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GREETINGS FROM THE
DIRECTOR:



Good afternoon and welcome to the Southeast Kansas Symphony! I am delighted to present today's concert which features some marvelous symphonic repertoire and introduces the community to the winner of the SEK Symphony's 2006 Concerto & Aria Competition, Mr. Erman Turkili. Erman is a graduate student at Pittsburg State University and I know that you will enjoy his performance today.

Take time to peruse this brochure and read the program notes regarding the pieces that you will be listening to. I look forward to seeing you at the reception immediately following the concert and thank you for coming to hear this outstanding music.

Sincerely,

Stella Hastings

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TONIGHT'S PROGRAM



*Pittsburg State University
College of Arts & Sciences
Department of Music
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Present

The Southeast Kansas Symphony

**Sunday, November 19, 2006
3:00 p.m.**

PROGRAM

The Secret Marriage Overture

Domenico Nicola Cimarosa

Violin Concerto No. 2, Op. 7, B minor

Niccolò Paganini

*I. Allegro maestoso
II. Adagio
III. Rondo*

Erman Turkili, Violin

INTERMISSION

Lullaby

George Gershwin

Capriccio Español, Op. 34

Nikolai Andreyevich Rimsky-Korsakov

*Alborada
Variazioni
Alborada
Scena e Canto gitano
Fandango asturiano*

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.*

*The Secret Marriage Overture**Domenico Nicola Cimarosa (1749-1801)****First Performed: 1792 - Vienna's Burgtheater******Other Titles: Il Matrimonio Segreto (The Clandestine Marriage)***

Domenico Cimarosa was an Italian composer, born in 1749 in the town of Aversa, just a bit north of Naples. Fatherless by the age of seven, Cimarosa's musical talent was discovered and nurtured by a local priest. He received a scholarship at the Conservatory of Santa Marie di Loreto, and studied there for over ten years. Cimarosa wrote his first successful comic opera at the age of twenty-three, "Le Stravaganza del Conte".

During the mid 1780's, Cimarosa stayed in Florence and wrote five operas. His growing reputation attracted the attention of Catherine the Great, who in 1788 convinced him to come to St. Petersburg, and Cimarosa composed almost five hundred works in the four years he was there. Poor health forced him to leave and he went to Vienna, replacing Antonio Salieri as Kapellmeister, appointed by Emperor Leopold. It was while in Vienna he wrote what was to become his most famous comic opera, "Il Matrimonio Segreto". The opera was so well received, the Emperor invited all involved "back to his place" for a banquet, and to encore the entire opera that evening. All of this excitement, by the way, was just a few months after the death of Mozart.

The overture was written in a typical classical style of the period. It opens with three somber D major chords, almost gavel blows to get the attention of the audience. From there it is a hang-on affair begun by the violins and bounced throughout the entire orchestra. The coda ends, and the opera begins as did the opening of the overture, with three D major chords. Pay attention everyone, there's a secret marriage ahead!

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

Violin Concerto No. 2, Op. 7, B minor

Nicolò Paganini (1782-1840)

Erman Turkili, Violin

I. Allegro maestoso

II. Adagio

III. Rondo

Written In: 1826

First Performance: January 1827

Alternate Title: La Campanella, (The little bell)

Paganini's second concerto for violin was written in the fall of 1826 in Italy, and performed for the first time in January of the next year. Paganini only allowed a few of his works to be published during his lifetime and carried his originals with him. This piece wasn't printed until 1851, more than ten years after his death.

Like Paganini's reputation as a performer, this piece itself has had a devil of a time. Tempos are different in the manuscript and first printed versions. Parts for second flute, serpentone (or serpent), timpani, bell and bass drum were printed, but do not appear in the published 1851 score. The second bassoon is in the score, but no part was published. Later printings take liberties with the soloist's dynamics and phrasing, and entire sections of the third movement are omitted.

This piece owes its nickname "La Campanella" or "La Clochette" (Little Bell), to the treatment of the third movement. Not only is the orchestra called on to mimic a bell sound, directly or indirectly, but harmonics called for in the solo violin imitate that instrument as well.

Scored for: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 serpent, percussion, tympani, and strings.

**Lullaby****George Gershwin (1898-1937)****Completed/Written In: 1919-1920****First Performed: 1967 (original quartet version)**

“Sometime in 1919 or 1920 my brother George tried his hand at a short piece for string quartet and called it “Lullaby.” (Possibly he originally intended it as a piano solo, in an unfinished manuscript of his I still have.) As a quartet it was played in the next several months at a number of private musicales of his many musician friends before - sometimes after - they’d get down to the more serious business of classical quartets and quintets. I attended three of these intimate sessions and could see and hear that “Lullaby” was invariably welcomed.

“In 1922 George and lyricist B. G. DeSylva had practically finished the score for that year’s *Scandals* when producer George White suddenly decided he wanted them to go ahead with *Blue Monday*, a one-act opera the collaborators had once mentioned they’d like to do. There were only five days left before the *Scandals* rehearsals were to begin, so my brother had an upright put into his bedroom, and there he and Buddy holed themselves up until the score was finished. I can’t recall why George borrowed the opening theme of his string quartet for the beginning of an aria in *Blue Monday*. Maybe it was the urgency of the assignment, or perhaps by then George had Come to regard “Lullaby” as merely an exercise. But borrow the opening bars he did, and that, so far as the composer was concerned, was the end of the string quartet, as I’ve no recollection of his ever mentioning it again.

