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About the Artists

Capitol Quartet

Christopher Creviston – soprano saxophone
Joseph Lulloff – alto saxophone
David Stambler – tenor saxophone
Carolyn Braus – baritone saxophone
David Tucker – drummer

The Capitol Quartet is widely considered among the most exciting chamber ensembles performing today. Comprised of saxophonists who are teaching faculty at America's leading music schools, the Capitol Quartet has captured the imaginations of critics and audiences alike. Combining innovative repertoire with virtuosic playing and an energetic, engaging stage presence, the Quartet brings a unique brand of entertainment to the concert stage.

Since its formation in 1991, the Capitol Quartet has performed regularly at major concert venues throughout the United States, earning wide acclaim for the ensemble's musical versatility and innovative style. The Quartet's February 2007 performance of the Philip Glass "Concerto for Saxophone Quartet and Orchestra" with the Baltimore Symphony Orchestra was lauded in *The Baltimore Sun* for "... superb technical control, ... seamless blend, and exceptional wealth of character in their phrasing."

The Capitol Quartet's eclectic repertoire features contemporary works for saxophone, transcriptions of classical and jazz favorites, jazz originals, and traditional French quartet compositions. The Capitol Quartet is also committed to expanding the repertoire of the saxophone quartet, having commissioned new works for saxophone quartet by composers Carter Pann, Stacy Garrop, Evan Hause, Mark Weiser, Charles Ruggiero, John Fitz Rogers, John Anthony Lennon, Greg Wanamaker, Perry Goldstein, Whitney Ash and others.

Dedicated to advancing music education, the Capitol Quartet regularly performs and lectures at national and state music educators conferences. They have appeared at the Midwest Band and Orchestra Conference, Illinois Music Educators Conference, Connecticut Music Educators Conference, Virginia Music Educators Conference, MENC's Eastern Division, American Band College, Bands of America's Summer Symposium, and colleges and universities throughout the U.S.

The Capitol Quartet has been featured with the Cincinnati Pops, Indianapolis Symphony, Guatemala National Symphony, Rochester Philharmonic, Baltimore Symphony, National Arts Centre Orchestra (Ottawa, Canada), Windsor (Ontario) Symphony, the San Antonio Symphony, Long Beach Symphony, Virginia Symphony, Springfield (MO) Symphony, Roanoke Symphony, Imperial Symphony (FL), Bay-Atlantic Symphony, Grand Rapids Symphony, the U.S. Air Force Heritage of America Band, the U.S. Continental Army Band and many other symphonies across the country.

Famed American composer and entertainer Marvin Hamlisch said of the Capitol Quartet: “I have had the great pleasure of performing with the Capitol Quartet. Their fabulous sound, professionalism and innovative program all combine for a wonderfully entertaining musical experience.”

The Capitol Quartet proudly performs on YAMAHA Saxophones.



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

Concerto Grosso with Saxophone Quartet

William Bolcom (b. 1938)

National Medal of Arts, Pulitzer Prize and Grammy Award-winner William Bolcom wrote *Concerto Grosso* (a Baroque-era form involving a small group of instrumentalists, called the *concertino*, in dialog with the *ripeno* or large orchestra) for the PRISM Saxophone Quartet as a piece to be enjoyed by performers and listeners after learning of their desire for such a piece. He focused on their “fourness” and kept two precedents in his mind: “the Schumann concerto for horn quartet which is very homophonic, and the many 20th-century groups of all sorts which often dressed alike to emphasize their uniqueness, from the Four Lads and the Beatles to the Motown groups and countless others.”

The first movement, *Lively*, in a simple sonata form, evokes blues harmonies in both its themes. *Song Without Words*, which follows, is a lyrical larghetto. The following *Valse* (Waltz), which has a very French cast, begins with a long solo stretch for the saxophone quartet; the development of this theme alternates with a pianissimo *Scherzetto* section. The final *Badinerie* (a dancelike piece of jocose character) is a title borrowed from J.S. Bach and evokes bebop and rhythm-and-blues.

Jeanie With The Light Brown Hair

Stephen Foster (1826 – 1864)

In spring 1853, Stephen Foster’s wife, Jane, left him. Soon after that, he left Pittsburgh to try his fortune in New York. It is clear that this song reflects his sense of loss. His nickname for Jane was “Jeanie,” and an early version of the song has the lines, “I long for Jeanie but her form lies low.” The imagery of this draft (some of it written with harsh, slashing downstrokes) continues to evoke death: here her fingers are “snowy” (i.e., marked with death’s pallor) not “gentle,” as in the final version of the song. In the end, he transformed the song to one about a living beloved who is absent and deeply missed. There is still a bit of ghost-like imagery, as she is twice likened to a “vapor” in the “summer air.” The verse in which Foster says he hears her melodies “sighing round my heart,” seems to promote her to the position of his absent muse. Extraordinary touches in the melody are worth noting: the wide leap of a ninth from a C to the D more than an octave above, only to fall back to the octave, making a powerful impression of a leap of passion that overshoots it bounds, and the general superimposition of a pentatonic profile onto an ordinary tonic-dominant structure.

