

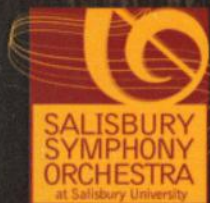
SALISBURY SYMPHONY ORCHESTRA AT SALISBURY UNIVERSITY

Winter Holiday Is in the Aire

Featuring Melissa Harvey, Soprano

Zachary Stachowski, guest conductor

Saturday, December 8, 2018
Holloway Hall Auditorium
7:30 p.m.



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ABOUT THE ARTISTS



Guest Artist Melissa Harvey

Soprano Melissa Harvey's impressive stylistic versatility can be heard in operatic and concert repertoire spanning over four centuries. Harvey's 2018-19 season includes the role of Drusilla in Monteverdi's *L'incoronazione di Poppea* with Florentine Opera and a concert of French pardessus duets with Catacoustic Consort, and featured soloist in the Salisbury Symphony Orchestra's *Winter Holiday Is in the Aire* concert. She will also be debuting the role of Shatzki in the world premiere of Korine Fujiwara's *The Flood* with Opera Columbus. Other 20th and 21st century works performed include Alice in Unsub Chin's *Alice in Wonderland* (NYCO) and Lucinda (cover) with Gotham Chamber Opera and Opera Philadelphia for the world premiere of Nico Muhly's *Dark Sisters*. Harvey's 2017-18 season included Drusilla in Monteverdi's *L'incoronazione di Poppea* (Cincinnati Opera), two CD recordings with Catacoustic Consort, and *The Messiah* with the Findlay Orchestra and The Bach Society.

Harvey's prodigious activity in early music has made her invaluable to concert organizations such as Catacoustic Consort, Collegium Cincinnati, Bourbon Baroque, Cincinnati Vocal Arts Ensemble and St. Peter in Chains Cathedral. With these organizations, she has performed such works as Bach Cantatas BWV 04, 71, 106, 196, *Magnificat* and *Christmas Oratorio*; Buxtehude (*BuxWV 750*), Handel (*Dixit Dominus* and various duets), Haydn (*Lord Nelson Mass*), Monteverdi (various duets), Mozart (*Mass in c minor*), Poulenc (*Gloria*) and Steffani (*Stabat Mater*). In 2016, she rejoined Collegium Cincinnati for Bach's *St. John Passion* and Catacoustic Consort for two works of Marc-Antoine Charpentier: *Le reniement de St. Pierre* and the world premiere of a never-before-performed opera from 1685, *La fête du Ruel*.

Harvey received her B.M. and M.M. in voice from the University of Cincinnati College-Conservatory of Music (CCM). At CCM, her operatic repertoire included Sister Constance (*Dialogues of the Carmelites*), Eurydice (*Orpheus in the Underworld*), Lucia (*The Rape of Lucretia*), Papagena (*Die Zauberflöte*) and Amore (*L'incoronazione di Poppea*). Her concert repertoire included Bach Cantatas BWV 78 & 79, Fauré *Requiem*, Mendelssohn *Elijah*, Haydn *Missa Sancti Nicolai* and *Mass in Time of War*, and Steve Reich's *Tehillim*. Among the scholarships and awards Harvey has received are the Dieterle Vocal Scholarship, the Baur/Powell Scholarship, the Mercer Scholarship for language study (Freiburg, Germany) and a 2009 Encouragement Award from the Metropolitan Opera National Council Regional Auditions.



Featured Violin Soloist Christopher Sajadi

Christopher Sajadi is a sophomore at Salisbury University seeking a dual major in music – performance (violin) and biology (pre-med). He currently studies with Dr. Sachiho Murasugi and has been recipient of numerous scholarships, such as the Salisbury Wicomico Arts Council and Earl Family Music Scholarships. Sajadi also has played guitar at the Academy of Music Performance (AMP Studios) under the direction of Susan and Gino Bailey.

He has enjoyed performing in numerous recitals, community events and benefits, and he currently teaches violin through the PRESTO program as well as music classes at AMP Studios. A Salisbury native, Sajadi graduated from Bennett High and was co-concertmaster of the Salisbury Youth Orchestra before coming to SU.

