 2007



Jeffrey Schoyen • Sachi Murasugi

Franck Symphony in D Minor and
Sinfonia Concertante in A Major by J.C. Bach featuring
soloists Sachi Murasugi, violin, and Jeffrey Schoyen, cello

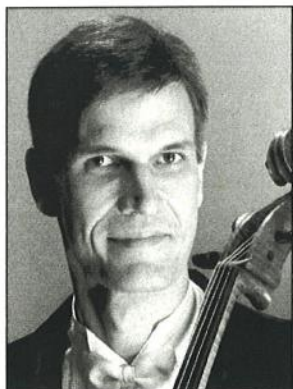
8 p.m. • Holloway Hall Auditorium

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DR. JEFFREY SCHOYEN
MUSIC DIRECTOR, CELLO SOLOIST



Schoyen graduated with distinction from the New England Conservatory of Music where he was a student of Lawrence Lesser. He completed an M.F.A. at Carnegie Mellon University as a student of Anne Williams and 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 William Pleeth in London. He has studied Baroque cello with Myron Lutske, Phoebe Carrai and Anthony Pleeth. 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, he has given concerts throughout the United States, Germany, Mexico and Spain. His most recent recital tour included the Mexican cities of Guadalajara, Puerto Vallarta and Morelia. 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 and has been conductor of the Kearney Area Symphony Orchestra and the Slidell Community Orchestra. He is an assistant professor at Salisbury University where he teaches cello and bass, and conducts the Salisbury Symphony Orchestra. During the summer he serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, Michigan.

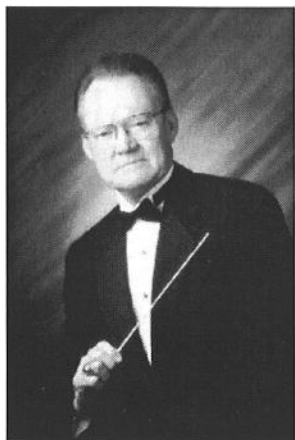
SACHIHO MURASUGI
VIOLIN SOLOIST



Murasugi has performed extensively as a professional orchestral and chamber musician. She has been concertmaster of the Sorg Opera Orchestra in Ohio and Filarmonica del Bajío in Mexico, and a member of the West Virginia Symphony, Louisiana Philharmonic and Springfield Symphony. As a chamber musician, she has performed throughout the United States, Mexico and Spain, including a recital at Museo del Prado that was broadcast on Radio Nacional de España. In addition, she has received the National Endowment for the Arts Rural Residency Grant in chamber music and was selected to the Nebraska Arts Council's Touring Artist Program as a member of the Sandhill Trio. Sachiho holds performance degrees from Manhattan School of Music, CUNY Queens

College and is currently a D.M.A. candidate at Ohio State University. Her teachers include Raphael Bronstein, Daniel Phillips and Cathy Carroll. Currently she lives in Salisbury and teaches part time in the Music Department at Salisbury University.

DR. CHARLES F. SMITH, JR.
GUEST CONDUCTOR



As a charter member and principal percussionist of the Salisbury Symphony Orchestra at Salisbury University, Smith is once again pleased to have the opportunity to represent the membership of the orchestra as guest conductor after doing so in 1997 and 2004.

He is a graduate of the U.S. Navy School of Music and was attached to the Naval Academy Band from 1956-58. After receiving his B.M.E. from Southeastern Louisiana University in 1962, Smith immediately pursued and completed his M.M. at the Catholic University of America in Washington, D.C. He studied conducting with associate conductor and principal trumpeter, Lloyd Geisler, as well as percussion with Jesse Kregal, both members of the National Symphony Orchestra.

His teaching experiences include nine years as band director at James M. Bennett High School in Salisbury and 16 years at Salisbury University where he served as the first director of bands. While at SU he entered the doctoral program at the University of Maryland College Park, successfully completing the Ed.D. in secondary music education in 1985. He retired from Salisbury University in 1988 as professor emeritus. He joined the family business, Salisbury Music and Instrument Repair, as vice-president and school representative, retiring in 2001.

