



**Salisbury State University
Holloway Hall**

**Saturday
May 13, 1995
8 p.m.**

**Sunday
May 14, 1995
2 p.m.**

**Salisbury
Symphony
Orchestra
at
Salisbury
State
University**

**Dr. Thomas G. Elliot
Music Director/Conductor**

**with the Salisbury Choral Society,
the Salisbury State University Chamber Choir
and the University Chorale**

**Guest Conductor
Dr. Duane R. Karna**

**Guest Soloists
Dr. Linda Cockey and Dr. Misook Lee**

PROGRAM

Symphony No. 6 in F, Op. 68 "Pastoral"

Ludwig van Beethoven
(1770-1827)

Allegro ma non troppo

Fantasia on the 'Old 104th' Psalm Tune

Ralph Vaughan Williams
(1872-1958)

Dr. Misook Lee, guest pianist

Dr. Duane R. Karna, guest conductor

Pavane, Op. 50

Gabriel Fauré
(1845-1924)

Choral Fantasy, Op. 80

Ludwig van Beethoven
(1770-1827)

Dr. Linda Cockey, guest pianist

SALISBURY SYMPHONY ORCHESTRA AT SSU PERSONNEL

Violin I

*Laura Murray,
Concertmistress
Anita Garcia
Alexia Luscher
Linda May
Molly McCarthy
Ruth Mulford
Tamatha Sutton

Violin II

*Bobbie Thamert
Robert Gage
Mary Beth Goll
Jennifer Harrison
Arnie Lerman
Drew Murdza
Susan Parker
Becky Ruby
Alisa Swails

Viola

*George Hayne
*Scott Hamilton
Yvette Bushey
Jennifer Dolan
Ewa Dunian
Chris Shea

Cello

*Brooks Bozman
Steven Henderson
Jin Won Kim
Dorette Murray
Suzanne Orban
Jennifer Sites
Christopher Vastine

Bass

*Evan Wolcott
Fred Geil
Adrienne Irving
Ray Irving
Amy Reynolds

Oboe

*Julie Barton
John O'Meara

Bassoon

*David Hanner
Dan Leathers

Flute

*Susan Zimmer
Penny Schleicher
Amy Steplowski

Clarinet

*Otello Meucci
Debra Scott

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Horn

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Charles Doherty
Anthony Valerio
Carrie Work

Trumpet

*A. Jason Rogers
Jim Bean
Ron Davis

Trombone

*Tom Cheezum
Dan Drew
Lena Varuolo

Tuba

Tim Whittemore

Percussion

*Charles Smith
Jim Fornoff

*Principal

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Gina Marie Adamo
Tricia Beatty
Janeen Goggins
Catherine Justice
Robyn Knights
Molly McCarthy
Heather McDonald
Susan Sacchetti
Karla Wilkins
Jennifer Wills

Alto

Jennifer Carlson
Gretchen Fry
Heather Joslin
Lynne Mayers
Kelly Moorman
Karin Necessary
Samantha Sheffield

Tenor

Gerald Gilyeat
Brian Grover
Charlie Janney
Hak Hyun Kim
Stephen Stubbs

Bass

Robert Abbott
Jeffrey Apple
David Clark
Jason Danner
Peter McAdoo
Johnny Melvin
Christopher Reavis
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Susan Zimmer, rehearsal
accompanist

GUEST CONDUCTOR

Dr. Duane R. Karna is an associate professor of music and director of choral activities at Salisbury State University and conductor and musical director of the SSU Chamber Choir and the Salisbury Choral Society. In the University's Department of Music, he is responsible for private applied voice and class voice instruction, singer's diction, opera workshop, voice master class and conducting. Karna was recently selected as one of three conducting participants from the United States to study with Jon Washburn, rehearsing and conducting the Vancouver Chamber Choir during its 15th Annual Symposium and Master Class for Choral Conductors in Vancouver, British Columbia. In June 1991, he participated in the first NATS Foundation Internship Program at the University of Minnesota. Karna has been the college/university representative for the Maryland Choral Educators Association and state president of Maryland ACDA.

GUEST SOLOISTS

Linda Cockey is a member of the Salisbury State University Music Department, where she coordinates the keyboard division. She is well known in the area for her solo recitals and has performed several piano concertos with the Salisbury Symphony Orchestra at SSU, including the Grieg Piano Concerto in a minor, the Mozart Piano Concerto in A major (K. 488) and the Kabalevsky Piano Concerto in D major. She holds a Doctor of Musical Arts from the Catholic University of America, a master's degree from Temple University and an undergraduate degree from Lebanon Valley College. Cockey studied piano with Robert Bailey, William Fairlamb, Susan Starr and Thomas Mastroianni. She has published several articles in the field of piano pedagogy in such journals as the *American Music Teacher*, *Piano Guild Notes* and the *Proceedings for the National Conference on Piano Pedagogy*.