“Forty years later, in 1962, when Larry Adler, the harmonica virtuoso, was commissioned to do a film score, he told me one night he expected to use harmonicas in some sections of the underscoring: He’d play all four parts himself and then synchronize the tapes. The word “four” suddenly reminded me of “Lullaby” lying among a number of George’s manuscripts in my upstairs workroom. I showed it to Larry who asked if he could borrow it. The notion was that he’d make a transcription for harmonica and string quartet which he would premiere at the Edinburgh Festival with the Edinburgh Quartet. On August 29, 1963 their performance was warmly received. Recently, in a new arrangement by Morton Gould for harmonica and string orchestra, Gould and Adler included the piece (called there “Lullaby Time”) in an RCA Victor album titled *Discovery*.

“But it was not until October 29, 1967 that “Lullaby” was publicly performed as the quartet George had written nearly half a century earlier. Following Adler and Gould’s interest I had mentioned the composition to Harold Spivacke, Chief of the Music Division, the Library of Congress, and an authority on George’s concert work. Dr. Spivacke felt that the Juilliard String Quartet might welcome the piece. And indeed after they had given it a first reading they scheduled it for their October concert at the Library of Congress, a concert widely broadcast.

“Now “Lullaby” is published from my brother’s manuscript. It may not be the Gershwin of *Rhapsody in Blue*, *Concerto in F*, and his other concert works, but I find it charming and kind.”

*Ira Gershwin**April 1968**Scored for: Strings*

Capriccio Español, Op. 34

Nikolai Andreyevich Rimsky-Korsakov (1844-1908)

I. Alborada

II. Variazioni

III. Alborada

IV. Scena e Canto gitano

V. Fandango asturiano

Last SEKSO Performance: April 6th, 2003

Completed/Written In: 1887

First Performed: Oct. 1887, Imperial Opera Orchestra, St. Petersburg, conducted by the composer

Capriccio Español was originally conceived by the composer as a “Fantasy on Spanish Themes” for violin and orchestra, however, he later realized the melodies would be better suited as a purely orchestral work with an enhanced part for the violin and other individual instruments. A subtle difference perhaps, however Rimsky-Korsakov was known as a master of the art of orchestration. While still in his twenties, he was orchestrating works by Cesar Cui, and in his thirties, attracting the attention and praise of Tchaikovsky, who called the *Capriccio* a masterful piece of orchestration. High praise indeed, however Nicolai also considered it to be a masterful composition.

Enrolled in the Naval Academy while not yet in his teens, Nicolai was well traveled. His adventures led him to places such as Britain, America, South America and Spain. For many Russian composers, the warmer climes of countries such as Spain and Italy held a decided fascination.

Capriccio Español is a short suite, in five connected movements. The first movement “Alborada”, or Morning Song, is a very festive and dynamic melody, returned to with a different coloring in the third movement as well as traces in the end. The second movement, “Variazioni” evokes pictures of melodies strummed on guitars, romantic evenings, romantic melodies, and perhaps lingering thoughts of someone left behind? The fourth movement, “Scena e Canto Gitano”, or Scene and Gipsy Song opens with a roll of the side drum and the bravado of Spanish Gipsy music, with solos for violin, clarinet, flute and harp. Finally, the “Fandango asturiano”, a montage of full-out Spanish melody and spirit.

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

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Shawn Shipley
Brett Palmer

Bassoon

Megan Gabehart
Danica Robbins

Horn

Carol Deats
Michael Gililand
Sarah Arnold
Will Koehler

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Matt Carter
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Christine Lovell
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Erman Turkili

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Erman Turkili

Erman Turkili was born in 1984 in Adana, Turkey. At the age of 11, he started his violin lessons with Dania Kainova and chamber music lessons with Slava Kainov at the Conservatory of Cukurova University. After receiving his Bachelor's degree in Turkey, he was awarded a Graduate Assistantship toward his studies at Pittsburg State University. He has performed both in Turkey in the U.S. as a soloist, recitalist, chamber musician, and orchestral player. In 1997, he was invited to perform in Bulgaria; 1999 he auditioned with the Mediterranean Youth Orchestra and was invited to play with them in Israel. In 2003, Erman

and his ensemble won the first prize at the annual Chamber Music Competition in Turkey. In 2006, he won first prize with the Kansas American String Teachers Association, which enables him to participate in the 2007 ASTA Solo Competition at the national level. He won the Concerto & Aria Competition at Pittsburg State University which enables him to play as a soloist with the Southeast Kansas Symphony. He was also a first prize winner with his trio and second prize with his duo in annual Waddill chamber music competition at Pittsburg State University

Currently, Mr. Turkili is studying with Dr. Selim Giray at Pittsburg State University and plays with Springfield Symphony and North Arkansas Symphony as a section player.

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