

WILKES COLLEGE DEPARTMENT OF MUSIC

presents

The Wilkes College Concert Band

conducted by

RAYMOND J. NUTAITIS



THURSDAY, MARCH 19, 1970 — 8:30 P.M.

at

Wilkes College Center for the Performing Arts

PROGRAM

FESTIVE OVERTURE, Opus 96 *Dimitri Shostakovich* (Transcribed for symphonic band by Donald Hunsberger)

FESTIVE OVERTURE, composed in 1954, was premiered in America in 1955 by Maurice Abravanel and the Utah Symphony Orchestra. A Russian band version was released in 1953, and it is from this version that the present transcription was made.

FANTASIES ON A THEME BY HAYDN (1968) *Norman Dello Joio*

THEME — ALLEGRO SCHERZANDO

FANTASY I — LO STESSO TEMPO

FANTASY II — ADAGIO

FANTASY III — ALLEGRO, MOLTO SPIRITOSO

"This work for band is based on a theme from a composition for piano by Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today.

The three movements are a constantly varied examination of Haydn's basic idea.

The bubbling humor of the first and third fantasies flank a second which is intensely lyric.

In the final sense, it is my homage to a composer who will always remain contemporary." N.D.J.

SPECTRUM *Herbert Bielawa*

"SPECTRUM was written in the spring of 1966 for the Memorial High School Band in Houston, Texas . . . It is a work for mixed media — pre-recorded tape and live musicians — and is a serial piece in one movement of about six minutes duration.

Two particular aspects of the piece are thus thrust beyond the traditional: instrumental color (electronic sounds) and harmony (cluster sonorities, in part a result of the serialization). To counterbalance the courtship of the two extremes, I have purposely kept the overall form of the piece rather straight-forward, namely ABA...

To many, the composition may seem a digression from tradition. To be sure it is a digression into the untried field of electronics for me, but divorced from the compositional tradition it is not. Cause and effect, unity and variety, exposition and development, tension and repose all operate in SPECTRUM." H.B.

— INTERMISSION —

PROGRAM

TRITICO for Symphonic Band (1963) *Vaclav Nelhybel*

ALLEGRO MAESTOSO

ADAGIO — (Sheryl Lucker and Shirley Davis, *pianos*)

ALLEGRO MARCATO

The composer was born in 1919 in Czechoslovakia, studied at Prague Conservatory of Music, and at the universities of Prague and Fribourg, Switzerland. He was affiliated with Radio Prague as composer and conductor while still a student there. In 1948 he had become active in Swiss National Radio as composer-conductor. Since 1957 he has lived in New York, become a U. S. citizen, and is now active as composer, conductor and lecturer. Since 1964 he has lectured and conducted his music at the invitation of universities in more than thirty states. His music is alive and energetic, and TRITICO is certainly no exception.

BERCEUSE AND FINALE from "The Firebird" (1910) .. *Igor Stravinsky* (Arranged for band by Richard Franko Goldman)

"The composition of THE FIREBIRD was the beginning of the collaboration between two great artists (Stravinsky and the great Russian dancer, Serge Diaghilev) — a collaboration that enhanced the development and prosperity of Stravinsky and of Diaghilev's famous Ballet Russe.

The final theme of THE FIREBIRD is based on an old Russian folk tune first 'discovered' by Rimsky-Korsakov. The song appears here as a thanksgiving hymn, followed by the motif of THE FIREBIRD. A rhytmical transformation of the first theme follows and a brief reappearance of THE FIREBIRD motif concludes the work — certainly one of the finest compositions of our day." R.F.G.

LITURGICAL MUSIC FOR BAND, Opus 33 *Martin Mailman*

INTROIT

KYRIE

GLORIA

ALLELUIA

Composed in 1967, this work is a well-written instrumental statement of four sections of the church liturgy. The INTROIT is a fanfare, a proclamation! One can almost hear the words KYRIE ELEISON in the second movement. The GLORIA is unbridled joy, and the fugal ALLELUIA serves as a stirring Finale!

PERSONNEL

Flute

Michael Collins*
Carol Johnson
Susan Olsen
Dody White (*Piccolo*)
Molly Wunder

Oboe

Deborah Daniels
Kathleen Hay*

Clarinet

Richard Ciufferi
Shirley Davis
Lindsay Farley
James Kundreskas
George Matz
Nancy Orcutt
Robin Renninger*
Mary Rogan
Joseph Rosato
Diane Stinziano
Thomas Varinecz
Janice Zamos

Alto Clarinet

Michael Riebe

Bass Clarinet

Joseph Baranoski*
Kevin Boyle

Alto Saxophone

Robert Okrasinski*
Abigail Pratt
Robert Wilson

Tenor Saxophone

Richard Rusnak

Baritone Saxophone

Walter Carpenter

Horn

Jane Corrigan
Virginia Larson*
Georgia Munro
Bruce Yurko

Euphonium

Thomas Birkett*
George Brezna
Paul Csigi
Sheryl Lucker
William Morris
Ethel Shannon

Percussion

Dean Houck
Vincent Hurley*
Doug Krienke
William Lehmkuhl
Julie Levoy
Margaret Waligorski
Robert Zampetti

Trumpet

Lauren Andrews
Paul Callary

Ralph Cook

Michael Demelfi
Shawn Farley
Patrick Gannon
Richard Garinger
Lawrence Hughes
Larry Lindner
Allen Marini
Bruce Phair
Marvin Stein
Wayne Szakal
Harold Van Hise*

Trombone

Donald Ball*
Paul Frenchman
Kenneth Ganser
Eugene Lispi
Joseph Miller
Dennis Millett
Mark Stair
Lewis Strouse

Tuba

Joseph Ales
Clark Hamman
Charles Mateer*
William Sauder

String Bass

Michael Lisko

* *Principal Player*



OFFICERS

Virginia Larson, *President*
Thomas Birkett, *Vice-President*
Donald Ball, *Secretary*
Ethel Shannon, William Sauder, *Historians*

CLASS REPRESENTATIVES

Eugene Lispi — *Freshmen*
Larry Lindner — *Sophomores*
Joseph Miller — *Juniors*
Vincent Hurley — *Seniors*

LIBRARIANS — Clark Hamman and Joseph Ales