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About the Artists

Dominic Armstrong

Dominic Armstrong has quickly established himself internationally as an artist of superb and distinguished musicality and characterization. He is a winner of the 2013 George London Foundation Vocal Competition. This season, Armstrong begins with a concert and debut with the Russian National Orchestra where the tenor will debut Britten's *War Requiem* for the 70th Anniversary of the conclusion of World War II, as well as performances with the Stanislavsky Opera and Ballet Theatre and the Saratov Opera and Ballet Theatre. Later this season, he will make a company debut with Opera Colorado as Arthur Dimmesdale in the anticipated world premiere of Lori Laitman's *The Scarlet Letter*.

Armstrong began the 2014-2015 season debuting the roles of Haydn and the Bartender in the world premiere performances of *The Classical Style* at the Ojai Festival, Cal Performances and Carnegie Hall, and he debuted with both On Site Opera and The Phoenicia International Festival of the Voice in a co-production of Frédéric Chaslin's new opera *Clarimonde*. He also made his debut with Dayton Opera as Tamino in *Die Zauberflöte*, returned to Opera Memphis as The Husband in *Les mamelles de Tirésias*, and joined Ash Lawn Opera as Freddy in its summer production of *My Fair Lady*. On the concert stage, he appeared with the Brooklyn Art Song Society in recital, sang Lawrence Siegel's *Kaddish* with the Rochester Philharmonic Orchestra and sang the Verdi *Requiem* with the Waterbury Symphony. Last season, Armstrong debuted with the New York Philharmonic in acclaimed performances of Britten's *Spring Symphony*, conducted by Music Director Alan Gilbert. The tenor essayed his first performance of Cavaradossi in *Tosca* with the Northwest Indiana Symphony, and he sang the First Jew in *Salome* with the Philadelphia Orchestra and Opera Philadelphia, conducted by Yannick Nézet-Séguin, as well as the Third Jew in performances of the same opera with the Boston Symphony. Additionally, Armstrong appeared in holiday concerts with the Oregon Symphony, in recital with the Brooklyn Art Song Society, in Mozart's *Requiem* with the Lansing Symphony with both the Symphony in C and Princeton Symphony for Britten's *Serenade*, and in recital with Christine Brewer and Craig Rutenberg, under the auspices of the George London Foundation.

In the 2012-13 season, Armstrong returned to New York City Opera to sing Peter Quint in their production of *The Turn of the Screw*, followed by his debuts with Carnegie Hall and Lyric Opera of Chicago as Steve in Andre Prévin's *A Streetcar Named Desire*. He closed the season premiering two new operas: *La Reina* with American Lyric Theater and *The Blind* with American Opera Projects.

Having been seen in Chicago Opera Theatre's *Moscow, Cheryomushki* (*Opera News* called his performance of Sergei a "honeyed account"), Armstrong's 2011-2012 season also included his Memphis Opera debut as Eisenstein in *Die Fledermaus* and a return to Lorin Maazel's Castleton Festival to cover Don José and perform the role of Le Remendado in *Carmen*. These assignments marked the artist's fourth season with the festival, where he has also been seen as Macheath in Britten's *The Beggar's Opera*, Peter Quint in *The Turn of the Screw*, Le Petit Vieillard in *L'enfant et les sortilèges*, and Luigi in *Il Tabarro*.

Previous seasons have found Armstrong performing with companies such as Opera Philadelphia, as Flavio in *Norma* and Borsa in *Rigoletto*; Chicago Opera Theatre, in the title role in *La Clemenza di Tito*; Deutsche Oper Berlin, as Parpignol in *La Bohème*; Opera Regio Torino, as the Gran Sacerdote in *Idomeneo*, Reverend Horace Adams in *Peter Grimes* and Heinrich der Schreiber in *Tannhäuser*; Wexford Festival Opera, for Count Almaviva in *Ghosts of Versailles*; Wolf Trap Opera, as Candide alongside Jason Alexander in *Candide* and as Ulysse in *Il ritorno d'Ulisse in patria*; and Musica Viva Hong Kong for Nemorino in *L'Elisir d'amore*.

An avid recitalist, Armstrong has maintained frequent performances of recital repertoire as well. Recent recitals have included the collected songs of Duparc with soprano Susanna Phillips, as well as performances of Brahms' *Die Schöne Magelone* and the Twickenham Festival, in a program featuring *On Wenlock Edge* and *To Julia*. He also has been a participant of the Steans Institute at the Ravinia Festival in Chicago.

