

Celebrating
Our **15th**
Season

*Salisbury
Symphony
Orchestra*

at Salisbury State University

SPRING CONCERT

Friday, May 11, 2001 • 8 p.m.

Salisbury State University
Holloway Hall Auditorium

Dr. Thomas G. Elliot
Music Director/Conductor

Dr. Kevin Hekmatpanah
Cello

Margaret Motter Ward
Viola

David Duree
Clarinet

Dr. Peter Jackson
Special Guest Conductor

PROGRAM

*This concert is dedicated to
Dr. Roger Jackson, violist and charter member of the SSO.*

Festique M. L. Daniels
This music opened the Salisbury Symphony Orchestra's
very first public performance on May 16, 1986.

Cello Concerto in e minor, Op. 85 Edward Elgar
Adagio/Allegro molto (1857-1934)
Adagio
Allegro
Dr. Kevin Hekmatpanah, cello

INTERMISSION

Concerto for Clarinet, Viola and Orchestra, Op. 88 Max Bruch
Andante con moto (1838-1920)
Allegro moderato
Allegro molto
Margaret Motter Ward, viola
David Duree, clarinet

Selections from "Carmen" Georges Bizet
Prelude (1838-1875)
Les Toréador
Chanson Bohème
Dr. Peter Jackson, special guest conductor

Happy Birthday Variations – John Williams
A Birthday Greeting for Orchestra
Words and music by Mildred J. Hill and Patty S. Hill

*After the concert, please join us for an anniversary reception in the Social Room
and meet our soloists and members of the Orchestra.*

SALISBURY SYMPHONY ORCHESTRA

at Salisbury State University

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*Laura Murray
Concertmistress
Michael Cahall
Lorraine Combs
Paul Herman
Linda May
Benjamin Plummer

Violin II

*Bobbie Thamert
Laura Farrell
Mary-Beth Goll
Francis Hoffman
Ruben Lopez
Susan Parker
Lois Peterson
Kristina Powell
Stephanie Reade
Anne Stauffer
Erin Surette

Viola

*Magaly Rojas
Maria Brazeau
Miriam English
Louise Grasso-Hildreth
Allan Green
George Hayne

Cello

*Wayne Smith
Katherine Barrett
Derek Harberts
Casey Rode
Kirsten Walsh

Bass

*Matthew Nix
Stephanie Bertling
Fred Geil
Adriane Irving
Alissa Irving
Raymond Irving

Oboe/English horn

*Julie Barton
John O'Meara

Bassoon

*Robert Snyder
Paul Scott

Flute/Piccolo

*Kimberly Valerio
Lesley Weihs

Clarinet

*Otello Meucci
Debbie Scott

Bass Clarinet

Frank Mahoney

Horn

*James Gollmer
Brent Benfield
Charles Doherty
Katie Morris

Trumpet

*Ron Davis
Amy Bejm
Patrick Shaner

Trombone

*Sam Woodhead
Lena Varuolo

Bass Trombone

Frank Gazda

Percussion

*Charles F. Smith, Jr.
Jane Mahoney
Stephanie Powell
Richard White

* Principal

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This performance was made possible by Salisbury State University,
President Janet Dudley-Eshbach;
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.

GUEST ARTISTS

Kevin Hekmatpanah, cello

Dr. Hekmatpanah, while a student at the Peabody Conservatory in Baltimore (where he was the first cellist to earn a Doctor of Musical Arts from the Conservatory) served as principal cellist with the SSO from May 1989 through May of 1992. Presently an associate professor of music at Gonzaga University in Washington, Dr. Hekmatpanah is also serving in his seventh year as music director of the Gonzaga Symphony Orchestra and is a member of the Spokane Symphony Orchestra. He has made over 60 solo concerto appearances with various orchestras, including the Chicago Chamber Orchestra, the Richmond Philharmonic Orchestra, the Kingsport Symphony Orchestra, the Chamber Orchestra of the Springs (Colorado), the Middle Tennessee Symphony, the North Idaho Symphony, the Southern Arizona Symphony, the Vashon Chamber Orchestra, as well as the Salisbury Symphony. Outside North America, he has performed concertos in Moscow and St. Petersburg, Russia, in Stockholm, Sweden, and at the home of Edvard Grieg in Bergen, Norway. He also appeared as soloist with the Vidin Philharmonic Orchestra in Bulgaria. His teachers have included such nationally renowned pedagogues as Stephen Kates, Fritz Magg and Gabor Rejto, and he has received coachings from such celebrated cellists as Yo-Yo Ma, Lynn Harrell and Janos Starker.