ABOUT THE GUEST CONDUCTOR



Zachary Stachowski , Guest Conductor

Zack Stachowski enjoys a varied career as a conductor, violinist and composer. On the podium, he has served as the director of the Eastern Maryland Youth Orchestra at Washington College (Chestertown), Broadneck Chamber Orchestra, along with various choral engagements. Frequently engaged as a music director of major national conferences, Stachowski has music directed for the MidAtlantic Congress, Music Ministry

Alive! and the One Call Institute. Internationally, Stachowski performed and conducted in halls and cathedrals throughout Mexico, Ireland and Austria

Stachowski holds an M.M. in violin performance from the University of Maryland where he studied with James Stern. While at the University of Maryland, he participated in chamber music coaching and masterclasses with members of the Guarneri Quartet, Marc O'Connor, members of the St. Lawrence String Quartet, Evelyn Elsing and Rita Sloan. Since then, Stachowski has led workshops in ensemble and string technique at universities and high schools throughout the United States.

An active liturgical music recording artist and composer, Stachowski has worked extensively with GIA Publications, the largest liturgical music publishing label in the United States. In 2017, he released his first CD with renowned liturgical composer David Haas. In the world of liturgical music, Stachowski has presented on a variety of topics at conferences, including the National Association for Pastoral Musicians, Los Angeles Religious Education Congress, MidAtlantic Congress and the National Catholic Educators Association. Additionally, he co-hosts the successful liturgical music podcast *Open Your Hymnal*.

Currently, Stachowski resides in Frederick where he is the director of music and liturgy at St. Ignatius of Loyola in Ijamsville, MD. He is also a member of the string faculty at Anne Arundel Community College.

ABOUT THE SALISBURY SYMPHONY ORCHESTRA

The Salisbury Symphony Orchestra, founded in 1986, performs great symphonic literature and regularly features internationally known guest soloists. Comprised of University students, alumni, faculty and staff, community members and working professionals, the orchestra brings exceptional live symphonic music to the Salisbury, MD, community and to the broader Delmarva Peninsula. Members of the orchestra rehearse and perform an array of literature that includes works by composers such as Bach, Beethoven, Phillip Glass, Tan Dun and Joan Tower. In addition, enrolled students have the opportunity to participate in workshops and masterclasses given by featured soloists. Treasured by the University and the community, the orchestra serves as a model for cooperation between these two entities.

PROGRAM

Music at the Moviesarr. Bob Krogstad

Sleepers Wake!J.S. Bach, arr. Jerry Brubaker

Gesu BambinoPietro A. Yon
arr. James Nathaniel Holland

Melissa Harvey, soprano

Allelujah from *Exsultate Jubilate* k. 165W.A. Mozart

Melissa Harvey

Ancient Airs and Dances Suite No. 2 (1923)Ottorino Respighi

I. Laura soave: balletto con gagliarda, saltarello e canario (Fabritio Caroso)

II. Danza rustica (Jean-Baptiste Besard)

III. Campanae parisienses & Aria (Marin Mersenne)

IV. Bergamasca (Bernardo Gianoncelli)

INTERMISSION

A Mad Russian's ChristmasPaul O'Neill, Robert Kinkel, P.I. Tchiakovsky
arr. Bob Phillips

Rusalka (Song to the Moon)A. Dvorak

Melissa Harvey

Ave MariaJ.S. Bach/Charles Gounod

Melissa Harvey

Cantique de Noel (O Holy Night)Adolphe Adam
arr. Arthur Luck

Melissa Harvey

Music from *Frozen*Kristen Anderson-Lopez & Robert Lopez
arr. Bob Krogstad

PROGRAM NOTES

Ancient Airs and Dances, Suite 2

Ottorino Respighi (1879-1936)

For all the late-Romantic extravagances in his *Roman Trilogy*, Respighi loved plainchant and Renaissance and Baroque music. His Ancient Airs and Dances suites are his most successful efforts to bring early music to his contemporary listeners, in terms of the taste and imagination of his arrangements as well as audience appeal. Surely the most instantly loveable of the three suites is the second.

Respighi's instrumentation for the second suite looks extravagant on paper: piccolo and pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, plus harp, harpsichord/celesta and strings. Yet Respighi's settings are remarkable for their delicacy and light step. His sources are 16th- and 17th century Italian and French lute and guitar pieces he found mainly in turn-of-the-20th century transcriptions by Italian musicologist Oscar Chilesotti.