Armstrong has received numerous prizes and awards, including placement as a Grand Finalist in the 2008 National Council Auditions with the Metropolitan Opera and with the George London Foundation, the Sullivan Awards, Opera Index, the Gerda Lissner Vocal Competition and the Liederkrantz Art Song Competition (2009 winner). He holds degrees from Truman State University, The Juilliard School and the Curtis Institute.

Jeffrey Schoyen

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. 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 the great cellist William Pleeth in London. Dr. 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, Dr. 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. Dr. 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 ninth 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 an associate professor 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

***Winter Concerto* - Antonio Vivaldi (1678-1741)**

This is the closing chapter in Vivaldi's *The Four Seasons*, a cycle of four violin concertos each inspired by an Italian sonnet whose mostly pastoral scenes the composer attempts to describe in the music. This Concerto in F minor is subtitled "Winter" and, not surprisingly, contains the least ebullient music – music that at times even takes on a dark expressive manner. That said, it still has its share of bright sounds and happy moods – the second movement brims with a kind sweet lyricism.

Cast in three movements, this Concerto, at about nine minutes in duration, is the shortest of the four. The first movement, marked *Allegro non molto*, opens with a troubled rhythmic idea, as staccato chords grow more anxious and louder as they progress, the composer depicting the coldness and unpleasantness of winter, as described in the sonnet. The writing for solo violin is brilliant and is said to convey the chill of the winter winds. Most of the opening panel expresses the darker, nastier side of winter.

The second movement, *Largo*, however, shows its more intimate and sweeter side, as the lovely singing music depicts people warming themselves by a fire while a cold rain falls outside – in Vivaldi's Italy, winter rarely produced snow. Here, Vivaldi reduces the size of the orchestra that was typical of the concerto form. The *Allegro* finale begins slowly, as the violin soloist plays tentatively, as if to convey one's bracing for the cold. Gradually the music comes to life, but with frosty swirls and the wind howling and chilling. The pacing slows in the latter half as another dark mood threatens to overtake the proceedings, but the music suddenly springs to life with great vigor and the work ends in a positive, if somewhat tense mood.

Winter – Concerto in f-minor

Allegro non molto

"Aggiacciato tremar trà neri argenti
Al Severo Spirar d' orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;"

Largo

"Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento"

Allegro

"Caminar Sopra 'l ghiaccio, e à passo lento
Per timor di cader gersene intenti;
Gir forte Sdruzziolar, cader à terra
Di nuove ir Sopra 'l ghiaccio e correr forte
Sin ch' il ghiaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco Borea, e tutti i Venti in guerra
Quest' é 'l verno, mà tal, che gioja apporte."

Winter – Concerto in f-minor

Allegro non molto

Shivering, frozen mid the frosty snow in biting,
stinging winds;
running to and fro to stamp one's icy feet, teeth
chattering in the bitter chill.

Largo

To rest contentedly beside the hearth, while those
outside are drenched by pouring rain.

Allegro

We tread the icy path slowly and cautiously, for
fear of tripping and falling
Then turn abruptly, slip, crash on the ground and,
rising, hasten on across the ice lest it cracks up.
We feel the chill north winds course through the
home despite the locked and bolted doors...
this is winter, which nonetheless brings its own
delights.

“Porquoi Me Reveiller” – Jules Massenet (1842-1912)

Premiered in Vienna, in February 1892, under the direction of Hans Richter, Massenet’s *Werther* has proven an enduring work, one of the composer’s most tightly constructed and dramatically urgent. The libretto was fashioned by writers Georges Hartmann, Edouard Blau and Paul Millet, after Goethe’s *The Sorrows of Young Werther*. The serviceable text worked to keep the focus on the insistent love of the protagonist and the object of his passion.

While the music serves the drama in compellingly straightforward fashion, two set pieces have become favorite moments, often excerpted as concert items. Charlotte’s “Letter Scene” at the beginning of Act Three is a despairing meditation on passion versus responsibility. Werther’s aria later in that same act, “Pourquoi me,” is anguished questioning, all the stronger for its not becoming an operatic rant full of theatrical outbursts.

