



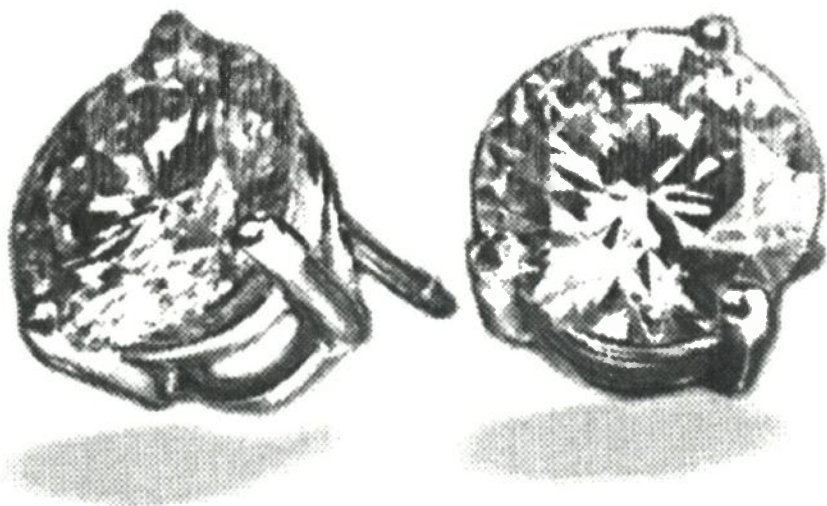
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## About the Artists

### Melissa Harvey

Melissa Harvey is a 26-year-old soprano from Richburg, NY. She received her M.M. and B.M. in voice from the Cincinnati College-Conservatory of Music. In November, Harvey performed as the soprano soloist in Mozart's *Mass in C Minor* with the Cincinnati Chamber Orchestra. Other recent engagements include performances as Alice in Unsuk Chin's *Alice in Wonderland* and a cover of the role of Flora in Britten's *Turn of the Screw*, both with the New York City Opera. After graduating in 2011, Harvey covered Lucinda in the world premiere of Nico Muhly's *Dark Sisters* with Gotham Chamber Opera and the Opera Company of Philadelphia. In summer 2011, she performed with Cincinnati Opera in their production of *Die Zauberflöte* as the First Spirit. While at CCM, Harvey performed several roles, including Sister Constance in *Dialogues of the Carmelites*, Eurydice in Offenbach's *Orpheus in the Underworld*, Papagena in *Die Zauberflöte* and Lucia in *The Rape of Lucretia* (CCM Spoleto). Harvey has performed as a soloist with a number of groups, including the Cincinnati Vocal Arts Ensemble, Bourbon Baroque and the Catacoustic Consort. In March 2014, Harvey will be the soprano soloist for performances of four Bach cantatas with the Collegium Cincinnati Bach Festival.

### 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.



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*Thank you to Dr. William M. Folger, conductor, and Susan Zimmer,  
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## PROGRAM

*Il Seraglio* Overture, K. 384.....Wolfgang Amadeus Mozart (1756-1791)

**Durch Zartlichkeit from *Il Seraglio***

*Melissa Harvey, Soprano*

**Der Holle Rache from *The Magic Flute***

*Melissa Harvey, Soprano*

**Waltz from *Eugene Onegin***.....Piotr Ilyich Tchaikovsky (1840-1893)

**Caro Nome from *Rigoletto***.....Giuseppe Verdi (1813-1901)

*Melissa Harvey, Soprano*

**Intermezzo and Barcarolle from *Tales of Hoffman***

.....Jacques Offenbach (1819-1880)

