Salisbury Symphony Orchestra

at Salisbury State University

Dr. Thomas G. Elliot
Music Director/
Conductor

10th ANNIVERSARY

Dr. Richard L. Johnson, Guest Conductor

Clinton/Narboni, Piano Duo

Saturday • May 11 • 8 p.m.

Sunday • May 12 • 2 p.m.

Holloway Hall Auditorium

1996

PROGRAM

Il Barbieri di Siviglia (1816) — Giochino Antonio Rossini (1792-1868)
Overture (Aureliano in Palmira)
Dr. Richard L. Johnson, guest conductor

Maurerische Trauermusik, K.477 (1785) — Wolfgang Amadeus Mozart (1756-91)

Concerto in Eb Major, K. 365 for two Pianos and Orchestra (1779) — Wolfgang Amadeus Mozart (1756-91)
Allegro
Andante
Allegro - Rondeau
Nicole Narboni and Mark Clinton, guest artists

— Intermission—

The Moldau (1874) — Bedrich Smetana (1824-84)
from *My Fatherland (Ma vlast)*

El Salón México (1936) — Aaron Copland (1900-90)

This performance was made possible by Salisbury State University Interim President K. Nelson Butler; the Salisbury State University Foundation; the Charles R. and Martha N. Fulton School of Liberal Arts; and, in part, by a grant from the Salisbury Wicomico Arts Council, the Maryland State Arts Council and the National Endowment for the Arts.

SALISBURY SYMPHONY ORCHESTRA
at Salisbury State University

Violin I
*Laura Murray
Concertmistress
Meredith Bartley
Anita Garcia
Alexia Luscher
Linda May
Tamatha Sutton

Violin II
*Bobbie Thamert
Michael Cahall
Alicia Dorsey
Mary Beth Goll
Alissa Hearne
Marcia McIntyre
Drew Murdza
Susan Parker
Becky Ruby
Shey Veditz
Cecil R. Yates

Viola
*Robin Cockey
Stephanie Bardas
Yvette Bushey
Lorraine Combs
George Hayne
Christopher Shieh

Cello
*Brooks Bozman
Tim Anderson
Shanti Coasten
Steven Henderson
Dorette Murray
Jennifer Sites
Christopher Vastine
Jonathan Velsey

Bass
*Evan Wolcott
Fred Geil
Brian Goodwin
Adriane Irving
Ray Irving
Max Murray

Harp
Melissa Tardiff

Oboe
*Julie Barton
John O'Meara

Bassoon
*David Hanner
Dan Leathers

Flute/Piccolo
*Susan Zimmer
Heather Reavis
Lisa Tiffany
Lesley Weihs

Clarinet
*Otello Meucci
Debbie Scott
Michelle Webb

Bass Clarinet
Frank Mahoney

Horn
*Anthony Valerio
*Carrie Work
Charles Doherty
Debbie Wenger

Trumpet
*Jason Rogers
Ron Davis
Niko Iampieri

Trombone
*Tom Cheezum
Lena Varuolo
Dan Drew

Tuba
Scott Tarabour

Keyboard
Susan Zimmer

Percussion
*Charles Smith
Daniel Boothe
Amanda Meyer
Jane Mahoney
Christopher Reavis

* Principal

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OUR GUEST PERFORMERS

Dr. Richard L. Johnson, Guest Conductor

Dr. Richard L. Johnson, associate professor of music and director of wind studies, is conductor to the Salisbury State University Wind Ensemble and the Greater Salisbury Chamber Winds, music director for the SSU Chamber Music Ensembles, and chair of the Department of Music. Johnson is in demand as guest conductor, clinician, adjudicator and consultant. Among his many guest appearances are the Maryland Music Educators State Solo and Ensemble Festival, Maryland Council of Music Supervisors Conference, the Maryland Music Educators Association State Band and Orchestra Festival, the Michigan School Band and Orchestra Association State Festival, and the Percy Grainger Music Symposium. In the spring of 1992, Johnson served as clinician in a conducting workshop titled "Developing Effective Rehearsal/Conducting Techniques" at the MMEA All State In-Service Conference in Ocean City, MD.

Dr. Nicole Narboni and Dr. Mark Clinton, Guest Pianists

Nicole Narboni is assistant professor of piano at the University of Nebraska-Lincoln. She earned the Bachelor of Music from the University of Texas at Austin, the Master of Music from the Shepherd School of Music at Rice University, and the Doctor of Music Art from the Peabody Conservatory. Her major teachers have included William Race, John Perry and Yoheved Kaplinsky. Narboni is frequently heard in recital throughout the U.S., and her performances have been broadcast on radio in Washington and New York, as well as National Public Radio's *Performance Today.* She is also in great demand as an adjudicator and clinician. Narboni currently serves on the faculty of the Great Plains Music Camp.

