

SALISBURY SYMPHONY ORCHESTRA AT SALISBURY UNIVERSITY

Joyeux Noël!

Featuring Jacqueline Pollauf, Harp

Dr. Jeffrey Schoyen, Artistic Director

Saturday, December 9, 2017

Holloway Hall Auditorium

7:30 p.m.



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ABOUT THE ARTISTS



Jacqueline Pollauf

Jacqueline Pollauf, harpist, enjoys a thriving career as a performer, composer and teacher. Highlights of the 2016-2017 season included the premiere of a new work for harp and voice at Carnegie Hall in New York, NY, and a residency at Florida State University in Tallahassee, FL. Praised for playing with “transcendent ability” (*The Sybaritic Singer*) and a “steady and most satisfying elegance” (*The Toledo Blade*), past performances include such diverse settings as the Eleventh World Harp Congress in Vancouver, Canada; the

Library of Congress in Washington, D.C.; and the Bohemian Caverns jazz club in Washington, D.C. Whether performing standard repertoire, lesser-known works, or her own compositions and transcriptions, Pollauf is always exploring the versatility of the harp.

In addition to solo performances, J Pollauf regularly performs as part of Trio Sirènes, along with flutist Marcia Kämper and violist Karin Brown. Trio Sirènes has been featured on recital series throughout the East Coast: the Baltimore Symphony Orchestra’s Chamber Music by Candlelight Series, the Strathmore Mansion Concert Series and the St. David’s Music Series, among others. Trio Sirènes looks forward to the release of their debut recording on the ANALOG Arts label.

Pollauf has performed with a wide variety of ensembles, including the Baltimore Symphony Orchestra, the Post Classical Ensemble, (Washington, D.C.), the Royal Philharmonic Orchestra (London, UK), the Scottish Voices (Glasgow, Scotland), Opera Lafayette (Washington D.C.), the Choir of Clare College (Cambridge, UK), the National Gallery of Art New Music Ensemble (Washington, D.C.) and the Baltimore Choral Arts Society.

An active composer and arranger, Pollauf recently completed an artist residency through the Baltimore County Public Library for the pursuit new compositions. Her works are increasingly available through a variety of sources, including Vanderbilt Music’s recent publication of Pollauf’s transcription of five songs by Gabriel Fauré for voice and harp. Pollauf’s first major pedagogical publication, *Pedal Exercises for Harp*, was published in 2016 through Oakway Studios. Additionally, she has several arrangements of folk songs for students available through Harp Column Music, an online platform.

Pollauf has been recognized with numerous awards and grants, including two Individual Artist Awards from the Maryland State Arts Council, a Chamber Music America Commissioning Grant, an American Composer’s Forum Encore Grant and a Yellow Barn Artist Residency. Recording credits include *Bouquet*, a solo album featuring standard and contemporary works; *Music from Three Continents* with the Scottish Voices ensemble of Glasgow, Scotland; *delight/delirium* featuring works by composer Fernando Benadon; and *Voyage*, a recording of avant-garde harp and saxophone duos with saxophonist Noah Getz.

A dedicated teacher, Pollauf is on the faculties of American University, the Baltimore School for the Arts, Blue Lake Fine Arts Camp, the University of Maryland, Baltimore County, and maintains a private studio of harp students. Additionally, she is the founder and director of the Baltimore Harp Camp and serves as president of the Baltimore Chapter of the American Harp Society. Pollauf holds Master and Bachelor of Music degrees from the Peabody Conservatory and is based in Baltimore, MD.

ABOUT THE ARTISTIC DIRECTOR



Jeffrey Schoyen

Dr. Jeffrey Schoyen maintains an active and varied career as a cellist, conductor and educator. As director of the Salisbury Symphony Orchestra, he brings extensive performance experience to the podium. He 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. In addition, he has performed with the

Pittsburgh Symphony and the Orchestra of St. Luke's in New York City. Schoyen has worked under the direction of Marin Alsop, Maxim Shostakovich, Philippe Entremont, Lukas Foss, Robert Spano, Michael Tilson Thomas, David Zinman, Keith Lockhart and Klauspeter Seibel. He has performed in venues such as Carnegie Hall, Alice Tully Hall and Salzburg's Mozarteum, and he has played concerts with soloists Luciano Pavarotti, Sherrill Milnes, Itzhak Perlman, Yo-Yo Ma, Emanuel Ax, Ghenà Dimitrova, Gabriela Benackova, Mary Chapin Carpenter and Stevie Wonder, among others.

