

## 2005-2006 Concert Schedule

# *Southeast Kansas Symphony*

### Fall 2005

#### **Sunday, October 9 • 3:00 p.m.**

"An Enchanted Evening": From the Sublime to the Fantastic"

Brook Green Suite - Holst

Elegy - Faure (Wilfredo Pasamba, cello)

Rakastava - Sibelius

Sorcerer's Apprentice - Dukas

#### **Sunday, November 20 • 3:00 p.m.**

"Stories With & Without Words: a Different Look at the Orchestra"

Featuring: Prokofiev's "Peter and the Wolf", as well as music of Copeland,

Dello Joio, Massenet, and Debussy.

With Special Guests:

Gene Bicknell - Narrator

Todd Hastings - Trumpet

Russell Jones - English Horn

James Hall - Flute

Markel Porter, Mezzo-Soprano

### Spring 2006

#### **Friday, February 3 • 7:30 p.m.**

SEK Symphony Honors Orchestra Concert

Featuring Shawnee Mission Northwest High School Orchestra

Jeffrey Bishop, Conductor

"The Art of Discovery"

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#### **Sunday, April 9 • 3:00 p.m.**

"The Art of Mozart"

The Abduction from the Seraglio, K.384: Overture

Piano Concerto #17 in G major, K. 453 (Scott Sternberger, Piano)

Symphony #41, K. 551, C major "Jupiter"

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# 2005-2006

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and Pittsburg Memorial Auditorium  
present

# *The Southeast Kansas Symphony*



Stella Hastings, Music Director and Conductor

GREETINGS FROM THE  
DEPARTMENT OF MUSIC:



Greetings:

It is with great pleasure that I welcome you to another fantastic season presented by the Southeast Kansas Symphony Orchestra and their conductor, Stella Hastings. As with all of the performing ensembles in the Department of Music, we are very proud of the level of musicianship exhibited by this group on a consistent basis. The combination of this high performance level with the very best repertoire available makes for an outstanding concert season of symphonic works.

Thank you for taking the time to come to the concert and appreciate not only the wonderful music that will be performed, but also for recognizing the tremendous talent of the students and community members that comprise the SEK Symphony. I know you will enjoy today's program and we hope you will return to future concerts.

All my best-

Dr. Craig A. Fuchs  
Chair, Department of Music  
Pittsburg State University



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FROM THE PRESIDENT  
OF THE BOARD



I am pleased to welcome you to this first concert of the SEK Symphony's 2005-06 season.

Maestro Hastings has titled tonight's concert "An Enchanted Evening," and it most certainly will be. Sit back, relax, and enjoy the music of Holst, Faure, Scriabin, and Dukas.

As always, I wish to thank the Friends of the SEK Symphony for their support of our efforts. Anyone wishing to join the Friends of the SEK Symphony should refer to the information listed below.

Finally, I hope you will patronize those businesses and other organizations that have placed advertisements in this season's program. Most of them have been longtime supporters of the symphony.

Sincerely,

Ron Clement, President  
Friends of the SEK Symphony

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## FROM THE CONDUCTOR



Greetings!

It is with great excitement that I welcome you to this afternoon's concert and a new concert season for the Southeast Kansas Symphony. This year, we are concentrating on repertoire that demands a special kind of listening – from the players, from the audience – therefore, the season is called “The Art of Accompanying.” The orchestra will be accompanying a variety of soloists as well as a variety of story and programmatic ideas.

Today's concert features a new instructor in the Department of Music at Pittsburg State University, Mr. Wilfredo Pasamba. This wonderful cellist will fill the hall with warm, rich sounds as he performs the emotionally charged Eley of Gabriel Faure.

Sit back, enjoy the music, and become enchanted!

Sincerely,

A handwritten signature in cursive script that reads "Stella Hastings".

Stella Hastings



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present  
The Southeast Kansas Symphony

An Enchanted Evening- From the Sublime to the Fantastic

*Wilfredo Pasamba, cello*

Sunday, October 9, 2005  
3:00 p.m.