Incidentally, “Jeanie” was not popular in its time. Correctly noting that in this song Foster had written a tune that was “decidedly not a negro melody,” a review in the *New York Herald* went on to say, “The music is very clever, but the least said about the words, the better for the poet.” The song was popularized in the 1930s by Al Jolson and tenor John McCormack, used in the popular movie *Swanee River* (a fictionalized biography of the composer) and played on the radio so often that it finally became a hit during a period when ASCAP was feuding with the radio networks.

I dream of Jeanie with the light brown hair
Borne, like a vapor, on the summer air
I see her tripping where the bright streams play
Happy as the daisies that dance on her way

Many were the wild notes her merry voice would pour
Many were the blithe birds that warbled them o'er
Oh! I dream of Jeanie with the light brown hair
Floating, like a vapor, on the soft, summer air

I long for Jeanie with the day dawn smile
Radiant in gladness, warm with winning guile
I hear her melodies, like joys gone by
Sighing round my heart o'er the fond hopes that die

Sighing like the night wind and sobbing like the rain
Wailing for the lost one that comes not again
Oh! I long for Jeanie, and my heart bows low
Never more to find her where the bright waters flow

I sigh for Jeanie, but her light form strayed
Far from the fond hearts round her native glade
Her smiles have vanished and her sweet songs flown
Flitting like the dreams that have cheered us and gone

Now the nodding wild flow'rs may wither on the shore
While her gentle fingers will cull them no more
Oh! I sigh for Jeanie with the light brown hair
Floating like a vapor, on the soft summer air

***West Side Story* - Leonard Bernstein (1918 - 1990)**

On January 9, 1949, Leonard Bernstein entered this into his log: "Jerry R. [Robbins] called today with a noble idea: a modern version of *Romeo and Juliet* set in slums at the coincidence of Easter-Passover celebrations. Feelings run high between Jews and Catholics. Former: Capulets; latter: Montagues. Juliet is Jewish." The newly formed State of Israel and the resultant war made the idea topical, and Bernstein, of Jewish descent, was familiar with Catholicism.

From the beginning, Robbins suggested that Arthur Laurents write the book, which was to be called *East Side Story*. However, other projects forced them to put off work until 1955. In the late summer of that year, while in Los Angeles with Laurents, Bernstein saw a newspaper article about fights between Mexican and Anglo gangs on Olivera Street. The two decided that recently arrived Puerto Ricans and first-generation Americans born of European immigrants would be a more accessible alternative to the Capulets and Montagues than would Jews and Catholics, and Latin American rhythms began to take shape in Bernstein's head. Neither Laurents nor Bernstein wanted to compose the lyrics for the songs, and they enlisted the 26-year-old Stephen Sondheim in October 1955. The title was changed to *West Side Story* when the creators realized that gang warfare in New York had moved from the East Side to the West. *West Side Story* opened at New York's Winter Garden Theater on September 26, 1957, and has remained in the repertory ever since. The film version of 1961 was a smashing success, earning 10 Oscars, including Best Picture. *West Side Story* is one of Bernstein's most impressive achievements in any style of composition. Its mixture of Latin American rhythms, big band jazz harmonies and instrumentation, contrapuntal writing, and colloquial language is handled with such skill and sensitivity that the result makes it seem as though these elements had always coexisted.

Laurents' book for *West Side Story* is not really a retelling or paraphrase of Shakespeare's *Romeo and Juliet*, but rather uses the play as a point of departure. Feuding families become rival gangs of different ethnic backgrounds, and Tony (Romeo) kills Maria's (Juliet) brother, but the "star-crossed" lovers do not have the chance to commit suicide. The most powerful and musically complex moment in the show occurs at about the midpoint, as Tony and Maria sing of their love in a reprise of "Tonight," Anita anticipates her upcoming date with Bernardo, and Riff and Bernardo, with their respective gangs, prepare for the rumble that evening. The result is a quintet with moments of dense rhythmic and melodic polyphony, conveying musically the meaning of the simultaneous but unrelated lines of text. Other highlights include the energetic "America," with its alternating 6/8 and 3/4 time signatures, while "Tonight" and "Maria" boast some of the most memorable melodies from the American stage. "Somewhere," in its opening phrase, features a melodic line borrowed from the slow movement of Beethoven's Piano Concerto No. 5, Op. 73.