Margaret Motter Ward, viola

Ms. Ward obtained violin and viola performance degrees at Michigan State University and Eastman School of Music. She is past principal chair viola with the Kennedy Center Opera House Orchestra and violist with the Baltimore Symphony. Additionally she appeared as soloist with the Grand Rapids and Lansing Symphonies in Michigan. Ms. Ward teaches violin performance at Western Maryland College where she has also instituted a Suzuki violin program.

David Duree, clarinet

Mr. Duree was principal clarinetist with the Annapolis Symphony for 20 years and principal chair saxophone with the U.S. Naval Academy Band for 10 years. He currently teaches clarinet and saxophone performance at Western Maryland and Hood colleges in addition to performing with the Mistral Woodwind Quintet.

Peter Jackson, special guest conductor

Dr. Jackson, son of Dr. Roger Jackson, was the top bidder at the March "Savor Goes to the Moon" fundraiser for the opportunity to be guest conductor. He played piano, clarinet and bass fiddle earlier in life but this is the first time he's tried his hand at conducting. A retired senior executive from wireless and Internet companies, he and his wife, Judy, have recently settled in Tyaskin after moving 18 times in his career.

PROGRAM NOTES

Edward Elgar: *Cello Concerto in e minor, Op. 85*

Elgar's talent as a composer enabled him to rise from humble origins in the British countryside to be appointed master of the King's music, first composer of the British Empire, as well as to be knighted by George V in 1920. The most important composer in England between Purcell and Benjamin Britten, Elgar wrote his final masterpiece in 1919, and the Cello Concerto was soon recognized as one of the greatest works in its genre. Orchestration is economical in the four movements that are linked in pairs; a cello recitative preludes each of the first two movements. The Adagio is the heart of the concerto, creating a meditative mood where the brass is silenced and the cello weaves a passionate song, accompanied by hushed strings, clarinets, bassoons and horns. The cello makes a final assertive statement in the last movement followed by a short resumption of the main rondo-theme.

Max Bruch: *Concerto for Clarinet, Viola and Orchestra, Op. 88*

The German composer Max Bruch was an important musical personality of the Brahmsian era. His works are more melody oriented and easier to understand than those of his contemporaries. Despite his egocentric personality, which cost him many friendships and even caused orchestral members to resign to escape his argumentative nature, Bruch was a respected musician both in Germany and abroad. Op. 88 was first performed in 1912 in Wilhelmshaven in northern Germany. Its language is romantic and melodious at a time when atonal pieces were being composed and performed much more frequently. The two solo instruments are introduced one after the other at the beginning of the piece which gives the overall impression of a warm and romantic autumn atmosphere. Bruch avoids dramatic outbursts and scores the orchestral part carefully so that it does not interfere with the timbre of the clarinet and viola.

Georges Bizet: *Selections from "Carmen," Suites No. 1 & 2*

Bizet died in Paris in 1875 when he was only thirty-six. This early death was probably hastened by the lack of public appreciation for his music, especially his masterpiece, the opera "Carmen." Today we appreciate "Carmen" not only for its exhilarating music, but also for its penetrating psychology and realism, making it a musical equivalent of the great French writers Stendhal or Balzac. The most effective numbers of the opera comprise the two "Carmen" Suites which bring to life the fiery Carmen, the unassuming peasant girl Micaela, the sergeant Don Jose and the confident bullfighter Escamillo. Vivacious tambourine rhythms alternate with the dreamlike nocturne and the passionate habanera in these variegated suites of melodies.

John Williams: *Happy Birthday Variations*

Composer John Williams' musical birthday tribute was originally planned to celebrate the sixtieth birthday of the Boston Symphony Orchestra's Music Director Seiji Ozawa on July 23, 1995. However, since three other performers on stage that evening – cellist Yo-Yo Ma, pianist Leon Fleischer and violinist Itzhak Perlman – were also celebrating birthdays around that time, Williams created a birthday greeting from each section of the orchestra, complete with audience participation and balloons. According to Williams, "It was wonderful fun, and the possibility of sharing this with other audiences that might fill in the name of their own birthday celebrant(s) is a joyful prospect to me!"

(Our thanks to Mrs. Elizabeth Layton for compiling these program notes.)

FIFTEEN YEARS

Below is a concert critique which appeared in *The Daily Times* on May 21, 1986 after the SSO's very first public performance in Holloway Hall on May 16, 1986.

A BRIGHTER MUSICAL FUTURE

Editor of the Times:

"Hope springs eternal," says the wise philosopher. Hope for our children. Hope for our community. Hope for a better world.

