



# Autumn Concert

pittsburg state university  
department of music presents  
the psu chamber orchestra  
conducted by dr. selim giray

thursday, october 27, 2005  
7:30 p. m. • mc cray recital hall  
featuring: dr. todd hastings, trumpet



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Department of Music

Presents

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McCray Recital Hall



## Tonight's Program

### 15 Sinfonias (1644)

1. Moderato
4. Vivace
6. Andante
7. Maestoso
8. Adagio
9. Allegro
10. Deciso
13. Andante
14. Allegro

Samuel Scheidt  
(1587–1654)

Laurel Mason, harpsichord

### The Hollow Men, Op. 25 (1944)

Vincent Persichetti  
(1915–1987)

Dr. Todd Hastings, trumpet\*

### Concerto Grosso in F Major,

George Frideric Handel  
(1685–1759)

### Op. 6, No. 2 (1739)

1. Andante larghetto
2. Allegro
3. Largo
4. Allegro, ma non troppo

Laurel Mason, harpsichord

## Notes on the Program

### 15 Sinfonias

Scheidt's 15 Sinfonias form the first part, Cantus I of a more extended instrumental work, LXX Symphonien published in 1644. There is only one incomplete copy of this work. The second part, Cantus II is missing and there is only little hope that it will ever be found. Scheidt's 15 Symphonien are actually preambles and interludes for Motets, Cantatas or any kind of concerted music. They are probably the earliest and most inspired of their kind in German music.

Scheidt's intention was to furnish the musicians of his time with preambles for every occasion. In his time, they were mostly performed as introductions or ritornellos for vocal concertos.

The 15 Sinfonias are short independent compositions in trio texture with a distinct character of their own, therefore they can be played as sort of suites composed of four, five or more of them.  
C?lina Ciot!u?

### The Hollow Men (1925)

by Thomas Stearns Eliot (1888–1965)

We are the hollow men  
We are the stuffed men  
Leaning together  
Headpiece filled with straw. Alas!  
Our dried voices, when  
We whisper together  
Are quiet and meaningless  
As wind in dry grass  
Or rats' feet over broken glass  
In our dry cellar

Shape without form, shade without colour,  
Paralysed force, gesture without motion;

\* Denotes PSU faculty

Those who have crossed  
With direct eyes, to death's other Kingdom  
Remember us -- if at all -- not as lost  
Violent souls, but only  
As the hollow men  
The stuffed men.

II

Eyes I dare not meet in dreams  
In death's dream kingdom  
These do not appear:  
There, the eyes are  
Sunlight on a broken column  
There, is a tree swinging  
And voices are  
In the wind's singing  
More distant and more solemn  
Than a fading star.

Let me be no nearer  
In death's dream kingdom  
Let me also wear  
Such deliberate disguises  
Rat's coat, crowskin, crossed staves  
In a field  
Behaving as the wind behaves  
No nearer --

Not that final meeting  
In the twilight kingdom

III

This is the dead land  
This is cactus land  
Here the stone images  
Are raised, here they receive  
The supplication of a dead man's hand  
Under the twinkle of a fading star.

Is it like this  
In death's other kingdom

Waking alone  
At the hour when we are  
Trembling with tenderness  
Lips that would kiss  
Form prayers to broken stone.

IV

The eyes are not here  
There are no eyes here  
In this valley of dying stars  
In this hollow valley  
This broken jaw of our lost kingdoms

In this last of meeting places  
We grope together  
And avoid speech  
Gathered on this beach of the tumid river

Sightless, unless  
The eyes reappear  
As the perpetual star  
Multifoliate rose  
Of death's twilight kingdom  
The hope only  
Of empty men.

V

Here we go round the prickly pear  
Prickly pear prickly pear  
Here we go round the prickly pear  
At five o'clock in the morning.

Between the idea  
And the reality  
Between the motion  
And the act  
Falls the Shadow

For Thine is the Kingdom

Between the conception

And the creation  
Between the emotion  
And the response  
Falls the Shadow

Life is very long

Between the desire  
And the spasm  
Between the potency  
And the existence  
Between the essence  
And the descent  
Falls the Shadow  
For Thine is the Kingdom

This is the way the world ends  
This is the way the world ends  
This is the way the world ends  
Not with a bang but a whimper.

### **Concerto Grosso in F Major** George Frideric Handel (1685–1759)

Though consistently acknowledged as one of the greatest composers of his age, his reputation from his death to the early 20th century rested largely on the knowledge of a small number of orchestral works and oratorios, *Messiah* in particular. In fact, he contributed to every musical genre current in his time, both vocal and instrumental.

The composition of operas, mainly on Italian librettos, dominated the earlier part of his career, and are the finest (though not the most typical) of their kind. In his later years his commitment to large-scale vocal works, usually with a strong dramatic element, found a more individual outlet in English oratorio, a genre that he invented and established.

The *Concerti grossi*, Op.6 (1739) could serve a similar function or they could be played by anyone who acquired the music. Handel, in fact, made the Op.6 *Concerti Grossi* available for general purchase by subscription, the only of his instrumental compositions to be so published.

Handel wrote the twelve *Concertos* of his Op.6 with astonishing speed--September 29 to October 30, 1739--most of them apparently completed in a single day. The *Concerto No.2* in F major opens with a majestic processional movement in which short, imitative episodes for the solo violins and solo cello separate the returns of the sonorous tutti.

A brief *Adagio* passage in bold, dotted rhythms serves as the bridge to the following *Allegro*.

The next movement contrasts a fragmented theme given in one-measure alternations between the orchestra and the soloists with a sweet, smoothly flowing strain.

A vigorous dance movement in fugal style brings the *Concerto* to a close.



## Upcoming Events From The PSU Music Department

- Oct. 28, 7:30 PM PSU Choir concert at McCray Hall
- Nov. 1, 7:30 PM \* SCMS Sara Buechner piano soloist at McCray Hall
- Nov. 10, 7:30 PM PSU Band Concert at Memorial Auditorium
- Nov. 17, 7:30 PM PSU Jazz Ensembles at Memorial Auditorium
- Nov. 20, 3:00 PM \* Southeast Kansas Symphony at Memorial Auditorium
- Nov. 30, Noon PSU Choir Christmas Concert at Overman Student Center
- Dec. 1, 3:30 PM Pittsburg Public Library Chamber Music Concert at Pittsburg Public Library
- Dec. 7, 7:30 PM Timmons Music Concert at Timmons Chapel
- Dec. 9, 7:30 PM Timmons Music Concert at Timmons Chapel

\* concerts, which require tickets.

They may be purchased at the door.

All other concerts are free.

SCMS = Solo & Chamber Music Series

SEK = Southeast Kansas Symphony.

Call 620/235-4466 for more information, any possible schedule changes and to confirm the concert(s).

## The PSU Chamber Orchestra

### VIOLIN I

Erman Türkili  
Rebecca Cutler  
Elisha Samuel  
Mallory Brewer

### VIOLIN II

Călina Ciotlăuș  
Blair Croan  
Amanda Reehl  
Michelle Daugherty  
Amber Comstock

### VIOLA

Ben Davis  
Timi Myers

### CELLO

Stephen Denton  
Necati Giray  
Jessica Bjorgaard  
Megan McCoy

### BASS

Cameron Schmitz