Other orchestral experiences include membership in the Baton Rouge, Catholic University, Tidewater and Mid-Atlantic symphonies. His conducting activities on the Eastern Shore since 1963 include, Salisbury Community Player musicals, an SU production of *Cabaret*, the Magi Choral Festival Orchestra, regional middle and high school honor bands in the three states of the Delmarva Peninsula, and the Salisbury Community Band since 1974.

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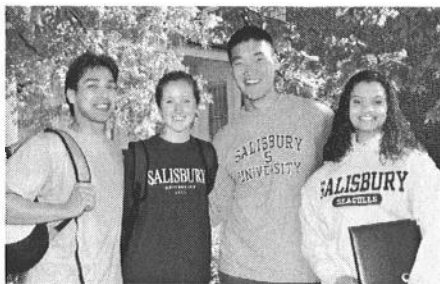
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SALISBURY SYMPHONY ORCHESTRA
AT SALISBURY UNIVERSITY

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Heather Clark
Lorraine Combs
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Krista Hozyash
Michelle Hundley
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Pamela Staso
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VIOLA

*George Hayne
Rachel Bradshaw
Allan Green
Simona Hodrea
Brian Klebon
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Jenel Waters
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PROGRAM

Overture to *Die Fledermaus*, Op. 362 **Johann Strauss**

Dr. Charles F. Smith Jr., Guest Conductor

Sinfonia Concertante No. 3 in A Major **J.C. Bach**
for Violin, Cello and Orchestra

- I. Andante di molto
- II. Rondeau, Allegro assai

Sachiho Murasugi, Violin

Dr. Jeffrey Schoyen, Cello

Dr. Charles F. Smith Jr., Guest Conductor

— INTERMISSION —

Symphony in D minor **César Franck**

- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

Tonight's program sponsored by



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PROGRAM NOTES

Overture to *Die Fledermaus* Op. 362

Johann Strauss II 1825 -1899

It was Jacques Offenbach who persuaded Johann Strauss to consider writing operettas, but it was not until eight years after their first meeting in Vienna that the Waltz King produced the first of his 16 works for the stage, *Indigo und die vierzig Räuber* (1871). That work is seldom revived now, and its successor, *Der Carneval in Rom* (1873) is virtually forgotten, but with his third such offering Strauss not only scored his greatest success but raised the Viennese operetta to a new level as an artistic entity.

Indeed, "operetta" was considered too modest a designation for *Die Fledermaus* ("The Bat," a reference to a costume worn at a party prior to the events depicted in the work), and it was as a "comic opera" that Gustav Mahler produced it at the Vienna Opera in 1894. (Mahler's disciple Bruno Walter conducted the belated London premiere in 1930.) The actual premiere, however, took place at the Theater an der Wien on April 5, 1874. The libretto, which has been revised and adapted countless times, was an adaptation of an adaptation: Carl Haffner and Richard Genée based their text on a French vaudeville by Meilhac and Halévy (Offenbach's frequent collaborators) called *Le Reveillon*, which had been adapted from Roderich Benedix's German comedy *Das Gefängnis*. The effervescent Overture is a potpourri of the work's most delicious tunes, opening with the popping of champagne corks and culminating in the grand waltz on which Strauss was to elaborate for separate treatment under the title *Du und Du* (Op. 367).

Sinfonia Concertante No. 3 in A Major for Violin, Cello and Orchestra

Johann Christian Bach 1735 -1782

Written by the 'London' Bach, the youngest son of Johann Sebastian Bach, this music is nothing like his father's music or his oldest brother, Carl Philipp Emanuel; both of whom he studied with during his formative years. Instead, Johann Christian developed his own distinctive compositional style that paved the way for the new Classical style best exemplified in the music of Mozart. When he was 19 years old, Christian went to Italy to study with Padre Martini and later wrote operas there before arriving in England in 1762 where he worked for Queen Charlotte, whom he met in Berlin while living with his oldest brother C.P.E. Although not as well known today as his father, J.C. Bach was the first to perform a solo recital on the fortepiano in Covent Garden; joined composer and viola da gamba player Carl Freidrich Abel to form the Bach-Abel concerts in Soho; and did much to formulate the cosmopolitan Classical style and the piano of the late 18th century.