***Caucasian Sketches* - Mikhail Ippolitov-Ivanov (1859-1935)**

Ippolitov-Ivanov studied under Nikolay Rimsky-Korsakov at the St. Petersburg Conservatory, and in 1882, he became conductor of the symphony orchestra and director of the music school in Tiflis (now Tbilisi), Georgia. The 11 years he spent in the Caucasus gave him a lifelong interest in Georgian folk music. He absorbed the music of this mountainous region into his compositions; a technique encouraged by the state in the wake of the Russian Revolution. Though Ippolitov-Ivanov himself shied away from politics, his compositional style reflected the nationalistic pride found in the music of his mentors.

The ethnic folk music of Georgia was a key ingredient in Ippolitov-Ivanov’s crowning achievement, *Caucasian Sketches*. Comprised of two suites, completed in 1894 and 1896 respectively, Suite No. 1 would become the work he would forever be remembered for. Incorporating the region’s indigenous music in an orchestral setting, the piece also borrows from Rimsky-Korsakov’s use of chimes and rhythmic qualities. Brilliant melodies weave through the opening section, “In a Mountain Pass,” accompanied by an unrelenting beat to create the sensation of one’s ascension toward a majestic summit. The suite’s final section, the famous march “Procession of the Sardar,” is still frequently performed at pops concerts around the world.

“Winterstürme” – Richard Wagner (1813-1883)

Of the four episodes of *Der Ring des Nibelungen*, *Die Walküre* is most often performed separately, and arguably may be Wagner’s best-loved work. The source of this affection is certainly Wagner’s sensitive depictions of Siegmund and Sieglinde’s love, and the father-daughter relationship of Wotan and Brünnhilde. The work was first criticized for Siegmund and Sieglinde’s incestuous love, but Wagner made them appealing, rendered their story with tenderness and bestowed on them some of his most glorious music. In *Die Walküre*, Wagner achieved equality of music and words with flexible ease. In “Winterstürme,” Sieglinde confesses her unhappiness to Siegmund, whereupon he ardently embraces her and vows to free her from her forced marriage to Hunding. As moonlight floods the room, Siegmund compares their feeling to the marriage of love and spring.

“Recodita Armonia” – Giacomo Puccini (1858-1924)

Giacomo Puccini had composed four operas before officially taking up his pen with *Tosca* in 1895. After the poor reception of Puccini's first two operas, *Le Villi* and *Edgar*, *Manon Lescaut* brought him considerable fame and financial success, and *La Bohème* was popularly (although not always critically) well received. In *Tosca*, Puccini explored the dark side of human emotion, a marked change from the late Romantic sentimentality of *La Bohème*. *Tosca* was premiered in 1900 at Rome's Teatro Costanzi to a temperate critical reception. “Recondita Armonia” is the first romanza in *Tosca* and is sung by the painter Mario Cavaradossi when comparing his love, Tosca, to a portrait of Mary Magdalene that he is painting.

***Swan Lake* - Pyotr Ilich Tchaikovsky (1840-1893)**

While the composition of *Swan Lake* came in the period of 1875-1876, it incorporated music from an 1871 unpublished effort titled *The Lake of the Swans*, the composer's first attempt at ballet. In addition, a second-act waltz was said to have been adapted from his 1869 opera *Undine*. *Swan Lake* was not a success initially, but shortly after the composer's 1893 death, it began to take hold.

For *Swan Lake*, Tchaikovsky composed an introduction and 29 dance numbers, which fall into four acts. The story, set in medieval Germany, centers on Prince Siegfried and his Princess-mother, who, reproaching her son for a lavish celebration at his chateau, commands him to take a bride from among a group of princesses invited to a ball for him the following day. Later the same evening the suddenly bored Siegfried, at the behest of his friend Benno, gives chase with a group of hunters to a flock of swans. At a lakeside that night, the Prince meets the beautiful maiden Odette, who beseeches him to abandon the hunt for the swans, since they are her companions, cursed, like her, to adopt a winged appearance by the sorcerer Von Rotbart, except between midnight and dawn when they return to their human form. At the ball the next evening, Siegfried cannot choose a bride, but notices some strange guests, the disguised Von Rotbart and his daughter Odile, to whom the sorcerer has given the exact likeness of Odette. The unwitting Siegfried chooses her for his bride and swears an oath of loyalty to her. In a dramatic lakeside finale, Odette throws herself into the lake and Siegfried joins her, thereby destroying Von Rotbart and his evil power. The young maidens are freed from their swan form and Siegfried and Odette are reunited when the lake vanishes.

