

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 1958, 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 Luckner 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 rhythmical 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 Varincez
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 Luckner
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

WILKES COLLEGE DEPARTMENT OF MUSIC

presents

THE WILKES COLLEGE CONCERT BAND

Conducted by

RAYMOND J. NUTAITIS



Thursday Evening, May 14, 1970 — 8:30 P.M.

at

WILKES COLLEGE CENTER FOR THE PERFORMING ARTS

WILKES COLLEGE ARCHIVES
Eugene Shelden Faney Library

PROGRAM

OVERTURE IN C MAJOR FOR WIND BAND, Op. 24*Felix Mendelssohn*
(1809 - 1847)

SYMPHONY NO. 6 FOR BAND (1958)*Vincent Persichetti*
Adagio - Allegro
Adagio Sostenuto
Allegretto
Vivace

BADINAGE FOR PERCUSSION AND BAND (1969)*Rosendo E. Santos, Jr.*



INTERMISSION



LA FIESTA MEXICANA, A Mexican Folk Symphony
for Concert Band (1954)*H. Owen Reed*

"The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican 'Fiesta,' which is an integral part of this social structure, is a study in contrasts: it is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

"LA FIESTA MEXICANA, which attempts to portray musically one of these 'Fiestas,' is divided into three movements. These movements, plus possible choreographic notes, are described below.

WILKES COLLEGE
DEPARTMENT OF MUSIC

presents

A BRASS QUINTET

in

CONCERT

Wednesday Evening, December 8, 1971-8:30

DOROTHY DICKSON DARTE HALL - RECITAL ROOM

PERSONNEL

Trumpets.....Richard Garinger
Larry Hughes

Horn.....Bruce Yurko

Trombone.....Donald Ball

Tuba.....William Sauder

assisted by

George Brezna, Euphonium

WILKES COLLEGE
DEPARTMENT OF MUSIC

presents

A BRASS QUINTET

in

CONCERT

Wednesday Evening, December 8, 1971-8:30

DOROTHY DICKSON DARTE HALL - RECITAL ROOM

PERSONNEL

Trumpets.....Richard Garinger
Larry Hughes

Horn.....Bruce Yurko

Trombone.....Donald Ball

Tuba.....William Sauder

assisted by

George Brezna, Euphonium

PROGRAM

Fanfare for Brass Quintet (1968).....David Amram

Contrapunctus No. 1.....Johann Sebastian Bach
(1685-1750)
Edited by Robert King

Quintet in B Minor, op. 5.....Victor Ewald

Moderato

Adagio non troppo lento, Allegro vivace, Adagio

Allegro moderato

INTERMISSION

Sharagan and Fugue (1950).....Alan Hohvaness

March (1971).....Verne Reynolds

The Twelve Days of Christmas (1967).....Andrew Kazdin
(arr.)

#####

PROGRAM

- Fanfare for Brass Quintet (1968)..... David Amram
- Contrapunctus No. 1..... Johann Sebastian Bach
(1685-1750)
Edited by Robert King
- Quintet in B Minor, op. 5..... Victor Ewald
- Moderato
- Adagio non troppo lento, Allegro vivace, Adagio
- Allegro moderato

INTERMISSION

- Sharagan and Fugue (1950)..... Alan Hohvaness
- March (1971)..... Verne Reynolds
- The Twelve Days of Christmas (1967)..... Andrew Kazdin
(arr.)

#####

I. PRELUDE AND AZTEC DANCE

"The tumbling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the Fiesta. Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral; some on foot, some by burro, and still others on bleeding knees, suffering out of homage to a past miracle.

"After a brave effort at gaiety the celebrators settle down on their serapes to a restless night until the church bells and fireworks again intrude upon the early quiet of the Mexican morn.

"At mid-day a parade is announced by the blatant blare of trumpets. A band is heard in the distance and almost immediately the musicians round the corner of the plaza. The attention is focused upon the Aztec Dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

II. MASS

"The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

III. CARNIVAL

"Mexico is at its best on the days of the Fiesta—a day on which passion governs the love, hate and joy of the Mestizo and the Indio. There is entertainment for both young and old—the itinerant circus, the market, the bull fight, the town band, and always the 'cantinas' with their band of 'Mariachis'—on the day of days: FIESTA."

—H.O.R.

ENGLISH DANCES FOR BAND (1965)*Malcolm Arnold*

1. Andantino

2. Vivace

3. Mesto

4. Allegro risoluto

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

* *Principal Player*

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*
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

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 — Joseph Ales

The Music Department expresses its appreciation to Mr. Nelson Carle and the men of the Wilkes College Maintenance Staff for their assistance throughout the year.