

WILKES COLLEGE DEPARTMENT OF MUSIC

presents



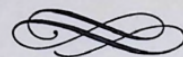
THE
WILKES COLLEGE
CONCERT BAND

Conducted by William Gasbarro

Wilkes College Center for the Performing Arts

THURSDAY, MARCH 28, 1968

8:30 P.M.



BAND OFFICERS

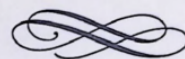
President — John Vanderhoof

Vice-President — Donald Bohl

Secretary — Carl Sponenberg

Librarians — Donald Bohl, Thomas Varinecz

Managers — Anthony Rydzewski, Metro Kobuta



PROGRAM

I. Water Music Suite F. Handel

Air

Minuet

Hornpipe

Allegro

II. Suite from the Music for the Royal Fireworks .. F. Handel

Overture

Alla Siciliana

Bourree

Menuetto

III. Siegfried's Funeral Music from

"Die Gotterdamrung" R. Wagner

IV. Finlandia J. Sibelius

Intermission

V. Pictures at an Exhibition M. Moussorgsky

Part I

Promenade

The Old Castle

Tuileries (Children Quarreling at Play)

Bydlo

Part II

The Market Place at Limoges

Catacombs

Cum Mortuis in Lingua Mortua

Part III

Hut of the Baba-Yaga

The Great Gate of Kiev

VI. "1812" Overture Solennelle P. I. Tschaikowsky

PERSONNEL

Announcer

Edwin Manda, Zambia, Africa

Piccolo

Merrill Farrell, Plains

Flute

Susan Shappell, Bound Brook, N. J.

Carl Sponenberg, Berwick†*

Dody Lee White, Berwick

Robert Zeglarski, Roselle Park, N. J.†

Oboe

Suzanne Caezza, Oxford, N. Y.*

Kathleen Hay, East Stroudsburg

E♭ Clarinet

Alice Richie, N. Plainfield, N. J.†

B♭ Soprano Clarinet

Richard Ciufferi, Old Forge

Roger Ericson, Dover, N. J.

Helen Fedyszyn, Chester Springs

Edward Liskey, Wilkes-Barre†

Robert Okrasinski, Wilkes-Barre

Robin Renninger, Pennsburg

Richard Rusnak, Kingston

Anthony Rydzewski, Kingston

Nancy Schmidt, Scranton

Paul Smith, Avoca

Diana Stinziano, Woodbridge, N. J.

John Vanderhoof, Dover, N. J.*

Rick Vanderhoof, Dover, N. J.

Thomas Varinecz, North Brunswick, N. J.

Alto Clarinet

Edward Loch, Wilkes-Barre*

Carol Manara, Raritan, N. J.

Bass Clarinet

George Matz, Lattimer Mines

Robert Wallace, Wilkes-Barre*

Contra E♭ Alto Clarinet

Robert Smurlo, Nanticoke

Alto Saxophone

Robert Zeglarski, Roselle Park, N. J.†

Baritone Saxophone

David Worth, Pittston†

Bassoon

Dwight Jones, Wilkes-Barre

Horn

Philip Herfort, Oxford, N. Y.

Jean Hunley, Lewistown

Virginia Larson, Bernardsville, N. J.

Earl Orcutt, Pen Yan, N. Y.*

Eugene Sullivan, Wilkes-Barre**

Cornet

John Beyrent, Tunkhannock*

Ralph Cook, Plymouth

John Curtis, Dover, N. J.*

Shawn Farley, Norwich, N. Y.

Richard Garinger, Wilkes-Barre

Gordon Heavner, Langhorne

Metro Kobuta, Wilkes-Barre

Ronald Lankone, Neptune, N. J.

Harold Van Hise, Neptune, N. J.

Trumpet

Allen Marini, West Wyoming†

Marvin Stein, Mountaintop

Baritone Horn

Thomas Birkett, Carbondale

Roger Butler, Wilkes-Barre*

Sheryl Lucker, Dunmore

Trombone

Donald Bohl, Dover, N. J.*

Janet DeToma, Roslyn, N. Y.

James Frable, Old Forge

Kenneth Ganser, Brooklyn, N. Y.

Joseph Miller, Kingston

Jeffrey Siggers, Mountaintop

Mark Stair, Mountaintop

Michael Stair, Mountaintop

Lewis Strouse, Wilkes-Barre

Tuba

William Harrison, Wilkes-Barre

Charles Mateer, Hop Bottom*

Carl Romanski, Plymouth

Cello

Patricia Barrera, Mountaintop

String Bass

Michael Lisko, Wilkes-Barre

Percussion

Philip Gasbarro, Wilkes-Barre

Martin Hurley, Neptune, N. J.*

Vincent Hurley, Neptune, N. J.

