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2006-2007

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Music Director  
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GREETINGS FROM THE  
DIRECTOR:



Good evening and welcome to *Bach 2 Brahms* presented by the Southeast Kansas Symphony. I am pleased that you are here with us and hope that you enjoy the concert! The music that you will hear today is phenomenal – the *Academic Festival Overture* and *Symphony No. 1* of Johannes Brahms are two cornerstone pieces of orchestral literature. Johann Sebastian Bach's *Orchestral Suite No. 3* is festive, tuneful and delightful.

I am pleased to welcome to the podium Mr. Scott Allison, graduate conducting student from Pittsburg State University, as well as several guest artists in the symphony ensemble that are joining the group for the first time.

I look forward to seeing you after the concert during a reception in the lobby. Enjoy the music!

Sincerely,

Stella Hastings  
Music Director & Conductor

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TONIGHT'S PROGRAM



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College of Arts and Sciences  
Department of Music  
Present

# The Southeast Kansas Symphony

Wednesday, March 14th, 2007  
7:30 p.m.  
Pittsburg Memorial Auditorium

Academic Festival Overture, Op. 80 Johannes Brahms  
*Allegro/Maestoso/Animato/Maestoso*  
Scott Allison, Guest Conductor

Orchestral Suite No. 3 in D Major Johann Sebastian Bach  
*I. Overture*  
*II. Air*  
*III. Gavotte I/II*  
*IV. Bourrée*  
*V. Gigue*

## Intermission

Symphony No. 1 in C Minor, Op. 68 Johannes Brahms  
*I. Un poco sostenuto - Allegro*  
*II. Andante sostenuto*  
*III. Un poco Allegretto e grazioso*  
*IV. Adagio*

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.



*Academic Festival Overture, Op. 80*  
**Johannes Brahms (1833-1897)**

\* Scott Allison, Guest Conductor

*Allegro/Maestoso/Animato/Maestoso*

**Last SEKSO Performance: October 7th, 2001**

**Written In: 1880**

**First Performed: January 4, 1881**

**Brahms conducting the University of Breslau orchestra**

**German Title: Akademische Festouvertüre**

In 1879, Johannes Brahms, having never attended a university, was awarded an honorary doctorate from the University of Breslau. In order to smooth over any ill feelings from his declining to appear at the ceremony, he composed two concert overtures, the *Tragic Overture*, and the *Academic Festival Overture*, to be performed in Breslau in 1891. Brahms called the *Academic Festival Overture*, “a rollicking potpourri of student songs,” and it is just that. Using the largest orchestra for which he would ever write, Brahms incorporated several tunes from the vast catalog of songs commonly sung by students in celebration of brotherhood, merriment, and drinking. Although the majority of these songs are unknown today, Brahms closes the piece with the ever-loved “*Gaudeamus igitur*,” which has often been perceived as a universal alma mater which celebrates academic life.

Scored for: 2 Flutes, Piccolo, 2 Oboes, 2 Clarinets, 2 Bassoon, Contrabassoon, 4 Horns, 3 Trumpets, 3 Trombones, Tuba, Timpani, Percussion, Strings

**Orchestral Suite No. 3 in D Major**  
**Johann Sebastian Bach (1685-1750)**

**I. Overture**

**II. Air**

**III. Gavotte I/II**

**IV. Bourrée**

**V. Gigue**

**Written: circa 1720-30**

Bach’s third *Orchestral Suite* (Overture) was one of four suites written around the 1720’s. The first two Suites were probably written in Cöthen, the latter

two in Leipzig, based on the use of trumpets and timpani - instruments not available to him in his previous position.

At that time the “French overture” typically opened with a slow and stately introduction, giving way to a faster middle section and returning to the somber theme at the end. This style of overture was adapted from the opera house to the court, and though the overture wasn’t really a dance, the name began to identify the entire work.

You’ve probably heard the *Air* before, yes the “Air for the G String”. The common name is so titled after a 19th century arrangement for the lowest string on the violin. This is where it’s originally from. One of the most recognizable pieces in orchestral literature, the *Air* has been used in many symphonic compilation recordings, movies, television, weddings. Actually the piece itself allows for such immortality. Was it written one hundred years, or five years ago? It is timeless and not baroque at all.