Mark Clinton is assistant professor of piano and co-chair of the piano area at the University of Nebraska-Lincoln. Since entering the Peabody Conservatory Preparatory Division at age 8, Clinton has worked extensively with some of the world's foremost pianists, among them Leon Fleisher, John Perry and Tatiana Nikolayeva. He holds both the Bachelor and Master of Music from the Peabody Conservatory and the Doctor of Music Art from the Shepherd School of Music at Rice University. This critically acclaimed pianist has garnered numerous prizes and awards at international competitions, including the 1987 William Kapell International Piano Competition and the 1991 Joanna Hodges Piano Competition. Clinton maintains an active career as soloist and chamber musician, with upcoming performances in Chicago, New York, San Antonio and Tucson. He has been featured on National Public Radio's *Performance Today* and *Monitor Radio.* Clinton has served as artist-in-residence at Salisbury State University, the Aspen Institute and Missouri Southern State College and currently serves on the faculty of the Great Plains Music Camp.

The Clinton/Narboni Duo won both the 1994 ProPiano New York Recital Competition and the 1995 National Federation of Music Clubs Ellis Duo Piano Competition. They are preparing to record their first compact disc, featuring previously unpublished works for two pianos by Germaine Tailleferre. The Clinton/Narboni Duo made their New York debut at Carnegie Recital Hall in February1995.

PROGRAM NOTES

Il Barbieri di Siviglia Overture (1816) - Giochino Antonio Rossini

The Barber of Seville was not the original title of this opera, though it was of the Beaumarchais play on which it is based. It was *Almaviva.* The reason Rossini took the futile precaution of retitling the work was that a *Barber of Seville* set to music by Giovanni Paisiello had been popular on the operatic stage for more than 30 years, and Rossini did not wish to offend the respected and irascible composer of over a hundred operas, who was then 75 years old. Despite the precaution, Paisiello's followers (some say inspired by the old man) set up such a din of shouting and catcalls at the premiere of Rossini's work that it was a bad failure. The subsequent performances went better; but the initial failure made for a slow start for the long and wide popularity of this work. As for Paisiello, he died 3 1/2 months later and never knew that Rossini's work would completely overshadow his own. The overture that we hear today was not the original overture to the opera which was lost soon after the first performance. Rossini, a notably lazy fellow, thereupon dug up an old overture from his trunk, one that he had composed seven years earlier for a forgotten piece. It does, however, serve *The Barber of Seville* so well that certain musical commentators have imagined they saw in it musical portraits of Rosina and Figaro.

Maurerische Trauermusik, K.477 (1785) - Wolfgang Amadeus Mozart

In Memory of Dr. Thomas E. Bellavance

Concerto in Eb Major, K.365 (1779) - Wolfgang Amadeus Mozart

The years 1779 and 1780 were spent by Mozart in Salzburg as court and cathedral organist. During this period he wrote the *Symphony in C Major (K. 388); the Sinfonia Concertante* for violin, viola and orchestra, and the *Concerto in E Flat* for two pianos and orchestra. According to Oscar Thompson's International Cyclopedia of Music and Musicians, this was Mozart's only work for that combination.

The Moldau (1874) from *My Fatherland (Ma vlast)* - Bedrich Smetana

My Fatherland (or *My Country*) is Smetana's cycle of six symphonic poems on subject matter dear to the Czechs: Vysehrad, the great castle of Bohemian kings—a place, said Smetana, of glory, tournaments, battles and finally ruin; the great river Moldau, which flows through Prague; the Hussite wars of the 15th century; the Bohemian woods and meadows. The Moldau has captivated listeners everywhere with its innocent but stirring imagery. The river has two sources, suggested by intertwining flutes at the beginning. Clarinets and eventually strings gather into the flow, and the regal theme is presented by the violins. In successive episodes that crescendo and subside again the river passes a hunt and a peasant wedding. The music suggests a glistening moonlight scene where the river seems to lose its impetus as nymphs languorously bathe. The full brass enter majestically and, after a restatement, the river billows with great tonal and textural unrest through the rapids and on to Prague. The mode shifts to major as the Moldau reaches its greatest breadth, and where the imposing Vysehrad castle looms, the motive that unifies the cycle is stated with heroic pride. There the river flows out of sight and into the Elbe.

El Salón México (1936) - Aaron Copland

El Salón México was written between 1933 and 1936 and dedicated to Victor Kraft, a noted photographer, who had accompanied Copland to Mexico in 1932. "Any composer who goes outside his native land," wrote Copland, "wants to return bearing musical souvenirs." Copland's Mexican souvenir is a tourist's recollection, loud and splashy. His moral support in this venture came from the Mexican conductor and composer Carlos Chavez (1899-1978) founder of the National Orchestra of Mexico. *El Salón México* is a collage of South-of-the-Border sentiments; somnolent night, the mariachi band, dances with sombreros and serapes and clapping all round. Dominating is the urgent and persistent metric displacement, so that you hear impressions of dances rather than authentic or pristine dance patterns. Rhythmic chaos, well summarized by the overwrought bass drum at the end, gives the work its thrill.

SALISBURY SYMPHONY ORCHESTRA

at Salisbury State University

A Brief History

The Salisbury Symphony Orchestra at Salisbury State University was created in 1986 in response to a number of amateur performers and civic leaders in Salisbury who felt very strongly about the need for legitimate orchestral music in their community. A local group of string players met with Dr. Thomas G. Elliot, who had just been appointed chairman of the Department of Music at SSU. Elliot was very enthusiastic about the idea of starting a symphony orchestra; however, he was concerned about the availability of qualified musicians and variety of instrumentalists needed to staff a full symphony orchestra.