**The Doll Song from *Tales of Hoffman***

*Melissa Harvey, Soprano*



**Festival Sounds of Hanukah**.....Arranged by Bill Holcombe

**Glitter and Be Gay from *Candide***.....Leonard Bernstein (1918-1990)

*Melissa Harvey, Soprano*

**Valse from *The Sleeping Beauty***.....Piotr Ilyich Tchaikovsky (1840-1893)

**Jingle Bells**.....Arranged by Arthur Harris

**Silent Night**.....Arranged by Arthur Harris

*Melissa Harvey, Soprano*

**Polonaise from *Christmas Eve***.....Nikolai Rimsky-Korsakov (1844-1908)

*University Chorale*

## PROGRAM NOTES

### *Il Seraglio*

*Il Seraglio* is a three-act opera by Wolfgang Amadeus Mozart. Known to be his first major success, *Il Seraglio* contains singspiel (spoken dialog rather than sung recitatives) and signifies Vienna's infatuation with "Turkish" music. The opera premiered in Vienna (July 1782) during Mozart's first full year there. Embedded in the opera are treasured arias and ensembles, requiring virtuosic ability from the principals and sustained lyric vocalism from the rest. In addition to the Turkish flavor, the orchestra calls for a more subtle and sophisticated compliment of instruments than found in Mozart's earlier operas. The libretto, by Johann Gottlieb, features another popular topic in later 18th century drama – the rescue of an abducted heroine. The work exhibits both charming entertainment and some of Mozart's finest and most inventive writing.

### *Eugene Onegin*

Tchaikovsky wrote *Eugene Onegin* in 1878, using a libretto by Konstantin Shilovsky and himself, based on the epic poem by Pushkin. The composer was first drawn to the project by the famous "letter scene" (Act One, Scene Two), in which Tatyana declares her affections for Onegin. Tchaikovsky provided music for this scene – at least the latter part of it – first and built the rest of the work around it, ultimately producing his most popular opera.

### *Tales of Hoffman*

Offenbach laid the foundations of a new musical genre with a series of tuneful operettas full of wit and Parisian joie de vivre, but by 1870 the fashion for comic opera had waned, and during a visit to America he conceived the idea of a large-scale opera that was to be his masterpiece. By 1878, he had completed all three acts of *Les Contes d'Hoffmann* in piano score and orchestrated the Prologue. He did not live to see it staged and his friend, the composer Ernest Guiraud, completed the work, doing his best to adhere to Offenbach's clearly expressed wishes.

The opera opens in a Nuremburg tavern, to which the scene returns at various points as Hoffmann, with his companion Nicklausse and his poetic muse, tells of a series of amorous adventures with, in turn, a mechanical doll, a Venetian courtesan, and a young opera singer. The scheme works sufficiently well to avoid discontinuity, though it could easily be regarded as a linked set of one-act operas with related themes – deception, betrayal and death. Lively stage action and Offenbach's talent for writing good tunes generally avoid such somber implications and there are moments of humor as well as pathos. The Barcarolle is found in Act two and is thought to be one of Offenbach's most celebrated and sensuous melodies.

A thread of philosophical melancholy runs through Hoffmann's tales, strongly suggesting that Offenbach was a dispirited and disappointed man, who no longer wished to be known only as a purveyor of musical soufflés. The work is often produced in differing versions, with cuts that do little for its musical or dramatic impact.

## *Candide*

*Candide* is a comic operetta based on the work by Voltaire. The work was extremely unsuccessful during its Broadway premiere in 1956, and it is primarily only as an overture that the music is remembered at all today. The overture was premiered by the New York Philharmonic Orchestra in 1957 with Bernstein conducting and became almost an instantaneous orchestra and concert band staple. The work is extremely quick-paced, with a feverish excitement that begins from the first breath of sound. Each player of the ensemble, whether an orchestra or concert band, is required to perform with the utmost of virtuosity, and the work requires an immensely together ensemble. Many of the meters are in seven beats or of other non-traditional types, and they quickly change. Short, full ensemble statements open the work, and this beginning idea intermittently appears several times throughout the work, almost as a reminder of what has been and that it is still the same work. While there are some melodic ideas, as well as some wonderful harmonic textures, it is clear that the main stylistic character of the music must be its rhythmic use. Strong percussion accents, writing in orchestrational groupings and families such as brasses, and harsh attacks from the ensemble as an entity are apparent throughout. The form of the piece is as scattered as the music itself. Most of the ideas are short and sporadic. When an idea is presented, there is usually little time for it to be developed, but instead the music quickly changes direction to some other idea. Oddly, this lack of development of ideas has not deterred from the music's popularity; with the "Overture to *Candide*" still a popular favorite among concert programmers, it is doubtful that this music will die away anytime soon.