Schoyen has studied cello with some of the world's foremost teachers, including Lawrence Lesser, Timothy Eddy and William Pleeth. He holds a D.M.A. from Stony Brook University. An active performer, Schoyen has given concerts throughout the United States, Germany, Mexico, Spain and Ecuador. As cellist of the Allegheny Ensemble, he performs regularly on series in the mid-Atlantic region. A baroque cellist as well, Schoyen has performed with ARTEK and other period instrument groups.

Schoyen's interest in conducting began at Tanglewood, where he was awarded cello fellowships playing under the guidance of conductors such as Leonard Bernstein, Seiji Ozawa, Andre Previn, Aaron Copland, Gunther Schuller and Kurt Masur. Since then, he has attended conducting workshops in Madison, Chicago and Toronto, and he has served as the director of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra. He has collaborated with artists such as Jennifer Hope Wills, Dominic Armstrong, The Capitol Quartet, Dan Kamin, Sarah Jackson, Gary Louie, Anton Miller, Rita Porfiris and Charlotte Paulsen.

Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton, and he has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing. His transcription and edition of Giuseppe Maria Jachinni's *Opus 3 Concerti da Camera* has been published by Lorica Press. A frequent guest conductor/clinician, he is professor of music at Salisbury University, where he teaches conducting and score reading, string methods, cello, bass, and various other courses. During the summer, Schoyen serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.

PROGRAM

L'Arlésienne Suite No. 1 Georges Bizet (1838 – 1875)

Prelude

Minuetto

Adagietto

Carillon

Concerto for Harp and Orchestra François-Adrien Boieldieu (1775-1834)

Jacqueline Pollauf, harp

—————  INTERMISSION  —————

Sleigh Ride (Winter Night) Frederick Delius (1862-1934)

Les Patineurs (The Ice Skaters Waltz) Emile Waldteufel (1837-1915)

White Christmas Irving Berlin (arr. Chase)

The Christmas Song Mel Tormé and Robert Wells (arr. Lowden)

Sleigh Ride Leroy Anderson (1908-1975)

PROGRAM NOTES

L'Arlésienne Suite No. 1

Georges Bizet (1838-1875)

Both *L'Arlésienne* suites are taken from the incidental music Bizet wrote for Alfred Daudet's play of the same name, a melodrama about the love of the hero, Frédéri, for a girl from Arles in Provence, France. In a little over six weeks, and limited to an orchestra of 26 players, Bizet produced 27 numbers, some no more than a few bars long. Taken together, they are an orchestral tour de force. The orchestra includes a saxophone in E flat, tambourine, piano and harmonium, with the addition of a small chorus. A few passages are for string quartet alone. The overall effect is of a fully developed, closely integrated set of movements that, as concert performances of the original version have shown, easily stand on their own and benefit from being freed from the dialogue that accompanied them in the play.

A month after the first production, Bizet rescored the four extracts that form the first suite for full orchestra, with the equally sunny and melodious second suite arranged by his friend, the composer Ernest Guiraud, after Bizet's death. Both have proved more durable than the play. Lyrical and spirited by turns, the melodies are rooted in Provençal folk songs and dances, yet have all the color and drama associated with the composer of *Carmen*.

The first suite comprises four movements: Prelude, Intermezzo (with its title changed to Minuet), Adagietto and Carillon. Apart from the scoring, the Prelude and Adagietto are unchanged from the original. The latter, a calm reverie for strings, has some magical effects that could not have been conveyed by the original small orchestra. Brass chords set against exultant strings vividly suggest the sound of bells in the Carillon.