David Jackson, Berwick

Edward Zacko, Pottsville

* *Principal*

** *Faculty*

† *Multiple Woodwinds*

PICTURES AT AN EXHIBITION

Suite in Three Parts

by

M. MOUSSORGSKY

THE SUITE

A posthumous exhibition of drawings and water-colors by the architect Victor Hartmann, intimate friend of Moussorgsky, was held in memory of the artist under the auspices of Vladimir Stassov, art and music critic, at the Academy of Fine Arts, St. Petersburg, in 1874. Moussorgsky, as a tribute to his friend, essayed piano "paraphrases" of the best of the sketches. These pieces, published in 1886, have been orchestrated by Tauschmalov, Ravel and others, and have been arranged for organ.

The following is quoted from Calvocoressi's biography of Moussorgsky. "The human movement and gesture have in all times provided rhythmic models for music....According to the peculiar temperament of the composer, this descriptive music of a pantomimic order, born of a subject offering suggestions of emotional movements and gestures, will be emotionally inspired, and the rhythmic correspondence will be accidental; or, on the contrary, the rhythmic transposition will dominate, and expression....will be only secondary; it will result from a subject's equivalent.

"Thus conceived, this music, first of all graphic, not pretending to raise itself by generalization above the subject that inspired it, will best answer the needs of a realistic temperament, ambitious for immediate representation; a temperament, that elaborates as little as possible what it observes. And this is nearly the only method of Moussorgsky in his instrumental works..."

PROGRAM NOTES

- PART ONE -

I. PROMENADE

This introduction, which is repeated several times as an interlude in the original suite, is rated as one of Moussorgsky's most charming inspirations. Stassov remarked that the composer portrays himself walking idly about the exhibition, now right, now left, at one moment pausing before a picture, at another sadly reminiscent. The entire movement is ingenious in rhythm, sustained in interest, and diversified by the alternation of light and shade.

II. THE OLD CASTLE

(A castle of the Middle Ages, before which a troubadour is singing)

Moussorgsky depended largely upon rhythmic suggestion for his musical inspiration, and the lack of such suggestion in this subject was somewhat of a problem to him. For its solution he chose a sombre key and a pastoral rhythm and style. The melodic representation of the troubadour's song fits neatly into the vehicle selected.

III. TUILERIES

(Children disputing after play. An alley in the Tuileries gardens swarms with children and nurses)

Moussorgsky's love of children is well known, wherefore it is easy to understand why this subject was particularly attractive to him. These children are squabbling, not in French, but in Russian, and in the first measure a fretful voice plainly cries "Nursie, Nursie" in the latter language. A calm passage occurring later suggests that the children are pacified but the quarrel begins over again, and the piece ends with a gesture of childish impatience.

IV. BYDLO

(A Polish ox-cart with enormous wheels.)

In this number Moussorgsky is particularly successful in graphic description by means of music. The cart creaks and groans as it moves slowly over the rough road in the twilight. The sound of the oxen's hoofs is reproduced in the steady beat of the tympani and bass drum, above which is heard the song of the driver, who rejoices that the day's toil has ended. The ponderous basses grow softer as the cart disappears in the thickening gloom.

- PART TWO -

VI. THE MARKET-PLACE AT LIMOGES

(French marketwomen quarreling.)

The women's shrill voices as they cry their wares and haggle over prices are reproduced with much realism. The work builds up from a low buzz of conversation to a cheerful din in which the whole band takes part. A short pause followed by three measures "meno mosso" and one "accelerando" leads directly into the next movement, "Catacombs."

VII. CATACOMBS

In this drawing Hartmann portrayed himself examining the interior of the catacombs in Paris by the light of a lantern. In the original manuscript, Moussorgsky wrote above the "Andante in B minor": "The creative spirit of the dead Hartmann leads me toward skulls, apostrophizes them--the skulls are illuminated gently in their interior."

Calvocressi says, "The Catacombs, with the sub-title 'Sepulchrum Romanum', are invoked by a series of sustained chords, now pp, now ff. Then comes, under the title 'Con mortuis in lingua mortua' (sic), a de-rhythmed transformation of the PROMENADE theme."

- PART THREE -

VIII. THE HUT OF BABA-YAGA

BABA-YAGA is a witch of folk-legend whose hut was mounted on chicken's claws and who rode through the air in a mortar propelled by a pestle, devastating field and wood as she rode. In the music she is represented by a rhythmic, strongly emphasized figure and her ride is graphically described. Toward the close of the piece there is a quiet section in which the pealing of bells in the distance prepares the listener for the next movement with its brilliant pageantry.

IX. THE GREAT GATE OF KIEV

The artist's design for the gate was in the archaic Russian style, featuring a cupola in the form of an ancient Slavonic helmet. The music depicts the Bogatyri (war heroes) entering the city in solemn procession (Maestoso), to a theme given out by full band. A religious chant is followed by loud descending scales accompanying the martial theme. Finally the opening chords of the march are heard "fortissimo" as if sung by a great multitude assembled in the capital city.