

**Pittsburg State University
Department of Music**

Presents

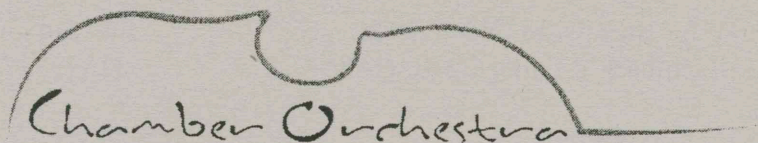
PSU CHAMBER ORCHESTRA

Conducted by Dr. Selim Giray

An Autumn Concert

Featuring: the PSU Chorale, under the direction of
Dr. Susan Marchant

Thursday, October 26, 2006, 7:30 p.m.
McCray Recital Hall

A stylized, hand-drawn signature that reads "Chamber Orchestra". The signature is written in a cursive, flowing style with a long horizontal line extending to the right.

Pittsburg State University

PROGRAM

Paratum Cor Meum (1790)

Johann Michael Haydn
(1737–1806)

My heart is steadfast, O God:
I will sing and give you praise, my glory. Alleluia!
- Psalm 108, v. 1

Featuring the PSU Chorale

Dicite in Gentibus (1766)

Anton Cajetan Adlgasser
(1729–1777)

Solo Quartet

Mary Jo Harper, Scott Allison,
Kimberly Arzoian, Brandon Wade

Proclaim among the Nations: the Lord reigns from the cross.
O sweet wood, O sweet nails that bore this sweet burden.
You alone are worthy to support the King of Heaven and
Lord. Alleluia.
- *Alleluias for the Mass on May 3*

INTERMISSION

St. Paul's Suite: for String Orchestra (1913)

Gustav Holst
(1874–1934)

- I. Jig
- II. Ostinato
- III. Intermezzo
- IV. Finale (The Dargason)

Suite for Strings: In Olden Style
from Holberg's Time, Op 40 (1885)

Edward Grieg
(1843–1907)

- I. Prelude
- II. Sarabande
- III. Gavotte: Musette
- IV. Air
- V. Rigaudon

Paratum cor meum (1790)

Michael Haydn was the younger brother of the more famous Franz Joseph Haydn. However, Michael made a name of himself in Salzburg, despite the looming shadow of his older brother. Like his brother before him, he was educated in Vienna. Following his studies in Vienna, he took the position of Kapellmeister in Salzburg. Haydn quickly became acquainted with the Mozart family and became lifelong friends with Wolfgang. Wolfgang even went as far to help his friend out when he fell behind in a commission for six duos for violin and viola from the archbishop. Michael had fallen ill and was only able to complete four out of the six. Mozart quickly wrote his duos K. 423 and K. 424, have already written his famous *Sinfonia Concertante for Violin, Viola*, and was well equipped to write these works. Mozart put Michael's name on his work and gave them to Michael. It probably gave Mozart joy that he was duping his old nemesis, the Archbishop Colloredo, and that ultimately his two duos quickly became the most popular out of the set of six. Mozart had left for Vienna, but Michael stayed behind and continued his heavy output of music for the court of Salzburg. His biggest genre remained his sacred works. His vocal works, unlike his instrumental works, have stood the test of time and is a reminder of his mastery of the church style.

Ben Davis

Dicite in Gentibus (1766)

Adlgasser is well known as a composer and as an organist. His father before him was also an organist. Adlgasser studied at the Salzburg University and gradually grew among the ranks and quickly became the cathedral organist and court composer. He was the first in line of many famous composers to come from Salzburg. The others to follow were none other than Johann Michael Haydn and Wolfgang Amadeus Mozart. Adlgasser had a strong connection to both of these "up-and-comers." For instance, Adlgasser had a strong connection to the Mozart family. He was close friends with Leopold Mozart, who was witness to all three of Adlgasser's weddings. The daughters of Leopold and Adlgasser were even best friends. Young Wolfgang had great respect for the veteran composer and praised Adlgasser for his mastery of counterpoint and his soloistic vocal writing. The trio of Adlgasser, Michael Haydn, and Wolfgang Mozart were a force to be reckoned with in the court of Salzburg. The three collaborated on numerous German Oratorios and Singspiels for the court of the Archbishop of Salzburg. Following Adlgasser's death, Wolfgang Mozart replaced him as cathedral organist and Michael Haydn took over his duties at the Trinity Church.

