



**Salisbury State University  
Holloway Hall**

**Friday  
December 4, 1992  
8 p.m.**



**Saturday  
December 5, 1992  
2 p.m.**

**Salisbury  
Symphony  
Orchestra  
at  
Salisbury  
State  
University**

*Dr. Thomas G. Elliot*  
Music Director



## PROGRAM

Concerto Grosso, Op. 6, No. 8 (circa 1712)  
"Christmas Concerto"

Arcangelo Corelli  
(1653-1713)

Vivace; Grave-Allegro-Adagio  
Allegro; Adagio-Vivace-Allegro  
Largo: Pastorale ad libitum

Robin Cockey, Violin  
Bobbie Thamert, Violin  
Helen Quinby, Cello  
Roy Clark, Harpsichord

Symphony No. 104 in D Major (1795)  
"The London Symphony"

Franz Joseph Haydn  
(1732-1809)

Adagio; Allegro  
Andante  
Menuetto: Allegro  
Finale: Spirituoso

Procession of the Nobles (1903)  
From the opera "Mlada"

Nikolai Rimsky-Korsakov  
(1844-1908)

### Intermission

Concerto for Piano and Orchestra (1784)  
No. 17 in G Major, K453

Wolfgang Amadeus Mozart  
(1756-1791)

Allegro  
Andante  
Allegretto

G. Scot Hawkins, Piano

Komm Süßer Tod (circa 1736)  
A Symphonic Transcription by Leopold Stokowski

Johann Sebastian Bach  
(1685-1750)

Christmas Memories

Arranged by Bruce Chase

White Christmas  
Scored for Orchestra by Robert Russell Bennett

Irving Berlin  
(1888-1989)

Christmas Music for Orchestra  
For "inspired audience" and Orchestra

Arranged by John Cacavas  
(1930- )

## PERSONNEL

### Violin I

\*Robin Cockey  
Concertmaster  
Ramsey Husser  
Alexia Luscher  
Linda May  
Ruth Mulford  
Tamara Sutton  
Luisa Winters

### Violin II

\*Bobbie Thamert  
Kenner Lyons  
Mary-Beth Goll  
Christina Halter  
Sharon Hanna  
Sandy Mayeda  
Susan Parker  
Wanda Scott  
Julia Willermoth  
Cecil Yates

### Viola

\*Sharon Wilkins  
Lorraine Combs  
George Hayne  
Tony Simmons

### Cello

\*Brooks Bozman  
Jin Won Kim  
Alison May  
Dorette Murray  
Helen Quinby  
Robin Savage

### Bass

\*Evan Wolcott  
Marta Bradley  
Fred Geil  
Ray Irving  
Max Murray

### Oboe

\*Julie Barton  
Mae Higgins  
Lauren Weis

### Flute

\*Susan Zimmer  
Penny Schleicher  
Brenda Toney

### Bassoon

\*David Brundage  
Ellen Oberholtzer

### Clarinet

\*Otello Meucci  
Debbie Scott

### Horn

\*Charles Doherty  
Stephanie Cyran  
Shelly Work

### Trumpet

\*Jason Rogers  
Ron Davis  
Niko Iampieri

### Trombone

\*Don Plehn  
Tom Cheezum  
Lena Varuolo

### Tuba

Tim Whittemore

### Percussion

\*Charles Smith  
Michael Long  
Amanda Meyer  
Christopher Reavis

### Harp

Hong Liang

### Harpsichord

Roy Clark

\* Principal

## **BIOGRAPHIES**

### **G. Scot Hawkins, piano**

Scot Hawkins has lived in the Salisbury area for sixteen years and is a 1986 graduate of Wicomico Senior High School. During his four years of studies in high school he was the Concert Choir accompanist under the direction of Phyllis Oldham.

He earned his Bachelor of Arts in English with concentrations in literature and creative writing from Salisbury State University in 1991. Hawkins has studied piano privately with Taylor Harvey and Mary Graham and, while a student at SSU, he studied with Linda Cockey. He began giving private lessons himself in 1989 and currently teaches at Salisbury Music and Instrument Repair.

In May of 1990, Hawkins presented a full senior recital with works by Mozart, Beethoven, Poulenc, Schumann and Debussy. He accompanied the Salisbury State University Choir in the spring of 1992. Since September 1991, Hawkins has served as rehearsal accompanist for the Salisbury Choral Society and is currently the organist and choir master at St. Philips Church in Quantico, MD.

### **Robin Cockey, violin**

Robin Cockey, a resident of Salisbury for 21 years, serves in a leadership position on a number of boards and foundations, including president of the Salisbury City Council. A partner in the law firm Banks, Nason, Hickson & Sullivan, PA, Cockey received his Doctorate of Jurisprudence from William and Mary College in Williamsburg, VA. He studied violin at the University of Maryland with Joel Berman and also has studied privately with Jerome Wigler of the Philadelphia Orchestra. Cockey was instrumental in the founding of the Salisbury Symphony Orchestra and has served as concertmaster for six years.