The first movement employs a galliard, saltarello and canario from Fabritio Caroso's balletto *Laura soave*, which itself was derived from Cavalieri's music for the 1589 wedding of Ferdinand de' Medici and Christine of Lorraine. The galliard is supposed to be a fairly quick dance, and the saltarello by implication is an even faster dance based on the same tune, but Respighi begins at an easy pace, the oboe singing a delicate, courtly air over a lute-like pizzicato accompaniment. The pace picks up as the fuller orchestra takes on the melody, with the strumming effect even more pronounced. The related and rougher canario helps fill out the movement's middle section, before a mirror-like reminiscence of the first part.

Danza rustica, or country dance, takes off from a treatment by Jean-Baptiste Besard of a simpler Branle de village published by Robert Ballard in 1614. It's a stomping country dance, but the main string melody has considerable breadth and the harpsichord never gets lost in Respighi's full orchestration (the trumpets are muted in imitation of old cornets).

A softly tolling effect begins the third movement, adapted from the anonymous 17th century Campanae parisienses, imitating Paris bells. This slow yet not quite religious music wraps around a string-oriented treatment of the exquisite aria Divine Amaryllis, written by Antoine Boësset but associated more with its publisher Marin Mersenne. The irresistible finale, Bergamasca, started out as a virtuosic piece by Bernardo Gianoncelli, covering the entire range of the archlute and employing tunes from Bergamo, in northern Italy. Respighi passes the bumptious tune through various colorful subgroups of instruments, interrupts it with a hen-like central section and ends with the orchestra in full cry.

Rusalka (Song to the Moon)

Antonín Dvořák (1841-1904)

After Antonín Dvořák had conquered the musical world – he was considered the greatest Czech composer in Bohemia, the greatest composer after Brahms in Austria and Germany, the successor of Mendelssohn in England, and the greatest composer in the world in the United States – he returned to Bohemia to write the national operas of his people. He started with *Kate and The Devil* (1899) and ended with *Armida* (1904), but between them composed the great Czech national opera, *Rusalka*. Written in a single burst of inspiration between April 21 and November 27, 1901, to a text by Jaroslav Kvapil based on Hans Christian Andersen, *Rusalka* is a Bohemian "Little Mermaid." Telling the sad story of a water sprite who longs for human love, *Rusalka* is a three-act opera set in its first and last acts in the lakes of Bohemia, with a central act depicting an interrupted

wedding feast. Although it hews basically to the composer's distinctive mix of nationalism, lyricism and Brahmsian classical thinking, the influence of Wagner is readily apparent in the use of leitmotif musical character identifiers, and more generally in the derivation of the story from ancient and fantastic legend. Its melodies are based on the cadences of the Czech language; its harmonies are lushly late Romantic, sometimes almost Impressionistic, but always sweetly and sensuously Czech; its cavatinas, arias and set pieces are derived from the folk ballads of Czech poetry; and its lyricism is deep, passionate and all-suffusing. Dvořák's *Rusalka* rivals the operas of Smetana and Janáček as the supreme expression of what it means to be Czech in music.

Exsultate Jubilate

Wolfgang Amadeus Mozart (1756-1791)

The motet *Exsultate, jubilate* was composed in Milan in January 1773 while Mozart and his father Leopold were on the last of their three visits to Italy. They had traveled to oversee the first performances of the young composer's *Lucio Silla*, K. 135, an opera seria commissioned by the ducal theater in Milan. The principal uomo (male soprano) for the premiere was Venanzio Rauzzini (1746-1810) – one of the most famous castrati of the day, as well as a keyboard player and composer, who later pursued a successful career as a teacher and impresario in Bath, England. It was for Rauzzini that Mozart composed this work. The approximate date of composition and the date of the first performance are established by a characteristically playful and childish postscript to a letter to his sister Nannerl, dated January 16, in which Mozart stated that he had composed a motet to be performed at church the following day. *Exsultate, jubilate* follows a formal pattern little changed from that of the early 18th century Italian motet: two da capo arias framing a brief recitative, followed by a brilliant "Alleluia." The formidable virtuosity of the opening Allegro and the concluding Alleluia are set off by the elegant, cantabile middle movement (Andante) "Tu virginum corona." The great contrast of mood and style required of the singer – who must negotiate both fast, florid passages and moments of great lyricism – is surely a testimony to Rauzzini's great skill and continues as a benchmark of technical and expressive achievement. One of the most confident and exuberant of Mozart's early works, the motet has justifiably remained one of his most popular works and a glittering showcase for generations of sopranos. The Alleluia section is, by far, the most familiar to listeners, and it is often excerpted for use as a concert aria.

