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2006-2007

Stella Hastings,
Music Director
and Conductor

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GREETINGS FROM THE
DIRECTOR:



Welcome to the 2006-2007 season of the Southeast Kansas Symphony! This afternoon's concert promises to be full of excitement and beauty.

We welcome Dr. James Hall, flute instructor at Pittsburg State University back as a guest soloist with the SEK Symphony. We are very fortunate to feature Dr. Hall on the Mozart concerto and I know that you will enjoy his performance. Also on the program is the Brahms' *Variations on a Theme of Haydn* - a musical journey which comes to a thrilling conclusion at its *Finale*.

I look forward to greeting you at the reception following the concert and hope that your afternoon is enriched with the beauty of this musical offering.

Sincerely,

Stella Hastings

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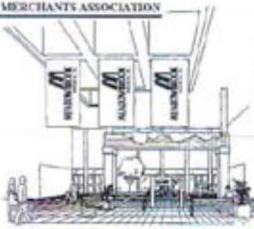
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TONIGHT'S PROGRAM



Pittsburg State University
College of Arts and Sciences
Department of Music
Present

The Southeast Kansas Symphony
Sunday, October 1, 2006 3:00 p.m.

Summon the Heroes
Concerto in G for Flute K.313
Allegro maestoso
Adagio non troppo
Rondo-Tempo di Menuetto

John Williams
Wolfgang Amadeus Mozart

James Hall, flute

Intermission

Variations on a theme of Haydn Op.56 a
Chorale St. Antoni- Andante
Var. I- Poco piu animato
Var. II- Piu vivace
Var. III- Con moto
Var. IV- Andante con moto
Var. V- Vivace
Var. VI- Vivace
Var. VII- Grazioso
Var. VIII- Presto non troppo
Finale- Andante

Johannes Brahms

Reception to follow in the main lobby



This program is presented in part by the Kansas Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency.

***Summon the Heroes******John Williams (1932-)******Majestically - L'istesso tempo******Last SEKSO Performance: March 3rd, 2002******Written In: 1996******First Performed: info******Another Fact: more info***

“I remember seeing a photograph of a female athlete suspended above the ground, every fiber of her being stretching for a ball just beyond her reach... captured in a shot, freezing time and denying gravity. There is unquestionably a spiritual, non-corporeal aspect to an athletic quest such as this that brings us close to what art is all about.”

- John Williams

On the coattails of the Winter Olympic games in Salt Lake City, Utah, John Williams' *Summon the Heroes* is a great reminder of the struggle and the triumph that surrounds athletes as they prepare for and perform in the Olympics. John Williams captures the inspiration that allows each athlete to compete... win or lose. As with the themes for his soundtrack compositions (*Superman*, *Star Wars*, *Close Encounters of the Third Kind*), Williams employs a spectacular antiphonal brass choir to establish the theme that is molded throughout *Summon the Heroes*, the Official Theme of the 1996 Centennial Olympic Games.

Scored for: 2 flutes, piccolo, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, percussion, tympani, and strings.

Flute Concerto No. 1 in G Major (Kv313)

Wolfgang Amadeus Mozart (1756-1791)

*** James Hall, Flute**

I. Allegro maestoso

II. Adagio ma non troppo

III. Rondo: Tempo di Menuetto

Last SEKSO Performance: May 2nd, 1992 (1st mvmt.)

Written In: 1778

First Performance: Unknown

In 1777, while living in Mannheim, Mozart's friend, flutist Johann Baptiste Wendling, introduced him to a rich Dutch surgeon and amateur flutist named De Jean. De Jean offered to pay Mozart two hundred gulden for "three short simple concertos and a couple of quartets for the flute." In spite of the fact that De Jean's request was short and simple, the G Major concerto is not that. Mozart, after much delay and a proper amount of complaining and excuse making in letters to his father, completed three of the four quartets, and two of the three concertos requested. He received only 96 gulden from De Jean, the rest was delivered in the form of chastisement from his father.

Among his other excuses, Mozart stated that he was "unable to write for an instrument he could not bear". It's difficult to take this argument seriously, since Mozart wrote a number of beautiful and memorable lines featuring the instrument, including the *Magic Flute*...

De Jean may not have found the introspective mood of the *Adagio* to his taste, and Mozart later sent a substitute movement, also published as the *Andante* in C Major, K.315. Overall, the concerto utilizes the full range of the instrument and of the performer.

Scored for: 2 flutes (mvmt. II only), 2 oboes, 2 horns and strings.

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Southeast Kansas Symphony
Personnel List, October 1, 2006

Stella Hastings, Artistic Director & Conductor

Flute

Christa Weber
AJ Beu
Toni Dobratz

Oboe

David Hurley
Charlotte Evans

Clarinet

Clayton Dunaway
Shawn Shipley
Brett Palmer

Bass Clarinet

Devon Dillinger

Bassoon

Megan Gabehart
Danica Robbins

Horn

Carol Deats
Jean Klassen
Will Koehler

Trumpet

AJ Metzger
Matt Carter
Erin Smith
Trey Wadell

Trombone

Terri Houston
Christine Lovell
Jarod Willard

Violin I

Rebecca Cutler
Selim Giray
Ben Davis
Timi Myers
Miranda Grimmer
Carol Cook
Elisha Samuel

Viola

Scott Allison
Paul Carlson
Erin Cooley
Gene Vollen
Jaki Treasure

Bass

Cameron Schmitz
Richard Samford

Tuba

Jesus Diaz

**Timpani and
Percussion**

Matt Esau
DeAnthony Nelson
Kenny McDougle
Daniel Warlop

Violin II

Erman Turkili
Linda Vollen
Marilyn Layden
Amanda Reehl
Sherise Martin
Tomoko Shinjo
Adam Bentley
Mary Jo Harper
Michelle Chau

Cello

Irene Diaz Gill
Jessica Bjorgaard
Stephen Denton
Megan McCoy
Kirt Duffy
Paul Smith



Variations on a Theme of Haydn, Op. 56a

Johannes Brahms (1833-1897)

Andante

8 variations

Finale

Written In: 1873

First Performed: Nov. 2nd, 1873, Vienna Philharmonic. Brahms, cond.