We can hope that our community will survive while others fail, because Salisbury and its environs is fast becoming a regional center for the arts. Because of the growth of our museums, historic homes, theater, dance, music, our painters, our sculptors and our writers, there is hope of great progress in tourism. There is hope that our talented children will stay among us to practice their arts, and hope that they will bring others.

Businessmen understand that in a high-tech society we need the arts to attract the educated and talented employee, and accordingly have contributed much to sustain the arts. But to realize all these hopes, we all must help.

No hoped-for event could be more wonderful than the first appearance of the Salisbury Symphony Orchestra Friday evening, the 16th. In the realm of musical hopes, nothing could be more significant than our own orchestra. A local orchestra is the very center of a community's musical life. The music lover can look forward to Beethoven's Ninth, a Bruckner or Mahler some years from now; but before then a Poulenc "Gloria" perhaps, or some of the better musicals that demand a big orchestra, "Kismet" for instance. The opera fan may dream of local productions and the local composer of a chance for performance.

Fully staged ballet is now possible, as are children's concerts to offset TV.

Above and beyond this great gift to the concert-goer is a superb opportunity for the young to learn music, to practice what they have learned and to perform music with other musicians. It will all take time, money and a great commitment, but there is every reason to hope.

In the new orchestra we can see the careful work of the music program in the schools and at the college; an old hope justified.

Dr. Elliot, the conductor, should be congratulated for succeeding in starting an orchestra here where others have failed. We must have a symphony for the good it brings to all. We now have it and can go forward with high hopes for a brighter musical future.

Joseph E. Hopwood
Quantico

The following are excerpts from the critique of our "Bruckner" concert on February 3, 2001 which appeared in *The Daily Times* on February 11, 2001.

SALISBURY SYMPHONY COMES OF AGE

Editor of the Times:

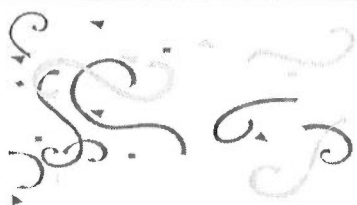
I was fortunate to have reviewed the first concert the Salisbury Symphony Orchestra gave in 1986. At that time I suggested, with only slight hope that the new orchestra would come of age when they could schedule works of such masters as Gustav Mahler and Anton Bruckner, the two biggies of Viennese music by which the professionalism of any orchestra can be measured.

... Saturday night the Salisbury Symphony came of age with a stunning performance of Bruckner's Fourth Symphony in E Flat, the "Romantic". Nothing could have kept me away. ... When it was over Saturday night, there was that inevitable long pause that follows a Bruckner symphony while everyone, orchestra and audience alike, hold their breath. Then the applause of the appreciative audience, thanks for that long hour in Bruckner's world. The orchestra deserved a standing ovation, but I think the audience was too overwhelmed to find their feet....

... I want to thank Dr. Elliot. ... it takes a brave conductor and a dedicated orchestra to play a Bruckner symphony. Outside of that circle of a dozen or so heavily-endowed orchestras in the larger cities, I know of no other orchestra willing or capable of giving a creditable performance to a Bruckner symphony. ... For myself and all the music lovers in the audience I again say, thank you.

Joseph E. Hopwood
Quantico

The members of the Salisbury Symphony Orchestra and their Music Director/Conductor, Dr. Thomas G. Elliot, extend special thanks to Joseph Hopwood of Quantico who recognized the vision, praises the progress and supports the future of music and music education in our community.



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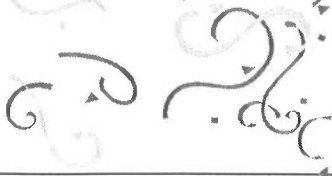
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QUESTIONNAIRE

Salisbury Symphony Orchestra at Salisbury State University Audience Questionnaire—May 11, 2001 Fifteenth Anniversary Spring Concert

"Self evaluations" are considered very important by both the state and local arts councils. Please assist us in our request for input from our audience members by answering the following questions and then leaving this form with our volunteers in the lobby. Thank you!

1. Please rate this concert by circling a number below (1 = low, 5 = high).

1 2 3 4 5

2. How would you rate the SSO's artistic value to our region (1 = low, 5 = high)?

1 2 3 4 5

3. Did you enjoy the selections performed this evening (1 = low, 5 = high)?

1 2 3 4 5

4. If there is a particular work(s) that you would like the SSO to perform, please tell us.

5. Use the space below for any general comments you wish to make.



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Our PREMIER CD release,
The Asbury Concerts, performed, recorded and mixed live in December 1996
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