## *"The Polonaise" from Rimsky-Korsakov's Opera Christmas Eve*

By Luba Paskova

Nikolay Rimsky-Korsakov belonged to "The Mighty Handful" – Balakirev's circle of Russian romantic nationalist composers also known as "The Five," consisting of Mily Balakirev, Cesar Cui, Alexandr Borodin, Modest Mussorgsky and Rimsky-Korsakov. The group had the aim of producing a specifically Russian kind of music, rather than one that imitated older European music or relied on European-style conservatory training. One of the peculiarities of The Five is that they were all self-trained amateurs from the minor provinces of Russia, earning their living (at least initially) through other means.

In 1862, after graduating from the naval school, Rimsky-Korsakov spent two and a half years at sea, devoting his free time to composition. The young composer served as a midshipman on the Russian military ship *Almaz*, which arrived in New York in 1863 to support the North during the Civil War.

The opera *Christmas Eve* was written mid-point in Rimsky-Korsakov career, between 1894 and 1895. It's based on a short story, "Christmas Eve," from Nikolay Gogol's *Evenings on a Farm Near Dikanka*.

Gogol's story is a text with light-hearted wit. Mystical or fantastic elements that appealed most to the composer are exaggerated in his opera. It is about a village lad, Vakula, whose girlfriend Oksana agrees to marry him only if he performs what she considers to be an impossible task: to bring her the slippers of the Russian queen. The Devil sets up all sorts of obstacles for Vakula, but is outwitted. Vakula flies on the Devil's back to Saint-Petersburg where he persuades the queen (Tsaritsa) to give him the slippers for his bride.

"The Polonaise with Chorus" heard today comes near the end of the opera in Act III, Scene 7, when the Devil flies into the queen's palace, puts Vakula down and then disappears into the fireplace. Vakula joins a group of Zaporozhian Cossacks from Ukraine who are petitioning the Tsaritsa. The Courtier Chorus sings the Tsaritsa's praises (Glory to the Queen!) in a magnificent polonaise. Being Polish in origin, the polonaise became a popular form with many Russian composers. It is a stately dance, commonly played at formal events, and this one has a distinctly imperial air around it.

The work begins with orchestra *tutti*, *Allegro non troppo alla polacca*, in grand manner. The brass group is soon strongly emphasized and trumpets "peal out" in fanfares. The opening theme is followed by a motif that is already familiar from the Vakula's ride on the Devil's back. Hereafter during the chorus, two themes alternate and are interrupted by a soft lyrical melody "Chuyu serdtsem, poneslasya ...," which also is replicated by woodwinds in the orchestra. It is the middle section in which the beautiful theme expresses the great love that citizens have for their queen. The work ends with a dramatic accelerando of the principal theme followed by a strong trembling *sforzando* on the last note as a unison of the entire orchestra.

Rimsky-Korsakov routinely made suites from his opera music. "The Polonaise" is from the 2nd Suite, and it was performed for the first time in 1894, a year before the opera itself.

*Unless noted, Programs Notes taken from [www.classicalarchives.com](http://www.classicalarchives.com) and [www.allmusic.com](http://www.allmusic.com)*

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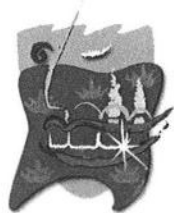
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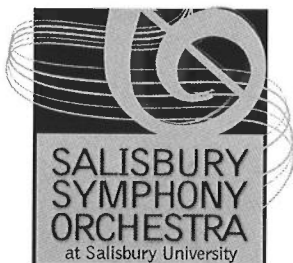
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