

Spring 4-26-2011

Marshall University Music Department Presents
the Marshall University Symphony Orchestra,
Faculty Showcase Concert, Dr. Elizabeth Reed
Smith, conductor, with Dr. Şölen Dikener,
violoncello

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DEPARTMENT of MUSIC

presents

Marshall University
Symphony Orchestra
Faculty Showcase Concert

Dr. Elizabeth Reed Smith, conductor

with

Dr. Şölen Dikener, violoncello

Tuesday, April 26, 2011

Smith Recital Hall

8:00 p.m.

Program

Ballet Suite from Le Cid

Jules Massenet
(1842-1912)

Castillane
Andalouse
Aragonaise
Aubade
Catalane
Madrilène
Navarraise

Variations Symphoniques, Op. 23

Léon Boëllmann
(1862-97)

Dr. Şölen Dikener, violoncello

Marche Slave, Op. 31

Pyotr Illyich Tchaikovsky
(1840-93)

This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304)696-3117 or view our website at www.marshall.edu/cofa/music.

About the Soloist

Dr. Şölen Dikener received high praise from renowned cellists Paul Tortelier (“with his artistic personality, Dikener possesses the affection of his masters”) and Janos Starker (“a wonderful cellist!”). Dikener has taught cello and bass at Marshall University since 2002. In 2006 he founded the International Summer Music Academy and Festival “Akademi Datça” in Turkey and currently serves as its artistic director. He also regularly performs with the Capital Piano Trio, based at SUNY at Albany, New York.

His current 2010-11 season concerts include performances at Harvard University, Northeastern University, Clark University, and SUNY at Albany. As soloist and chamber collaborator, Dikener continues to perform special discovery projects, performing and recording the world premiere works by Turkish composers in the USA and Europe. In 2000, he began his research of discovering unperformed and forgotten works by leading Turkish composers. He has recorded for Discmakers, A.K. Müzik and Yesa labels. His recordings are available from iTunes, Amazon, Cdbaby, D&R Booksellers and other dealers.

Dr. Dikener earned his Bachelor's degree in cello performance at age eighteen from the State Music Conservatory in Ankara, Turkey where he studied in the class of “Highly Gifted Students”. After a year's study with Tobias Kühne in the Hochschule für Musik in Vienna, he went to Nice, France to study with legendary Paul and Maud Tortelier. He also obtained his chamber music degree from the Conservatoire National de Nice. He completed his doctoral degree at Michigan State University.

Violin I

Lindsay DiFatta, concertmaster
Molly Page
Angela Scoulas
Abby Melissa Holmes
Rebecca Lepanto
Samuel Bauserman
George Beter

Violin II

Janet Bromley, principal
Allison Kessinger
Michael Wilcoxon
Kelcey Perkins
Olivia Hay
Rebecca Pettit

Viola

Tim Feverston, principal
Aaron Caviani
Jame C. McCumbee

Cello

Ezgi Karakuş, principal
Dean Pauley
James Kiger
Ronnie Thompson
Lena Williams
Jaime Dzierzak
Robert Brooks

Bass

Rebecca M. Harrison, principal
Ethan Howard
Jeffery Smith
Dustin Moraczewski

Flute

Shey Dillon, principal
Emily Crabtree

Piccolo

Sean T. Reed
Aaron Sowards

Oboe

Cassandra Chapman, principal
Emily Cline

English Horn

Emily Cline

Clarinet

Alyssa Hughes, principal
Ryan Striker

Bassoon

Chris McNées, principal
Chris Kimes

Horn

Nicholas Bragg, principal
Melinda Kelle
Kristen Liegey
Billy Holderby

Trumpet

Benjamin Stern, principal
Brandon Layman
Isaac Winland
Clifford Workman

Trombone

Andrew O'Neal, principal
Karen Barnett

Bass Trombone

Andrew Fleck

Tuba

Peter Gallus

Timpani

Anna Maria Firth

Percussion

Chris Grizzell
Daniel Miller

Keyboard

Derek Ellis

Program Notes

French composer Jules Massenet is known today mostly for his operas *Manon*, *Werther* and *Thaïs*, but his twenty-five operas were much in vogue in his day, thanks to his skill as a melodist. Massenet studied with Ambrose Thomas at the Paris Conservatoire and won the Prix de Rome in 1863; he spent the three subsequent years in Rome, where he made the acquaintance of Franz Liszt. Part of his musical legacy is his famous students – he was the teacher of Gustave Charpentier, Ernest Chausson, and Georges Enescu, among others.

Massenet's 1885 opera *Le Cid* is set in 12th century Spain. The plot revolves around the famous knight known as "El Cid" who stopped the advance of the Moors. The ballet occurs in Act 2, on a lovely spring day when townspeople celebrate with a series of dances from the various regions of Spain.

Composer Léon Boëllmann would probably be as famous as fellow 19th century French organist-composers Widor, Vierne, Pierné, Dubois, and Saint-Saëns had he lived longer than 35 years. Today he is known primarily for the *Suite Gothique* for organ, although he composed numerous works for organ and various chamber and orchestral works. Cellist Paul Tortelier did much to popularize the *Variations Symphoniques*.

The work begins with a dramatic introduction, after which the cello introduces the lyrical theme. The variations are not as "varied" as those of some composers but are well-constructed nonetheless. The cello is often prominent and virtuosic but sometimes becomes part of the overall "symphonic" texture.

In 1876 the Russian Musical Society commissioned Tchaikovsky to write an orchestral work for a concert to benefit the Red Cross, the proceeds of which would aid Serbian war veterans. (Serbia was at that time at war with the Ottoman Empire.) It was a popular cause in Russia at that time. Tchaikovsky called it his Russo-Serbian March. The programmatic march begins with a Serbian folk tune played, according to Tchaikovsky's directions "at the tempo of a funeral

march." The dirge, describing the oppression of the Serbs, gives way to second, happier, Serbian melody, but a long crescendo climaxes with the return of the funeral march at full volume. Trumpet and horn calls lead into a rustic dance introduced by the woodwinds, depicting the Russians rallying to the aid of the Serbs. As the orchestration thickens the Russian national anthem, "God Save the Tsar," is heard. The opening material is repeated, reminding us of the struggle of the Slavic people, then the clarinets introduce another Russian tune in a major key. There is a final rendition of "God Save the Tsar" and the orchestra finishes with a triumphant coda.

Please join us for a reception after the concert in the Birke Art Gallery Atrium, provided by the Marshall University chapter of Kappa Kappa Psi, national band honorary.

Acknowledgments: Dr. Jeffrey Pappas, Case Pappas, Dr. Leslie Petteys, Dr. Ann Bingham, Ronnie Thompson, Kappa Kappa Psi

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The Marshall University Department of Music is grateful for the support of many families and individuals who help make our department strong and vibrant.

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