### **Helen Quinby, cello**

A resident of Salisbury, Helen Quinby earned a Bachelor of Science in biology at Baldwin-Wallace College in Berea, OH. She is currently working on a project concerning the problem of global warming at the Home Point Environmental Lab, University of Maryland, in Cambridge, MD. Quinby is also a member of the Dover (DE) Symphony Orchestra where she serves as principal cellist.

### **Bobbie Thamert, violin**

Bobbie Thamert is the only string teacher for the Wicomico County public school system, a position she has held since 1973. She earned her Bachelor of Science in music education from Clarion State University, PA. Thamert serves as a founding member of the Board of Directors of the Greater Salisbury Youth Symphony Orchestra and resides in Salisbury with her husband, Carroll, and two children, Jeff and Katie.



# CHRISTMAS MUSIC FOR ORCHESTRA

A Symphonic Scenario  
Arranged by John Cacavas



O come, all ye faithful, Joyful and triumphant  
O come ye, O come ye to Bethlehem  
Come and behold him, Born the king of angels;  
O come let us adore Him,  
 O come let us adore Him,  
O come let us adore Him, Christ the Lord.

Silent night, Holy night!  
All is calm, All is bright.  
'Round yon virgin mother and child!  
Holy infant so tender and mild.  
Sleep in heavenly peace, Sleep in heavenly peace.

Jolly old saint Nicholas, Lean your ear this way!  
Don't you tell a single soul what I'm going to say.  
Christmas Eve is coming soon; Now you dear old man,  
Whisper what you'll bring to me. Tell me if you can.

Continued ...





O little town of Bethlehem, How still we see thee lie;  
Above thy deep and dreamless sleep, the silent stars go by.  
Yet in thy dark streets shineth, the everlasting light.  
The hopes and fears of all the years are met in thee tonight.

Away in a manger no crib for a bed.  
The little Lord Jesus lay down his sweet head.  
The stars in the sky look'd down where he lay.  
The little Lord Jesus asleep in the hay.



On the first day of Christmas my true love gave to me  
A partridge in a pear tree.  
On the second day of Christmas my true love gave to me  
Two turtle doves and a partridge in a pear tree.  
On the third day of Christmas my true love gave to me  
Three French hens, two turtle doves and a partridge in a pear tree.  
On the fourth day of Christmas my true love gave to me  
Four calling birds, - - - - and a partridge in a pear tree.  
On the fifth day of Christmas my true love gave to me  
Five golden rings - - - -



Angels we have heard on high, sweetly singing o'er the plains;  
And the mountains in reply, echoing their joyous strains.  
Glo - - - - - ria!  
In excelsis Deo.



## **Roy R. Clark, harpsichord**

Roy Clark received his Master of Music in baroque instruments-harpsichord from the New England Conservatory of Music, Boston, MA, where he studied with Frances Fitch and Dr. Daniel Pinkham. He is also a graduate of Wyoming Seminary where he studied with John Vaida. Clark currently resides in Georgetown, DE, and is director of music at St. Michael the Archangel/Mary Mother of Peace Church. He is an adjunct faculty member in the Department of Music at Salisbury State University where he teaches organ, harpsichord and piano.

## **PROGRAM NOTES**

### **Concerto Grosso, Op. 6, No. 8 (circa 1712) Arcangelo Corelli (1653-1713)**

The composer-virtuoso who made the Baroque concerto grosso internationally popular was Arcangelo Corelli. Corelli was born in 1653 near Bologna, Italy, then an important center for violin instruction and performance. By 1675 he had moved to Rome, where he remained for the duration of his life as a teacher, composer and performer on the violin. This was the great age of violin making; the violins of Antonio Stradivarius (1648-1737) are still unmatched for beauty of tone. Corelli developed violin playing as significantly as he developed violin music.

Although Corelli's musical output was small, consisting only of five sets of sonatas and one of concertos, his works were widely admired. Such diverse composers as Johann Sebastian Bach in Leipzig, Francois Couperin in Paris and Henry Purcell in London either borrowed his melodies directly or more generally studied and absorbed his style.

The most remarkable aspect of Corelli's music is its harmony. It sounds modern to our ears. It possesses an almost subconscious sense of how a succession of chords, or harmonic progression, should sound. Corelli was the first in a long line of composers to establish that harmonic norm.

A concerto is a musical composition marked by a friendly contest or competition between a soloist and an orchestra. When only one soloist confronts the orchestra, the work is a solo concerto. When more than one is present and they function as a unit, the piece is a concerto grosso. The soloists in a concerto grosso constitute a subgroup called the concertino (two violins, cello and keyboard), and the full orchestra is called the ripieno ("all" or "everybody").

The popular favorite among Corelli's concertos, especially at this time of year, is *No. 8*, "composed for Christmas Night," with a shepherd's pastorale and possibly some angel references as well.