This concertante was probably one of Johann Christian Bach's most popular pieces of the day, featuring both the cello and violin for a concert series that only aristocrats attended. There are two easy-going movements that are typically in a pre-classical, galant style whose purpose was to entertain but at the

PROGRAM NOTES (*continued*)

same time allow the soloists to display their virtuosic skills. One can easily hear how this music influenced Mozart when he came to England as a young boy and sat on J.C. Bach's lap during a meeting at the Royal Palace with King George III and Queen Charlotte. This music is best summarized in a letter Mozart's father wrote to him on August 13, 1778: "Did Bach ever publish anything but trifles in London? A trifle may be great if it is natural, fluent, written easily and efficiently composed ... Did Bach lower himself by such work? No, certainly!"

Symphony in d minor

César Franck 1822 - 1890

César Franck's Symphony in D minor comes late in the 19th century from a composer who has learned a great deal about thematic transformation from Liszt and Wagner and almost everything about the pacing of a large-scale work from Wagner. Thus, even though it is called "symphony," and even though it consists of discrete movements like older, Classical works of that name, it is really a tone poem on the grand scale, similar in character to the symphonic poems of Liszt and the music dramas of Wagner, while still making obeisance to the Classical tradition.

Franck spent most of his long life as a distinguished teacher of a group of unusually devoted (indeed, almost idolatrous) pupils and as one of the leading organists of France, the years-long incumbent at the organ bench of Ste. Clotilde. He was also constantly involved in composition, though the works by which we remember him came, almost without exception, from the last 10 or 12 years of his life.

The most immediate difference between the Belgian Franck's symphony and that of most German composers is in its three-movement layout (this is a pattern that many later French composers were to adopt). The first movement, though, is in the expected sonata form. The last is a true finale; it summarizes and reinterprets themes from the earlier movements and provides a gratifying D major conclusion after the harmonic shadows of the D minor first movement. The middle movement successfully combines elements of the slow movement and the scherzo of a traditional symphony.

Program notes compiled by Linda Cockey and Ron Davis

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

SYMPHONY-SPEAK

Like sports, the legal profession or the world of computers, classical music has a special language all its own. This column will help you decode symphony-speak like a pro as you encounter these terms and concepts in the program boxes and program notes for Salisbury Symphony Orchestra concerts.

Andante - An Italian musical term meaning to go moving along, flowing, at a walking pace.

Concerto - An instrumental work for orchestra that highlights an instrumental soloist or group of soloists. Concerto is the Italian word for battle. Often times, the soloist(s) in a concerto is seen as doing battle with the orchestra, trying to prove he or she can do at least as well as the whole orchestra.

Libretto - The text or words of a musical composition, especially an opera.

Harpsichord - The harpsichord is any of a family of European keyboard instruments, including the large instrument currently called a harpsichord, but also the smaller virginals and the muselar. Harpsichords generate sound by plucking a string rather than striking one, as in a piano or clavichord.

Moll - A German term for minor. Major and minor are references to the key of a musical work, often appearing in the titles of symphonies or other musical works.

Movement - One of several self-contained sections that make up a large-scale musical work, often differentiated by different tempos and characters.

Operetta - A type of light opera with a frivolous, sentimental story employing parody and satire. Operetta features both spoken dialogue and light, pleasant music.

Overture - An orchestral introduction to a larger dramatic work, such as an opera, ballet or play.

Sinfonia Concertante - A musical form mixing the genres of symphony and concerto. A Sinfonia has elements of a concerto with one or more soloists, and also has elements of a symphony, an elaborate musical composition for a variety of wind, string and brass instruments.

Sonata - A musical composition in contrasting movements.