**PROGRAM**

*Brook Green Suite* ..... Gustav Holst

1. Prelude
2. Air
3. Dance

*Élégie for Violoncello and Orchestra, Opus 24*..... Gabriel Fauré

Wilfredo Pasamba, cello

*Rakastava (The Lovers)* .....Jean Sibelius

- I. The Lover
- II. The Path of His Beloved
- III. Good Evening!...Farewell!

*The Sorcerer's Apprentice*..... Paul Dukas

Reception to follow in the main lobby



**Gustav Theodore Holst (1874-1934)**

**SEKSO Performance dates: 10-09-2005**

**Brook Green Suite**

**Written in: 1933**

**First performed: March 1934, Brook Green, London, St. Paul Girl's School**

*Prelude*

*Air*

*Dance*

Brook Green Suite for strings was written in 1933 for Holst's students in the junior orchestra of the St Paul's Girls' School in Brook Green, London and given it's first informal performance in March of 1934 by the school orchestra. It was the last concert Holst attended before his death in May of that year. He desired to write a piece that was easy enough for his students to perform, but at a bit higher level of writing than that available to them from other sources at the time. The name may come from the Brook, running closely to the school, or perhaps because that's where he was married to his wife, Isobel, in 1901.

The first movement, (Prelude) is based on the descending C major scale, and presents quite a challenge in the repeated playing of such a musical basic. The "Air" sounds very much as if it was based on one of the many popular English folk songs of the time, but most likely it was not; Holst had become so entrenched in English folk song during his time that many of his melodies were very similar to them. The "Dance" is based on a melody heard by Holst while he was traveling in Sicily. The original score contained a "Gavotte," but this movement was taken out after the first performance.

-- RS

**Gabriel Urbain Faure (1845-1924)**

**SEKSO Performance dates: 10-09-2005**

**Élégie ("Elegy"), Op. 24**

**Written in: 1880**

**Other: Originally written for cello and piano**

**Wilfredo Pasamba, Cello**

*Molto Adagio*

The Elegie, OP. 24 by Gabriel Fauré is a deeply moving and haunting poem, and might have been written as a lament for lost love. In 1872, Fauré, a serious young musician of twenty-seven, was introduced to a musical family, the Viardots, and fell in love with the daughter, Marianne. For five years he paid court to her, and at the end of that time she accepted him, only to break off the engagement a few months later. It was not until another six years had passed that Fauré had sufficiently recovered from the blow to console himself in marriage with Marie Fremiet - a worthy woman for whom he probably felt respect and affection rather than passion; and in the very year of his marriage he wrote this sorrowful *Elegie*. On the other hand the

piece might be a memorial for a friend since it bears a dedication to Jules Loeb, one of France's leading cellists of the time.

-- CM

**Jean Sibelius (1865-1957)**

**Rakastava Op.14, ("The Lover")**

**SEKSO Performance dates: 10-09-2005**

**Written in: 1911**

**Other: Earliest versions date back to 1893**

*"The Lover"*

*"The Path of the Beloved"*

*"Good Evening ...Farewell"*

The first version of "Rakastava" Op.14, "The Lover", dates from 1893. Sibelius submitted this work as his entry to the competition held by the choir of the University of Helsinki for a work for men's choir, and won the second prize. He had just finished the tone poem "Kullervo" based on the Nordic epic "Kalevala". Sibelius turned anew to the Nordic mythology in "Rakastava", which contains three chants from the Finnish national epic "Kanteletar". Towards the end of the 19th century, Sibelius occupied himself intensely with the Nordic poems; they took on a primordial importance for his work and left their lasting mark on his compositions. He saw in the national traditions of the North the substance and source of inspiration for his work, and succeeded in transposing them into music with contemporary means.

For performance-practical reasons, Sibelius arranged the work for men's choir and string orchestra in 1894 and for mixed choir a cappella in 1898. Finally in 1911, he revised the composition and set it definitely for string orchestra, triangle and kettle-drums. Whereas the first three versions were performed solely within the Finnish borders, the fourth version attained international significance.