Misook Lee is a member of the adjunct piano faculty at Salisbury State University. In addition, she has a private teaching studio in Bethesda, MD. Lee holds a Doctor of Musical Arts from The Catholic University of America, a Master of Arts from Indiana University in Bloomington, IN, and an undergraduate degree from Seoul National University in Korea. Her teachers include Thomas Mastroianni, James Tocco and Seth Carlin. She was a soloist in the 1990 American Liszt Festival, and in 1987 won the Artist Performance Society competition. In addition, Lee has served as adjudicator for the Maryland State Yamaha competition, and her private students have entered and won competitions in the state of Maryland.

PROGRAM NOTES

Fantasia on the 'Old 104th' Psalm Tune

Ralph Vaughan Williams
(1872-1958)

This work, for piano with mixed chorus and orchestra, was first performed at the Three Choirs Festival, Gloucester, on September 6, 1950, with Michael Mullinar as soloist and conducted by the composer. Based on a strong historic psalm tune taken from Ravenscroft's Psalter (1621), the piano has an introductory cadenza, an opening statement of the tune and then four contrasting variations shared with the orchestra and chorus.

Pavane, Op. 50

Gabriel Fauré
(1845-1924)

The *Pavane* for orchestra and chorus is an example of an interest in dance forms which was to be taken up by Fauré's admirer, Ravel. A melody is first heard from a solo flute and then passed to oboe and clarinet. The sonority increases as the theme is handed to strings alternating with woodwind. This piece is characteristically and indelibly French.

Choral Fantasy, Op. 80

Ludwig van Beethoven
(1770-1827)

Written as the grand finale for a benefit concert in Vienna on December 22, 1808, the *Fantasy* served as a prototype for the last movement of Beethoven's Ninth symphony, the "Ode to Joy." Intended to bring a rousing conclusion to its premiere concert, the *Fantasy* was not an initial success. The concert lasted more than four hours and included premieres of Beethoven's Fifth and Sixth symphonies, along with his Fourth piano concerto.

The *Fantasy* begins with a lengthy piano solo of a free, improvisatory nature. (Beethoven, who played the piano part himself at the premier, had insufficient time to write out the opening and literally improvised at the concert.) The orchestra joins the piano through a series of variations on a melody Beethoven had used in an earlier work and which, with some modification, he adapted for the "Ode to Joy." The chorus enters only to participate in the dramatic final third of the piece, designed to be stunning, but which failed at the premiere since most of the audience had already left the concert hall.

Singers interested in joining the Salisbury Choral Society should contact Dr. Duane Karna at Salisbury State University Department of Music, (410)543-6385

For more information about the Salisbury Symphony Orchestra at Salisbury State University, or to be added to our mailing list, please call the Orchestra office at (410)548-5587

TEXT/TRANSLATIONS

Fantasia on the 'Old 104th' Psalm Tune

My soul praise the Lord, Speak good of his Name:
O Lord our great God, How dost thou appear,
So passing in glory, That great is thy fame:
All honour and majesty in thee shine most clear.
Great is thy fame.

With light as a robe, Thou hast thee be clad
Whereby all the earth, Thy greatness may see,
The heavens in such sort Thou also hast spread,
That they to a curtain compared may be.

How sundry, O Lord, are all thy works found:
With wisdom full great they are indeed wrought:
So that the whole world of thy praises may sound:
And as for thy riches they pass all men's thought.

The praise of the Lord, forever shall last;
Who may in his works, By right well rejoice.
His look can the earth make to tremble full fast.
Likewise the high mountains to smoke at his voice.

To this Lord and God, I will sing always;
So long as I live, my God praise will I.
Then am I most certain my words shall him please;
I will rejoice in him, to him will I cry.

Praise ye the Lord's name, Praise.
My soul praise the Lord, Speak good of his name,
Amen.

Choral Fantasy, Op. 80

Soft and Sweet through ether winging
Sound and harmonies of life,
There immortal flowers springing
when the soul is freed from strife.

Peace and joy are sweetly blended
like the waves alternate play;
What for mastery contended,
learns to yield and to obey.

When on music's mighty pinion
souls of men to heaven rise,
Then both vanish earth's dominion,
Man is native to the skies.

Calm without and joy within us
is the bliss for which we long.
If the art of magic wins us
joy and calm are turned to song.

With its tide of joy unbroken,
music's flood our life surrounds.
What a mastermind has spoken,
through eternity resounds.

Oh! receive ye joy invited,
all its blessings without guile.
When in love and strength united,
man earns the gods' approving smile.

Pavane, Op. 50

Here they are! Gods of the woods, The rulers of our hearts,
Goddesses of our love, The queens of our desires.

How alluring they seem, How proud and cold they are!
How do they dare to reign o'er all our nights and days!

Now we will make them dance! Keep the beat! Watch the rhythm!
O dance of pain and sorrow! Now the tempo is faster,
And we're all sure to fall! We must close our ears to the sound!
We will be their slaves very soon!

Ugly beasts! Lovely ones!
Mad as dogs! Charming ones!

And it will always be so: Always will be the same:
First we love them, Then we hate
And curse the thought of love.

First we love them, Then we hate!
Love and hate, hate and love!
Farewell, you tyrants; Your spell has held us far too long!
Farewell now mocking gods; Slaves no more, We are free!
We are free!

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