Autumn Concert

pittsburgh 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
The Pittsburg State University
Department of Music

Presents

The PSU Chamber Orchestra
Conducted by Dr. Selim Giray

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Thursday, October 27, 2005, 7:30 pm
McCray Recital Hall
Tonight's Program

15 Sinfonias (1644) Samuel Scheidt
1. Moderato (1587–1654)
4. Vivace
6. Andante
7. Maestoso
8. Adagio
9. Allegro
10. Deciso
13. Andante
14. Allegro 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 largotho
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 Ci?l?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.

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.

**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.
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 Cioltăuş
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