

PITTSBURG STATE UNIVERSITY
presents
THE SOUTHEAST KANSAS SYMPHONY
CAROLANN MARTIN, Music Director and Conductor

ROBERT KEHLE, Soloist
SUSAN MARCHANT, Guest Conductor

Sunday, November 19, 1989
Pittsburg Memorial Auditorium
3:00 p.m.

PROGRAM

VARIATIONS ON A THEME BY HAYDN, OP. 56a JOHANNES BRAHMS

CONCERTO FOR ALTO TROMBONE AND ORCHESTRA JOHN MacKAY
(World Premiere)
Robert Kehle, Soloist

- I. Allegro - moderato
- II. Ostinato - moderato
- III. Rondo: Allegro con spirito

INTERMISSION

ADAGIO IN G MINOR FOR STRINGS AND ORGAN ALBINONI-GIAZOTTO
Susan Hodges, Organ

SHORT FESTIVAL TE DEUM (1919).....GUSTAV HOLST
Pittsburg Centennial Choir and Pittsburg State University Choir
Susan Marchant, Guest Conductor

POLOVETSIAN DANCES FROM PRINCE IGOR ALEXANDER BORODIN

The organ used in the Albinoni ADAGIO is furnished courtesy of Kutz Music Co.

The second concert of the Southeast Kansas Symphony season was heard Sunday afternoon in Pittsburg's Memorial Auditorium--and another varied concert it was under the direction of not one but two conductors: Dr. Carolann Martin and Dr. Susan Marchant. Also appearing with the symphonic orchestra were the combined voices of the Pittsburg Centennial Choir and the PSU Concert Choir. The richly diverse concert ranged from Baroque to Modern, from 19th Century Romanticism to Contemporary music in the form of a spanking-new Concerto for Alto Trombone, composed by Pittsburg State University music professor, John MacKay. The concert opened with Johannes Brahms's Variations on a Theme by Haydn, the first truly ambitious work for full orchestra by the great German composer. Brahms's contrapuntal skill is well illustrated in this work of eight variations, involving an opening statement of the original Haydn theme developed in the strings and woodwinds, and ending with a restatement of the theme in the highly dramatic climax. Dr. Martin's conducting nicely brought out the orchestral balance and blend of this Romantic work. Following somewhat logically was the world-premier playing of John MacKay's Concerto for Alto Trombone, also directed by Dr. Martin. Soloist for the concerto was Robert Kehle of the PSU music faculty. This Neo-Romantic work, a bit suggestive of Brahms's Alto Rhapsody, was beautifully performed by Mr. Kehle, who was in complete control over the varied range of technical accuracy required by the composition. Particularly effective in the new work is the blend of a faintly atonal quality with more traditional tonalities. The concerto was well received by the large audience....Following the intermission, Dr. Martin conducted what has become--along with Pachelbel's Kanon and Boccherini's Minuetto--one of the most famous of Baroque melodies: Tommaso Albinoni's Adagio in G Minor for Strings and Organ. Although some authorities believe the piece is more the work of the 20th Century musicologist and biographer of Albinoni, Remo Giazotto, it matters little to the lovers of this lugubrious composition. The melody is haunting. The organ part was well played by Ms. Susan Hodges, a graduate assistant in the PSU Music Department--as were the solo violin parts by Dr. Paul Carlson, concertmaster for the symphony. The Albinoni was followed by the first of two numbers performed by the Pittsburg Centennial Choir, the PSU Concert Choir, and the symphony orchestra. The first number, the Short Festival Te Deum, by Gustav Holst, was under the baton of guest conductor Dr. Susan Marchant of the PSU Music Department. The ensemble effect of the choir and orchestra for this and the second number was often quite enjoyable, although the choir had some diction problems and an obvious tone-quality weakness in the male-voice section. The final offering of the concert, once again under the direction of Dr. Carolann Martin, was a most spirited rendering of the choral music from Act Two of Alexander Borodin's opera, Prince Igor. Actually, this was a rare treat for the audience, since only the orchestral version of these dances is usually heard in the concert hall. The brief overture was followed by the choral rendition of the Dance of the Polovetsian Maidens and the Polovetsian Dances. These melodies, ranging from the sensuous to the savage, provided a blusteringly satisfying finale to a Kansas Sunday afternoon of classical music.

Charles Cagle
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