Suite - Typically a set of instrumental pieces, especially dances, intended to be performed together. This type of composition was especially popular in the Baroque Period.

Symphonic or Tone Poem - A single movement orchestral work in which some extra-musical, or outside element, provides a narrative or illustrative element for the work, such as a poem, novel or painting.

Tempo - (Italian for "time") This is the speed or pace of a given piece, affecting the mood/difficulty of the work.

Waltz - A type of ballroom and folk dance in 3/4 time. The most common dance figure in a waltz is a full turn in two measures, using three steps per measure.

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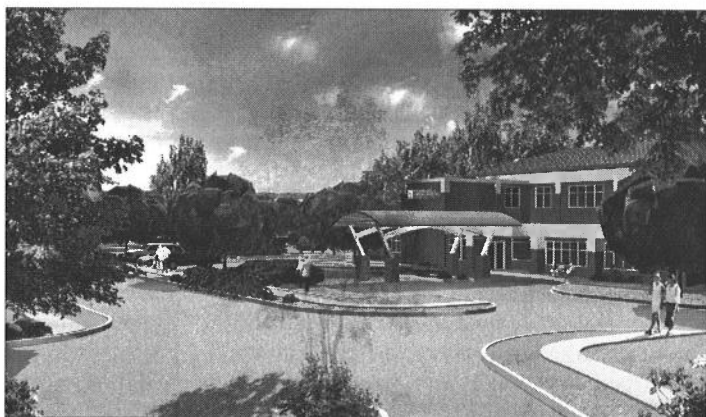
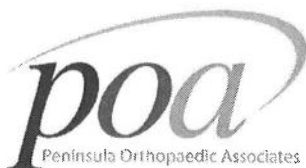
Come to a classical concert ready to enjoy yourself and give yourself up to the music. It's time to put your day-to-day problems on the back burner and let your thoughts and pulse slow down. Feeling out of place? Not sure when to clap? Sense a sneeze coming on? The following tips for novices and regular subscribers alike will satisfy even the strictest minders of manners.

- Take a break from the outside world! Please turn off your cellular telephones, pagers and all other audible electronic devices before the concert begins.
- If you arrive after a performance has begun, the ushers will do their best to seat you during an appropriate pause in the program. However, late seating is not always available at all performances. Please try to be on time.
- When you first take your seat, you will notice that several of the musicians may already be on stage. Don't worry, you're not late. The musicians are warming up and reviewing their music before the concert begins. Just prior to the start of the concert, when all of the members of the orchestra are seated, the lights will dim and the concertmaster will stand and signal to the first oboe player to play the note A. The rest of the orchestra will then tune their instruments to match the oboe. The next thing that will happen is that the conductor will enter the stage. He will bow to the applauding audience, turn around and begin the concert.
- Most artists appreciate applause at any time during a performance. Until the late 19th century and even into the 20th century, it was customary for audiences to applaud at the end of every section of a given piece, and some movements were even given an immediate encore if the applause was great enough. Modern audiences, however, tend to wait until the end of an entire work to clap. Why? Holding applause between movements is considered to be respectful to the performers' concentration and mindful of musical continuity.
- The conductor should let you know, and usually does, when a piece is over. He or she will put his or her arms down and turn to face the audience. If you're still in doubt, you can always wait until someone else begins to clap and then join in!
- Neither eating nor drinking is permitted inside the auditoriums. If you are hungry, please have a snack before the concert or during intermission. If you feel the onset of a cold or allergies, please use a cough drop to ensure that the concert experience is as pleasurable as possible for you—and those around you. Kindly note the next important step: unwrap them ahead of time.
- If you cannot suppress a cough, it is perfectly acceptable, extraordinarily polite even, to excuse yourself from the hall until you feel better.
- As the applause starts to die down, the performers will put their instruments away and leave the stage. The house lights will be turned on. At this point the concert is over, and it is time to go home. Please exit the hall with the same courtesy you exhibited throughout the concert.

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Mr. James Bean - Trumpet Soloist

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