The final version was brought to paper 17 years after the first transcription of the seminal idea, thus after a long maturative process. Contrary to the other versions with their various scorings, this arrangement is the only one to omit the text: the choir is no longer necessary; the work is scored only for instruments. The immediate and direct relation of the music to a certain extra-musical subject is replaced by a programme, which is expressed solely in the title and in the headings of the movements. Although this renders a concrete interpretation somewhat more difficult, it provides greater compositional freedom and allows the emotional and expressive possibilities to unfold with a greater suggestive power, suited ideally to the evocative theme "The Lover".

The original composition of "Rakastava" being considerably earlier than this last version, one is only indirectly aware of Sibelius's acquaintance with impressionistic music, which he made during the first two decades of the 20th century and which he integrated into his compositional style, thereby enriching it.

*Continued on page 10*

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## PROGRAM NOTES CONTINUED



However, the omission of the text represents an essential alteration, which must be seen in relation to the development of Sibelius's style. The thematic substance of the Nordic mythology is spiritualized and no longer contained directly in the work. It is treated in a more subtle manner and interwoven sensitively into the compositional texture.

The first movement, "The Lover", which in a way suggests the mood of the work and discloses its emotional content, is based on a central theme and its free development. The second movement, "The Path of the Beloved", contrasts to the previous movement by its faster tempo and by a regular motion throughout, out of which emerge various thematic and melodic elements. Finally, the three-part form of the third movement, "Good Evening ...Farewell", represents a synthesis of the slow, expressive character and the fast, agitated aspect. The work is closed by a *Lento*, in which motivic figures from the previous melodic material suddenly blaze forth.

-- Publisher's notes.

**Paul Abraham Dukas (1865-1935)**

**SEKSO Performance dates: 10-09-2005**

**The Sorcerer's Apprentice (L'Apprenti sorcier)**

**Written in: 1897**

**First performed: 1897, Paris, Orchestra of the  
Soci t  Nationale de Musique, Dukas cond.**

*Based on: "Der Zauberlehrling", by Goethe*

The story of the sorcerer's apprentice was told in ancient Egypt nineteen centuries ago. Retold in Greek by the Syrian satirist Lucianos of Samosata and told yet again as a German ballad by Goethe, which inspired Dukas's piece. Today's audiences are likely to be familiar with the tale because of Walt Disney's *Fantasia* which features Mickey Mouse as the mischievous apprentice. The tale relates the story of a sorcerer's apprentice who, in his master's absence, invokes the magic formula which starts the broom fetching water; however, he cannot remember the mystical words which will stop the broom. In a panic he splits the broom with an axe and now, to his horror, there are two brooms, both bringing water, then more. Soon the house is aflood. At this point the Sorcerer arrives, rescues the frightened apprentice, stops the brooms and restores order.

In the manuscript score, Dukas identifies three principal themes. The first, the mysterious opening bars of the introduction with the hocus-pocus of the violins and the rising phrase of the woodwinds are the magic spell. This latter tune played by the solo clarinet, oboe and flute later becomes the main theme representing the brooms carrying the water. A sudden flurry of scampering woodwinds represents the apprentice. The third theme, a fanfare of muted trumpets and horns, Dukas calls the Evo-

## PROGRAM NOTES

### CONTINUED



cation. "This summons, when it reappears magnified in the postlude, expresses the idea of mastery, bringing back the calm tempo of the introduction.

-- CM

Contact the Conductor  
of the SEK Symphony  
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## A Standing Ovation...