The gavotte is a medium to fast dance form identified by its strong “upbeat”. The style was so popular, it was common for composers to write for it up to the beginning of the 20th century, more than 100 years after dance itself had faded from style. The *Gavotte I & II* is a fine example of the “continuous binary” form. In two sections, the transition between the two leaves you a bit wanting, with the establishment of a new key that needs to be “continued on” in the B section.

The Baroque Suite was usually a compilation of styles from around Europe, and the final two movements, the *Bourrée* and *Gigue* finish the piece using styles of both French and English flavor. In cut time and 6/8 respectively, both movements are a challenge, not only for the performer, but the dancer alike.

Scored for: 3 Trumpets, 2 Oboes, Timpani, Strings, and Continuo.  
*Symphony No. 1 in C Minor, Op. 68*

notes continued on pg. 8



*Johannes Brahms (1833-1897)*

*I. Un poco sostenuto - Allegro*

*II. Andante sostenuto*

*III. Un poco Allegretto e grazioso*

*IV. Adagio*

***Last SEKSO Performance: March 3rd, 1991***

***Written In: 1862 through 1876***

***First Performed: November 4th, 1876,***

***Karlsruhe conducted by Felix Otto Dessooff***

***Another Fact: Also referred to as “Beethoven’s Tenth”***

Brahms once remarked to a friend, “I shall never write a symphony. You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us.” By “him” Brahms meant Beethoven. To a composer as reverent as Brahms, the works of Beethoven could be a crushing heritage. Brahms was twenty-one when he first heard Beethoven’s *Ninth Symphony*. It moved him so deeply that he decided to attempt a symphony himself. He struggled long with the sketches but eventually gave up and used the ideas in other works. It was not until he was forty-three that he finished this, his first symphony. Rumor has it that he worked on it for fourteen years.

Brahms opens the first movement with a slow introduction of discordant foreboding. Over a deep insistent pounding of the kettledrum, the strings surge upward while the winds process in the opposite direction. The main part of the movement, “Allegro” begins stormily with a typical Brahmsian theme that bounds upward and then plunges down again. The placid, melancholy opening of the second movement has a long melodic line that rises to an impassioned climax with the violins soaring to the top of the orchestra. The middle section features plaintive interludes in the woodwinds and several dramatic surprises, then returns to the opening material and ends with a violin solo. Instead of the traditional scherzo, Brahms wrote a gracefully flowing, song-like third movement. With its emphasis on the soft woodwind colors, especially clarinet and flute, this movement often recalls the Classical serenades and divertimentos which Brahms knew and loved so well. The Finale opens in an ominous and deeply melancholy mood crowned by a beautiful and peaceful melody in the solo horn over shimmering strings, the echo of a shepherd’s horn that Brahms had heard in the alpine country. Then comes still another

contrast: a soft, majestic chorale for the brass instruments alone. All this has been introduction. Then comes the great finale itself, led off by a hymnlike melody in the violins that reminds almost everyone of the famous “Ode to Joy” in the last movement of Beethoven’s Ninth. “Any fool can see that,” said Brahms when someone mentioned the resemblance.

*Scored for: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings*

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## **Stella Hastings**

Stella Hastings was named Artistic Director & Conductor of the Southeast 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.



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# Southeast Kansas Symphony

Stella Hastings, Artistic Director & Conductor  
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## Tuba

AJ Beu

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*Paul Carlson*  
Scott Allison

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**Scott Allison**

Scott Allison is currently working on his master's degree in choral conducting from Pittsburg State University, which he will complete in May. Mr. Allison received his bachelor of music education degree from Baker University with an emphasis in both vocal and orchestral music in May 2005. He has been the recipient of numerous musical awards and competitions, including Music Major of the Year (2002), first place winner of the KMTA vocal competition

junior and senior division (2003), fifth place recipient NATS vocal competition (2000 & 2004). His conducting professors include Dr. John Buehler (Baker University), Mr. Larry Williams (Baker University), Mrs. Stella Hastings (Pittsburg State University), and Dr. Susan Marchant (Pittsburg State University).

Currently, Mr. Allison is the choral graduate teaching assistant at Pittsburg State University and the adjunct string professor at Cottey College.

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