Harp Concerto in C Major, Op. 77

François-Adrien Boieldieu (1775-1834)

Boieldieu's output of instrumental music was initially meager and virtually ceased once he became one of the most popular opera composers in Paris, starting around 1797 (when he was only 22 years old). In his youth, he did write enough piano pieces to get himself appointed professor of piano at the new Paris Conservatory in 1798, and into the very beginning of the 19th century, he also wrote regularly for the harp; when he moved from Rouen to Paris in 1795, he roomed with Sebastian Erard, the inventor of the double-action harp. Boieldieu's Harp Concerto in C, Op. 77, also redundantly known as Concerto in Three Tempi, is an appealing, tuneful work that retains a firm if not central place in the harp repertory.

The first movement, *Allegro brillante*, is about as long as the next two combined. It opens with a festive and somewhat ceremonial fast theme, which is followed by a flowing but restless melody and some busy, more generic material,

all in the late Classical style employed in the 1790s with more individuality by the likes of Mozart and Beethoven. After the orchestra's presentation of the themes, the harp takes them up with a great deal of passagework, several trills and a few glissandos tossed in for "brillante" effect. The soloist remains in the forefront for the remainder of the movement, with the orchestra providing rudimentary accompaniment and the occasional, requisite tutti declamation. The solo writing is especially intricate through much of the development section, but the harpist is denied a cadenza here.

The brief second movement, marked either *Andante lento* or *Largo*, depending on the edition, begins with an imposing, almost threatening minor-mode statement by the orchestra, with the harp then taking up a plaintive melody. The movement's second section is a sad but determined air that wouldn't be out of place in one of Boieldieu's operas. A transition leads directly into the final movement, aptly designated *Allegro agitato*. It's a rondo bouncing off an urgent, hyperactive primary theme. The intervening episodes become increasingly extroverted and brighter, with a brief, darkly sparkling cadenza just before the main theme's first return and another glissando-graced little cadenza just before the final episode.

Les Patineurs Valse ("The Ice Skaters Waltz"), Op. 183

Emile Waldteufel (1837-1915)

As pianist to Empress Eugénie of France and musical director of the court balls, composer Emil Waldteufel normally provided at least some portion of the music for each such event. It isn't surprising, then, that the composer's catalogue is comprised mainly of dances for orchestra – more than 250 – and that among them at least one has endured. Fetchingly simple and eminently hummable, Waldteufel's Skater's Waltz once enjoyed a popularity rivaling that of the works of his near contemporary, Johann Strauss Jr. Of about seven minutes duration, the Skater's Waltz is cast in three distinct sections. Statements of the familiar melody surround a more leapingly active center section; the work ends with a graceful, typically grand coda.

Notes taken from www.allmusic.com

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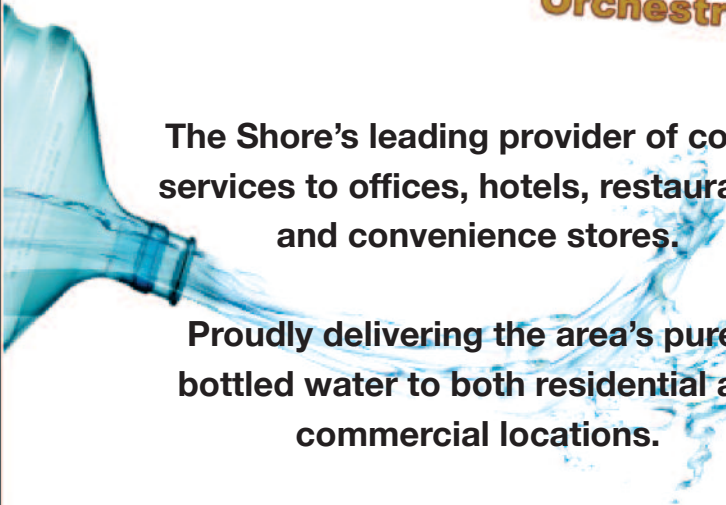
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