Christmas at the Movies

Arranged by Bob Krogstad, Christmas at the Movies encompasses six classic holiday films, recalling some of the most memorable songs and themes. Familiar titles within this medley include "Somewhere in My Memory" (from *Home Alone*), *How the Grinch Stole Christmas*, *Miracle on 34th Street*, *The Polar Express*, *A Christmas Story* and *The Nightmare Before Christmas*.

Music from Frozen

Written by Kristen Anderson-Lopez and Robert Lopez, Music from *Frozen* also is arranged by Bob Krogstad and is an educational arrangement from the hit movie and written for symphony orchestra. Imbedded in the work you will hear "Do You Want to Build a Snowman?," "For the First Time in Forever," "In Summer" and "Let It Go."

Notes taken from www.allmusic.com

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Violin I

Sachiho Murasugi*
Concertmaster
Paul Bagley
Lindsey Behrman
Allison Guy
Meri Holden
Hunter Lupro
Jeffry Newberger
Karen Niedfeldt
Peyton Reynolds
Yasmin Roye
Bobbie Thamert

Violin II

Kristin Bakkegard*
Katherine Bobele
Kelsey Limpert
Theresa Marcelino-Ton
Briana Murray
Justin Newberger
Marie Severyn
Christopher Sajadi
Aarron Sholar
Madison Tash

Viola

Matthew Gordon*
Courtney Bennett
Anthony Constantine
Victor Hsia
Garnette Lang
Karen Treber
Honey Thomas
Jenel Waters

Cello

Martha Mancuso*
Annelise Beer
Kristilyn Fricse
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Peter Kim
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Dee Newberger
Elizabeth Tamosky

Bass

Ray Irving*
Buck Burton
Daniel Katz
Lucas Shilling

Flute

Sally Hendon*
Ashley Palmer

Piccolo

Ashley Palmer

Oboe

Julie Barton*
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English Horn

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Clarinet

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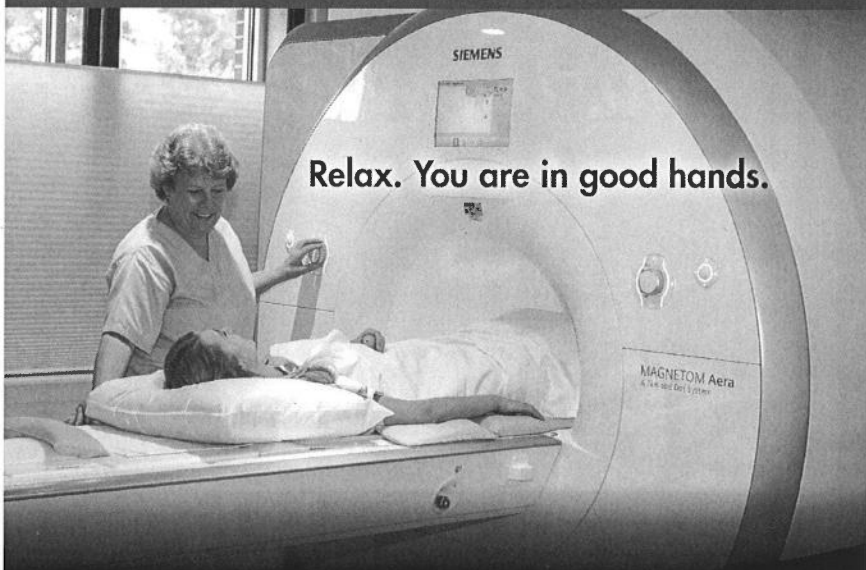
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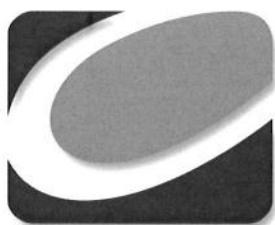
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