Ben Davis

St. Paul's Suite: for String Orchestra (1913)

Gustav Holst played a very important role in the development of the 20th century English music. Wagner was a big source of influence on Holst in his earlier years. As he established as a composer, he focused on writing more contrapuntal work and he had no similarities to other English composers in terms of style. Holst described his compositional approach as “*something quite apart from the hits and squashes of conventional modern harmony.*”

St. Paul's was an all-girls school in south London where Holst taught after giving up the trombone due to health problems. His hard work and successful students brought him notoriety, and later on Holst became the director of music at St. Paul's. In his early years of teaching, Holst had problems finding a convenient place to compose. In 1913, the institution added a new wing and he moved to a larger office where Holst had everything designed specifically for composing. In weekdays, he would give his lessons in his office and on weekends his office would become his composition palace and he would compose hours without a break. The first piece that Holst composed in his new office was the *St. Paul's Suite*. Holst dedicated the suite to his students and later modified it to accommodate his students by adding woodwind parts or adding vocal parts in the last movement.

Erman Türkili

From Holberg's Time (Fra Holbergs tid) (1885)

Edvard Grieg was one of the leading composers of the Romantic Period, who introduced Norwegian music to the world, was also a foremost pianist and a conductor. While he was a student in Leipzig and Copenhagen, Schumann and other representatives of the early Romantic music were the main influence on his writing. In his later years, Norwegian folk music became his musical vocabulary starting with his piano sonata, titled '*Humoresker*,' and his first violin sonata.

From Holberg's Time and the male-voice cantata were commissioned for the 200th birthday of Ludwig Holberg, the founder of the Danish/Norwegian school of literature. In 1884, the bicentenary celebrations of Holberg's birth was a significant event in his native: Bergen—coincidentally, Grieg's hometown. For this event, along with Grieg, Niels Gade dedicated a work titled *Holbergian Suite*. In addition to a series of concerts, a new statue of Holberg was built. Grieg composed the suite in the summer of 1884 for solo piano and the following year arranged it for the string orchestra. The style of this suite is considered as neo-Baroque, that elegantly incorporates elements from Grieg's time.

Erman Türkili

ORCHESTRA

VIOLIN I

Erman Türkili
Ben Davis
Timi Myers

VIOLIN II

Rebecca Cutler
Amanda Reehi
Sherise Martin
Tomoko Shinjo

VIOLA

Scott Allison
Erin Cooley
Lonnie Jones

CELLO

Irene Diaz
Stephen Denton
Patsy Kirkpatrick
Jonathan Eastman

BASS

Cameron Schmitz

HORN

Dr. Carol Deats
Patty Condif

ORGAN

Dr. Susan Marchant

CHOIR

Scott Allison
Kimberly Arzoian
Casey Brown
Richard Cook
Jonathan Eastman
Laura Handshy
Mary Jo Harper
Richard Harper
Megan Hizey
Carrie Kesler
Sonya Lawson
Amy Mason
Mary Helen McCloud
Calli Montgomery
Robin Nobles
Patrick O'Halloran
Sean O'Laughlin
Krista Ohmie
Kathryn Parke
Sean Parks
Lauren Perkins
Markel Porter
Dustin Rau
Karrie Ross
Elisha Samuel
Karen Slater
Paresa Tafreshi
William Vance
Mitchell Waage
Brandon Wade
Rebekah Wells
Anna Wishall

UPCOMING PSU EVENTS

- October 27, 2006 PSU Opera Workshop at McCray Hall 7:30 P.M.
- October 29, 2006 PSU Opera Workshop at McCray Hall 3:00 P.M.
- November 1, 2006 James Hall Faculty Flute Recital at McCray Hall 7:30 P.M.
- November 7, 2006 Fall Tubafest at McCray hall 7:30 P.M.
- November 9, 2006 * SCMS Hopkinson Smith, Lute at McCray Hall 7:30 P.M.
- November 10, 2006 PSU Choirs at McCray Hall 7:30 P.M.
- November 16, 2006 PSU Wind Ensemble at McCray Hall 7:30 P.M.
- November 17, 2006 Fall Audition Day
- November 19, 2006 * Southeast Kansas Symphony at Memorial Auditorium 3:00 P.M.
- November 29, 2006 PSU Choir Holiday Luncheon Concert at Overman Student Center 12:00 P.M.
- November 29, 2006 PSU Jazz Ensembles Memorial Auditorium 7:30 P.M.
- December 1, 2006 PSU Choirs Madrigal Dinner TBA
- December 6, 2006 Timmons Chapel Performance at Timmons Chapel 7:30 P.M.
- December 8, 2006 Timmons Chapel Performance at Timmons Chapel 7:30 P.M.

All concerts are held at the McCray Recital Hall and start at 7:30 p.m. unless otherwise indicated.

Memorial Auditorium is located at 5th & Pine in Pittsburg.

Timmons Chapel (south of the football stadium) is by the Campus Lake (just off Ford Street, east of Joplin Street).

* tickets required.