Another factor contributing to the musical's success was its strong dance element, evident in songs such as "America" as well as in confrontations between the rival gangs. The action on-stage may seem a bit dated in this day of the modern gangster, but the work's virtues are undimmed.

***New England Holiday* – Robert Washburn (1928 – 2013)**

Commissioned by the New England Music Camp for its 50th anniversary concert, this effective piece draws upon New England folk songs and original material for the thematic motifs. As is characteristic of Robert Washburn's style, this piece is contemporary in nature and highly effective. He wrote the music for opening ceremonies of 1980 Olympics at Lake Placid. *New England Holiday* has a rhythmic opening, is light-hearted and exhibits rondo style.

***Bugler's Holiday* - Leroy Anderson (1908 - 1975)**

The bright and cheerful *Bugler's Holiday* is one of the best-known favorites by an American master of semi-classical music (what the British call light music). He began piano and music studies at the New England Conservatory of Music when he was 11, wrote and orchestrated a school song for his high school in Cambridge, and entered Harvard, where he received thorough training as a composer. In 1931, he began a four-year position as director of the Harvard Band, and, in 1936, his *Harvard Fantasy* (a medley of Harvard College songs) was accepted by the Boston Pops. His first original composition for the Pops, *Jazz Pizzicato*, was programmed by Arthur Fiedler in 1938, and thereafter he wrote consistently for that ensemble.

In 1954, Anderson wrote *Bugler's Holiday* as a solo piece for all three members of the section. Typically, the three players take positions standing in front of the orchestra in soloists' positions rather than remaining in their seats. The part is cunningly written around both standard bugle calls and bugle-call-like figures written by Anderson. As usual in Anderson's music, both the solo parts and the rest of the orchestration are highly accomplished and meticulous. Anderson wrote the composition for his three regular trumpeters, Robert Cusamann, Carl Poolee and Melven Solomon. *Bugler's Holiday* became a favorite almost immediately and has remained a popular work ever since.

Notes taken from allmusic.com and University of Michigan

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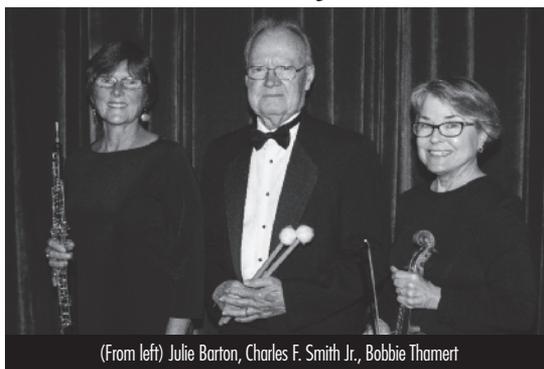


SALISBURY SYMPHONY ORCHESTRA
AT SALISBURY UNIVERSITY

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. Tonight we bid farewell to Dr. Charles F. Smith Jr., who is playing his last concert with the Salisbury Symphony Orchestra as a full-time member! We will miss him greatly and sincerely thank him for his many years of service.

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

Bugler's HolidayLeroy Anderson (1908-1975)
Trumpet Trio- Ron Davis, Bill Williams, Tom Davis

West Side Story SelectionsLeonard Bernstein (1918-1990)
Arr. Jack Mason

Concerto Grosso for Saxophone Quartet and OrchestraWilliam Bolcom (b. 1938)
I. Lively
II. Song Without Words
III. Valse
IV. Badinerie

Capitol Quartet

INTERMISSION

New England HolidayRobert Washburn (1928-2013)

Jeanie With The Light Brown HairStephen Foster (1826-1864)
Arr. Lucien Cailliet

It Don't Mean A Thing If It Ain't Got That SwingDuke Ellington
Arr. Vince Norman and David Stambler
Capitol Quartet

Bugle Call RagMeyers/Pettis/Schoebel
Arr. Vince Norman

Oodles of Noodle Jimmy Dorsey
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Arr. Vince Norman

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Arr. Vince Norman

Swing, Swing, SwingArr. Vince Norman

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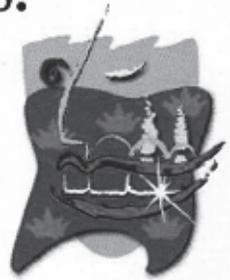
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