## **Symphony No. 104 in D Major (1795) "The London Symphony" Franz Joseph Haydn (1732-1809)**

Haydn was born in Rohrau in lower Austria, the son of a village wheelwright who was himself a keen amateur musician. As a boy, Joseph had a beautiful voice and at the age of eight was sent to Vienna to be a choirboy in St. Stephen's Cathedral. After his voice broke, he spent a number of difficult years as a free-lance musician in Vienna before obtaining the position of Kapellmeister with Prince Paul Anto Esterhazy, one of the most lavish patrons of music at the time.

Haydn's thirty-year career with the Esterhazys involved managing and writing music not only for the prince's chapel (the Kapell), but also for palace chamber music and orchestral performances, for his private opera house and for his marionette theater. The Esterhazys had a splendid estate some miles outside of Vienna, but Haydn's extensive duties there did not prevent him from spending a good deal of time in the capital of Vienna. In the 1780s he befriended Mozart, and the two actually played together in an amateur string quartet.

Haydn's output was staggering. He composed dozens of symphonies, divertimentos, string quartets, trios and sonatas, and over twenty operas.

Perhaps Haydn's greatest works are the twelve "London" symphonies of 1791-1795, commissioned for two enormously successful tours arranged for the composer—by then retired and pensioned—by an enterprising London impresario, Johann Peter Salomon. Haydn stayed in London during 1791-1792 and returned again for the concert season 1794-1795. He was presented to the king and queen and received the honorary degree of doctor of music at Oxford.

One type of artist is concerned with design, another with expression. Haydn was concerned with both. The classic perfection of the "London" symphonies has its counterpart in the romantic intensity of the works of his last years in Vienna. In the light of later development, Haydn's romanticism may appear somewhat restrained to us; to his contemporaries it was bold. Startled by a transition in a Haydn quartet, a young musician remarked to Mozart, "That sounds queer. Would you have written it that way?" "Scarcely," Mozart replied, "but do you know why? Because neither you nor I would have hit on the idea!" Though fully aware of his own worth, Haydn was quite ready to praise his young, "difficult" colleague, Mozart. "Friends often flatter me that I have some genius," he once wrote "but he stood far above me."

## **Concerto No. 17 in G Major, K453 for Piano and Orchestra (1784) Wolfgang Amadeus Mozart (1756-1791)**

Mozart was born in Salzburg, Austria, which today is famous for its music festivals. His father, Leopold, was a court musician and composer. Mozart showed extraordinary talent at a very early age. He and his older sister, Nannerl, traveled throughout Europe and were displayed as child prodigies; Mozart's first symphony was played at a London concert when he was only eight years old.

As was usual, he followed in his father's footsteps as a musician of the Archbishop's court at Salzburg. But unlike Haydn's patrons, the Esterhazy princes, the Archbishop of Salzburg was overbearing and philistine, and Mozart hated working for him. In 1781 Mozart left his court position and set himself up as a free-lance musician in Vienna.

He relied for his living on composing, teaching and on the relatively new institution of concerts. Every year he would set up a concert at which he introduced one of his piano concertos. Everyone sensed that he was a genius, but his music seemed too difficult—and he was a somewhat “difficult” personality, as well. Perhaps that is why Mozart seemed to have suddenly dropped out of fashion. After 1787, Mozart's music was no longer in vogue, though he did receive a minor court appointment and the promise of a church position, and finally scored a hit with *The Magic Flute*.

Like Haydn, Mozart was a master of the Classical style and expanding upon Haydn's lead, allowed a note of disquiet, even passion, to emerge in his compositions that the Romantics correctly perceived as a forecast of their work.

## **Procession of the Nobles (1903) Nikolai Rimsky-Korsakov (1844-1908)**

Nikolai Rimsky-Korsakov was born in Tikhvin, Russia. In 1862 he was graduated from the Naval School in St. Petersburg, and in the fall of the same year he went on a two and one-half year cruise as a naval officer. In 1865 he settled in St. Petersburg where he began to devote himself seriously to composition.

Russia was one of the first countries to develop its own national style of art music, one distinct and separate from the traditions of German orchestral music and Italian or German opera. Rimsky-Korsakov was one of a group of young nationalist composers whom contemporaries dubbed “The Mighty Five.” (Borodin, Cui, Balakirev and Mussorgsky were his counterparts.) They believed in creating Russian music steeped in Russian history and backgrounds, and influenced by the idioms of Russian folk songs, dances and church music.

The opera, *Mlada*, set in a 10th-century Slavic realm near the Baltic Sea, plays out the conflict between the forces of good and evil in a series of representations of supernatural events for which Rimsky-Korsakov's colorful music is the perfect complement. The brilliant *Procession of the Nobles* occurs in Act II as accompaniment to the arrival of a delegation of Czech elders and warriors to participate in a ritual ceremony invoking aid from the ancient gods against the invading enemy.

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