Also arranged as: Op. 56b for two pianos.

Alt. Title: Variationen über ein Thema von Joseph Haydn, B-dur

With the exception of two serenades, written when Brahms was in his mid-twenties, his *Variations on a Theme of Haydn* was the first piece in fifteen years written for orchestra that did not incorporate an instrumental soloist or chorus. Riding on the coat tails of Beethoven, Brahms was reluctant to step up and compete with the legend. With the success of the *German Requiem* and *Variations*, the forty year old Brahms was currently in the process of writing and would soon release his *First Symphony*.

Many times referred to as the “St. Anthony” variations, the theme was first introduced to Brahms by Carl Ferdinand Pohl, through a manuscript of the first of a set of six Divertimenti, or *Feldparthien*, by Haydn. It is now believed that they were actually the work of Haydn’s pupil Ignace Pleyel. The second movement was based on an old Burgenland chant entitled, “Chorale St. Anthony.”

It is unsure if the piano version (Op. 56b) was written first, then scored for orchestra. It was Brahms’ habit to have piano study arrangements of his major works on hand, to be played for friends in private gatherings, however he told his publisher Fritz Simrock that the work was a variation for orchestra, and the piano arrangement didn’t have it’s showing until the following year.

The piece is made up of the introductory main theme, eight variations, and finale. The introduction is a stately presentation of triads based on the subdominant/tonic, or “Amen” cadence, often found at the end of hymns. This gives way to eight variations, some rhythmic, some lyrical, or waltz like. The *Finale* is made up of 5 measure (not two or four measure) repeated sections taken from variation IV, ending with a brief restatement of the original theme.

The piece was initially met with great success, and Brahms proclaimed it to be one of his most satisfying compositions.

Scored for: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, tympani, triangle, and strings.

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Stella Hastings

Stella Hastings was named Artistic Director & Conductor of the South-east Kansas Symphony in 2001.

During her tenure with the Symphony, the group has performed a wide variety of repertoire ranging from symphonic

standards to world premier performances. Guest artists have included members of the Ying Quartet, John McCabe, Steve Edmund, Robert Ensor, and esteemed Music Department faculty members from Pittsburg State University including Reena Berger, Susan Marchant, and Todd Hastings.



Mrs. Hastings is currently working towards her Doctorate in Musical Arts at The University of Texas at Austin where she earned a Masters degree while studying with Craig Hella Johnson. Her training has included master classes and clinics, most recently with famed ‘cellist, Lynn Harrell. Professionally, Mrs. Hastings is heard as a vocalist with the critically acclaimed *Conspirare: Company of Voices* which recorded their first CD at Skywalker Ranch in California, “Through the Green Fuse.”

As a member of the Department of Music faculty at Pittsburg State University, Stella Hastings teaches Music Theory, Class Voice, and Class Piano, as well as graduate level conducting. She and her husband, Todd live in Pittsburg with their sons, Aiden and Daniel.



James Hall

Flutist James Hall has embarked on an impressive and varied career which includes significant achievements as solo recitalist, chamber player, orchestral musician, concerto soloist, and teacher. Principal Flutist of the St. Joseph Symphony, he has also performed with the Sarasota Music Festival Orchestra, the Kansas City Chamber Orchestra, the Kansas City Civic Opera, and the Kansas City Chorale, and has collaborated with the Aurora Trio, Music from China, and Carol Wincenc. He has been featured soloist with the Kansas City Civic Orchestra, the Southeast Kansas Symphony Orchestra, and the Orchestra of the Conservatory of the University of Missouri-Kansas City, where he earned

both Master's and doctoral degrees. He performs regularly in a flute and piano duo with pianist Patricia Higdon in venues throughout the United States. The duo gave their New York debut in November 2004 at Carnegie's Weill Recital Hall.

Dr. Hall is flutist, founder and Artistic Director of the Chamber Music Society of Kansas City, whose highly successful 2003-4 debut season brought together an outstanding group of musicians from a number of the area's leading professional ensembles and universities.

In addition to his active commitment to nurturing appreciation and excitement for chamber music repertoire in the Kansas City area, Dr. Hall is devoted to the continued development and exposure of new flute repertoire. Most recently, he performed the regional premieres of Daniel Kessner's *Celebrations for Flute and Orchestra* and Paul Schoenfield's *Klezmer Rondos*, and the US premier of Hubert Bird's *Flute Concerto*, and has commissioned new works for flute by American composers William Lackey and Stephan Casurella.

In addition to an active schedule of private teaching and free-lance performing, Dr. Hall serves on the flute and chamber music faculties of Pittsburg State University and the University of Missouri-Kansas City Conservatory's Academy of Music and Dance.

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