On January 20, 1986, 23 musicians met in the Holloway Hall Music Annex on the SSU campus for their first rehearsal. In the subsequent 10 short years, the orchestra has grown to 63 musicians and has given many successful performances of classical music to an increasing number of enthusiastic concertgoers.

The mission of the SSO continues to be a performing ensemble for local, semi-professional and professional musicians providing quality, affordable, live performances of standard orchestral literature for the people of the Eastern Shore.

SSO members include students, faculty members, lawyers, teachers, homemakers, doctors and professional musicians. Many travel from as far away as Easton, MD, lower Delaware and the Virginia Shore to attend regular Sunday night rehearsals. Since its inception, the SSO has grown not only in size but in musical ability and scope, as well. The quality of our annual concerts continues to improve steadily as the musicians and the community become increasingly committed to the idea of a permanent regional symphony orchestra on the Shore.

Each season includes two major concert performances at SSU's Holloway Hall—one in December and one in the spring. The conductor selects literature calculated to be a challenge to the orchestra and at the same time an enjoyable program for our audiences.

On October 4, 1993, the SSO at SSU opened the Maryland "ArtSalute '93" at the prestigious Meyerhoff Symphony Hall in Baltimore. Governor William Donald Schaefer and President Clinton proclaimed October as "National Arts and Humanities Month." Chosen from among other symphonies in the state by a selection committee of the Maryland Citizens for the Arts, the Salisbury Symphony Orchestra opened the Meyerhoff performances by Maryland's best. The Maryland Citizens for the Arts, sponsors of "ArtSalute '93," noted in their invitation to the orchestra that "narrowing the huge field of Maryland arts organizations was a most difficult task ... the SSO rose to the top."

Other memorable performances include the SSO and the Moody Blues; the SSO and an evening with Neil Sedaka; the SSO and Lorrie Morgan at Ocean City; a commissioned Divertimento by a world-renowned composer, the late Vaclav Nelhybel; several performances with the Annapolis Brass Quintet; the exciting concert for children, "2001: The Symphony and Science in the 21st Century," held at SSU in conjunction with NASA-Wallops Island; narrations by Sue Hess, president of the Maryland Citizens for the Arts, and the late Dr. Thomas E. Bellavance, president of SSU; and many special musical moments for young, aspiring musicians who have made their solo debut with the SSO.

By its very nature, the performance of music touches, directly and purely, the soul of society. It encourages and enhances our growth as individuals so that we, in turn, may enhance the culture in which we live. In every community the quality of cultural life is raised by the degree of excellence in its artistic offerings. It is the nurturing of such excellence to which the Salisbury Symphony Orchestra at Salisbury State University is dedicated.

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We also extend our sincere appreciation to those patrons whose names were received after the printing of this program.

Upcoming Events

July 4, 1996
Join the Salisbury Symphony Orchestra at SSU on July 4th for a rousing celebration of music and fireworks in Ocean City, MD. The SSO will perform a traditional "pops" concert on the beach at the Boardwalk beginning at 7:30 p.m. The exhilarating finale will include "The 1812 Overture" and "Stars and Stripes" culminating with the firing of the cannons, the celebration of the bells and a thrilling fireworks display. Don't miss the excitement as the SSO commemorates America's Independence.

October 5, 1996
The Salisbury Symphony Orchestra at SSU has been invited to perform at the Stone Memorial Theatre, Cecil County Community College in North East, MD, for Cecil County's third annual First Night concert. For ticket information, call the Stone Memorial Theatre, (410) 287-6060.

November 15, 1996
The Ocean City Winterfest of Lights Committee has formally invited the SSO at SSU to again perform at its Gala festival. An enthusiastic crowd at last year's event informed the committee that the SSO's performance was the "music of choice" for an evening of casual elegance held at the Coconut Mallorie Hotel. Ticket information is available by calling (410) 250-0125.

December 14 and 15, 1996
Our own annual Holiday Concerts will be performed here at Holloway Hall on Saturday, December 14, at 8 p.m. and Sunday, December 15, at 2 p.m. Always a delight, the SSO at SSU will begin your holiday with classical excitement, as well as seasonal favorites.

May 10 and 11, 1997
Again, the SSO at SSU will charm audiences of all ages with our Mother's Day concert Saturday at 8 p.m. and Sunday at 2 p.m. here in Holloway Hall.

Special Reminder

The SSU Art and Flower Show continues through Sunday, May 12. Registration information is available at Fulton Hall or the Guerrieri University Center between the hours of 11 a.m. and 5 p.m.

Please consider becoming a patron of the Salisbury Symphony Orchestra at Salisbury State University. As a holder of the SSO "Patron Gold Pass," you will receive admittance to both the fall and spring concerts of our 1996-97 season and, of course, will be listed in our concert programs as supporters of the SSO. For more information about the SSO, or to be added to our mailing list, please call (410) 548-5587.