Salisbury Symphony Orchestra 2015-2016 Concert Season

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December 12, 2015

Dear Patrons and Friends of the SSO,

Salisbury Symphony Orchestra, uniquely made up of SU students, community players and professionals, is celebrating its 30th anniversary this season. In 2015, we also mark the 10th anniversary of the orchestra's second conductor, Dr. Jeffrey Schoyen. We recently honored the time and talents of three of our community players who have greatly added to the artistic development of the orchestra over its entire lifespan (Julie Barton – oboe, Dr. Charles F. Smith – percussion and Bobbie Thamert – violin) and recognized three more community players, each with over 25 years of service to the SSO (Ron Davis – trumpet, Debra Scott – clarinet and Susan Zimmer – flute and keyboard).

Looking back at the mission and history of the SSO, we have been able to provide first-rate soloists to perform with us, added students to the orchestra and have employed numerous quality professionals from the western shore to fill in the gaps. All these accomplishments have been possible with your support, the generosity of the Jackson family and a special Performance Fund, which, unfortunately, is now almost depleted.

With the 30th anniversary of the SSO upon us, we set a goal to raise \$30,000 to develop a new Performance Fund in order to continue to bring excellent classical music to the Eastern Shore. Upon hearing of this goal, Peter and Judy Jackson challenged us to increase our fundraising goal to \$50,000 and have agreed to match dollar for dollar, up to the first \$25,000, raised by the SSO. This is where you, our valued supporter, can help. Please consider an end-of-the-year donation to the SSO to help us reach our goal and know that your contribution will help sustain the quality symphonic music you have enjoyed for 30 years.

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Thank you for considering our plea to meet our goal!

Sincerely,
John K. Kilian
SSO Advisory Committee Chairman





SALISBURY SYMPHONY ORCHESTRA
AT SALISBURY UNIVERSITY

30th Anniversary

The 2015-16 SSO season is a monumental year for the Salisbury Symphony Orchestra in reaching the 30th anniversary of its existence and in celebrating the time and talents of our valued community players. The SSO has three veteran players (all with 30 years service) who have each helped in the artistic development of the orchestra over this entire lifespan. Recently honored at a reception, Julie Barton (oboe), Charles F. Smith Jr. (percussion) and Bobbie Thamert (violin) are pictured below. Other notable years of service to the SSO include: Debra Scott (clarinet) – 28 years, Ron Davis (trumpet) – 26 years and Susan Zimmer (flute and keyboard) – 26 years.

30 Year Players



(From left) Julie Barton, Charles F. Smith Jr., Bobbie Thamert

25+ Year Players



(From left) Susan Zimmer, Ron Davis, Debra Scott

PROGRAM

Featuring Dominic Armstrong, Tenor

Winter Concerto, op. 8, no. 4Antonio Vivaldi

Allegro con molto

Largo

Allegro

Sachiho Murasugi, violin

“*Porquoi me reveiller*” from *Werther*Jules Massenet

Caucasian Sketches, op. 10

In the Mountain Pass

Procession of the Sardar

“Winterstürme” from *Die Walküre*Richard Wagner

“Recondita armonia” from *Tosca*Giacomo Puccini

Swan Lake Suite, op. 20aPyotr Ilich Tchaikovsky

Scene

Waltz

Intermission

“Something Was Missing” from *Annie*Charles Strouse

“Stranger In Paradise” from *Kismet*Robert Wright & George Forrest

Swan Lake Suite, op. 20aPyotr Ilich Tchaikovsky

Dance of the Swans

Mazurka

Ave MariaFranz Schubert

Arranged by Jeff Tyzik

The Twelve Gifts of ChristmasJeff Tyzek

What Child Is ThisArranged by Jeff Tyzek

Sleigh RideLeroy Anderson

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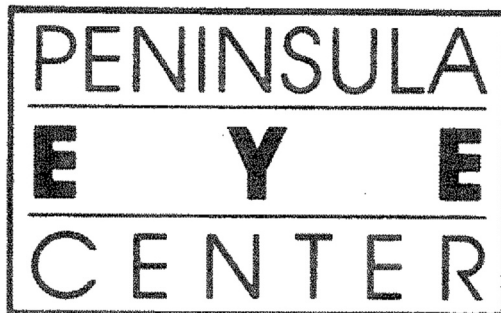
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And again, a big thank you to our Artist Friends for lending their talents with beautifully painted violins, offered in a Live Auction at our event!

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