Special thanks to the following individuals and organizations that helped make today's concert a success:

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Dr. Ron Clement, President, Friends of the SEK Symphony

## ABOUT THE GUEST SOLOIST

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### **WILFREDO CARIASO PASAMBA, cellist**

Wilfredo Pasamba is a recipient of one of the most illustrious international competitions. He was the top prize winner of the 1996 Jennings Butterfield Young Artists Competition, 1995 Reno Chamber Orchestra Competition, 1994 Juilliard Cello Concerto Competition and a semi-finalist in the 11<sup>th</sup> International Tchaikovsky Competition in Moscow. In the United States, Pasamba has been hailed by the New York Times for his audacity and brilliance. Since then, he has done solo recitals at Merkin Concert Hall, Metropolitan Museum of Art and Cornell University, including a concert debut at the Weill Recital Hall in Carnegie Hall. He received full scholarships to attend the Tanglewood Music Center, Norfolk Chamber Music Festival, Bowdoin Summer Music Festival, Ithaca Violoncello Institute and most recently a conducting fellowship grantee to the Conductors Institute of South Carolina. Wilfredo has performed in cello masterclasses of Colin Carr, Bonnie Hampton, Aldo Parisot, Bion Tsang, Lawrence Lesser, Michael Grebanier, Carter Brey as well as orchestral conducting with Donald Portnoy.

In past seasons, Mr. Pasamba has appeared with the Reno Chamber Orchestra, Juilliard Symphony Orchestra, Syracuse Camerata, Philippine Philharmonic Orchestra, and Manila Symphony Orchestra. He has worked with conductors such as Basilio Manalo, Michael Palmer, Pierro Gamba, Ruggero Barbierri, Vahe Kochayan among others. As an active chamber musician, he has collaborated with artist members of the Beaux Arts Trio, Argenta Trio, Orion and Ying String Quartets. He was the cellist and founder of the Battig Piano Trio, which has embarked on its first European concert tour in 2001.

Wilfredo Pasamba received his degrees from the Moscow State Conservatory, Ithaca College and the highly esteemed Juilliard School, trained by master cellists Natalia Shakhovskaya, Carter Enyeart, Einar Holm and Fred Sherry. He was an Assistant Professor of Music and Chairman of the String Department of St. Scholastica's College School of Music, Senior Lecturer and Conductor of UP Chamber Orchestra at the University of the Philippines College of Music and Associate Conductor of the Manila Symphony Orchestra. Presently he is taking post graduate studies in Cello Performance at the University of Missouri Kansas City Conservatory of Music and a faculty member of the Pittsburg State University School of Music.

Mr. Pasamba performs on a cello made in 2001 by Bronek Cison from the William Harris Lee Workshop in Chicago.

Southeast Kansas Symphony  
Personnel List, October 9, 2005

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# ‘Stories With and Without Words’

Sunday, November 20, 2005  
3:00 p.m.  
Pittsburg Memorial Auditorium

Join the **SEK Symphony**  
Stella Hastings, music director and conductor  
and special guests,

Mr. Gene Bicknell, narrator  
Mr. Russell Jones, English horn  
Dr. Todd Hastings, trumpet  
Dr. James Hall, flute  
Ms. Markel Porter, mezzo-soprano

As together they take you through a journey of  
musical stories and ideas

Including

Aaron Copland’s *Quiet City*  
Claude Debussy’s *L’apres midi d’un faun*  
and  
Prokofiev’s  
**Peter & the Wolf**

Tickets:  
\$7.00/adults  
\$5.00/students & seniors  
Children 12 & under admitted free

Tickets are available for purchase at  
Pittsburg Memorial Auditorium  
620/231-7827  
[www.memorialauditorium.org](http://www.memorialauditorium.org)

[www.seksymphony.org](http://www.seksymphony.org)



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Notes...



A series of ten horizontal lines, representing musical staves, are arranged vertically down the page. The first staff line is the top line, and the last staff line is the bottom line. The lines are evenly spaced and extend across most of the page width.



Notes...



A series of ten horizontal lines representing musical staves, spaced evenly down the page. The first line has a musical note on it, while the remaining nine lines are empty.



**GRAN SASSO**  
Italian Restaurant

Our menu includes a large variety of elegant dishes & wines. From traditional pasta dishes including Lasagna, Rigatoni & Spaghetti to speciality dishes such as Pasta with Vodka Sauce, Basil Pesto & Frutti Di Mare. We also have a great selection of Steaks, Chicken, Veal, Fish and Pork dishes to choose from. And let's not forget the Bindi line of desserts like Tiramisu, Torta, Sorbet and Mousse. (Just to name a few.)

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